

Billboard

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NEWSPAPER

A Billboard Publication

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July 18, 1981 • \$3 (U.S.)

Ampex, Ally Go Global On Audio Tapes

LOS ANGELES—A major new global blank audio tape line is expected to emerge next year, the result of Ampex Corp. expanding its blank magnetic tape joint venture with Japan's Konishiroku Photo Industry Co. Ltd. The two companies will be investing \$50 million in the enterprise over the next three years.

As a result, however, of the Ampex Corp.'s complete reshifting its approach to the consumer blank audio tape market, the firm will discontinue marketing its line of blank audio tape in the U.S. Aug. & The professional/industrial side of Ampex audio tape remains unaffected. Ampex will also continue to market blank videotape in the U.S.

Ampex had formed a joint venture with Konishiroku, a major marketer of cameras (Konica), photo related products and copying machines last August for consumer magnetic tape which has already begun marketing consumer tape in Japan. The Konishiroku-Ampex alliance markets tape products there which are manufactured at Ampex's Opelika, Ala., facility. Additionally, ground has been broken near Tokyo for a tape manufacturing facility scheduled to begin operations later this year.

According to Stanley W. Faught, Ampex
(Continued on page 34)

CLAIMS LISTS 'INACCURATE' WEA U.K. Pulls Plug On Its Chart \$\$ Support

LONDON—WEA Records U.K. intends to withdraw its financial support from the national charts bankrolled by the British record industry, claiming they are inaccurate and inadequate.

The news comes less than six months after WEA's implication in a chart-hyping scandal (Billboard, April 25, 1981) where a freelance promotion man employed by the label was found to have falsified chart return information.

Member companies of the British Phonographic Industry together pay some \$600,000 annually towards the cost of producing the U.K. singles and album charts. WEA's contribution is believed to be approximately \$50,000.

The charts are independently researched and compiled by the British Market Research Bureau for the BPI. The British Broadcasting Corp. has broadcast rights; trade paper Music Week has publishing rights; both contribute to the cost of the charts.

Citing the charts' inadequacies as the reason for his company's withdrawal of funds, WEA managing director Charles

Levison also suggests improvements which should be made, including the addition of airplay statistics and emphasis; the enlargement of the panel of record retailers who make returns to the chart; and better policing of the retailer panel by British Phonographic Industry investigators.

Levison apparently made clear to the BPI his intention to withdraw WEA support from the charts one year from last April after accepting the "conclusive evidence" that a WEA-employed promotion man participated in returns falsification. At the time, Levison agreed to pay the costs of the chart investigation, around \$20,000, calling that payment "an investment in the future accuracy of the chart."

The BPI seems to have persuaded Levison not to make public then WEA's intended withdrawal from chart cost participation. The chart hype scandal was one which Levison inherited; he was named managing director of WEA U.K. after the chart irregularities took place. His predecessor was John Fruin.

Levison now says his decision to give no
(Continued on page 68)

5 Firms Begin CX Decoder Manufacturing

By JIM McCULLAUGH

LOS ANGELES—The five specialty electronics firms making CX decoders are now in basic production, with some product now beginning to filter into audio/hi fi wholesale and retail pipelines.

The suppliers—Phase Linear, Sound Concepts, Audio International, Audionics and MXR—stress, however, that they are anxious to avoid a classic "chicken and the egg" situation, awaiting more title announcements from CBS, originator of the noise-reduction system for disks, and initial encoded product from the WEA and RCA labels, both of which have endorsed the system.

One reason, it's believed, that more CX software hasn't been announced is that UREI, makers of the encoding equipment needed at the disk mastering level, has not delivered additional units yet to the field. There are still a limited number of CX encoders at the studio level.

While the five firms all have high end audio images and distribution, they also see marketing of decoders covering a broad spectrum of electronics accounts. Record stores are also viewed as prime targets for the under \$100 decoders. It's felt that record stores will require at

(Continued on page 34)



Keep July 20th open. That's the day parties, dens and assorted rumpus rooms across the globe start shimmying to the sound of the ultimate party band's ultimate party record. THE B52's invite you to partake in Party Mix (MINI 3596), frugged-up versions of the 52's favorite dance anthems at a very special price. Party Mix knows exactly what to do with that hip bone of yours. Do you? On Warner Bros. records & cassettes. (Advertisement)

India: Sleeping Giant Awakens

By GLENN A. BAKER

CALCUTTA—Fueled by a thriving market for soundtrack recordings, an active export program with East Europe and increased exposure to Western rock, the Indian subcontinent, with 680 million inhabitants, is emerging as one of the Third World's most potentially lucrative record and tape markets.

Eighty years after the Gramophone Co. of India built Asia's first record pressing facility in this city, the Indian recording industry is possibly the most successful enterprise of its sort among the emerging nations, with an annual turnover well in excess of 150 million rupees, or \$16.6 million U.S. dollars—
(Continued on page 70)

Artists Discover AOR Fickle

By ED HARRISON

LOS ANGELES—Some major acts that were the mainstay of AOR formats in the early and mid '70s are finding things very different in today's radio programming. In many cases, if these acts are heard at all it is via oldies, not new product.

Not that AOR radio has suddenly discovered new music. The fact remains that new wave is all but shut out on commercial radio. While some veteran artists have gone out of fashion, others have moved into a more adult contemporary direction and have been abandoned by radio stations looking for younger demographics.
(Continued on page 18)



Pretty, talented TERRY GREGORY has blossomed into one of the top new voices of '81 with her breakthrough debut single and LP, "JUST LIKE ME." Since "JUST LIKE ME" jumped into the top 20, Terry has appeared on "Merv" and multiplied delighted audiences falling in love with the "JUST LIKE ME" girl. Now her future is written in the stars, and as "CINDERELLA" and "BETTER TALK IT OVER" are heard and felt, you'll be singing about TERRY GREGORY on HANDSHAKE RECORDS (JW37131).
(Advertisement)



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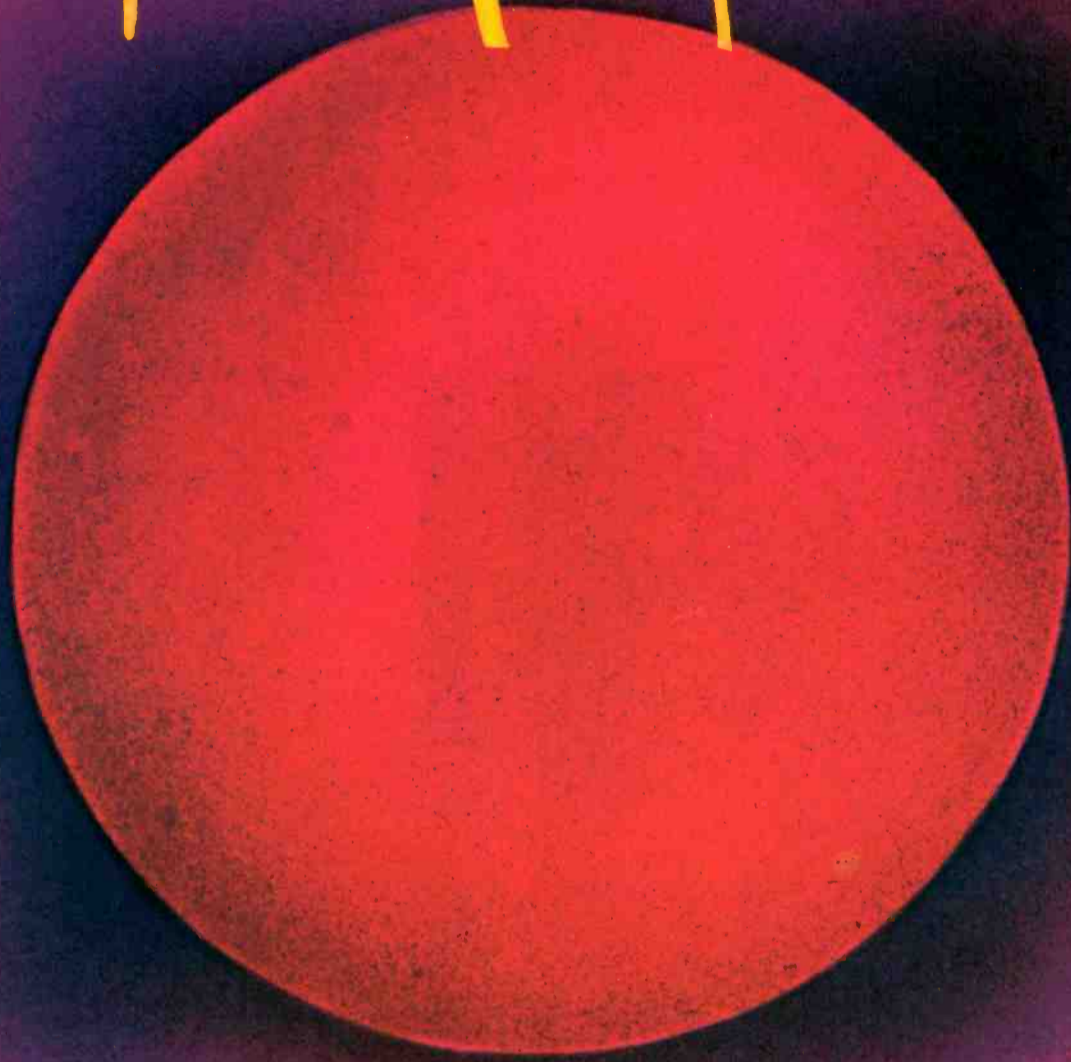
A specially priced two-record set including the smash

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Red Rider

THE ROCK 'N' ROLL RIDE GOES ON



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(ST-12145)



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and "Laughing Man" produced by Michael James Jackson.



The Long, Hot Arbitron Summer

Surprise Describes Advance N.Y., Chi, L.A. Results

By DOUGLAS E. HALL

NEW YORK—The scorching heat wave sweeping across the country is being matched by heated competition in radio as the all-important spring Arbitron reports begin to come out.

The first advance figures for New York, Los Angeles, Chicago and Nassau-Suffolk came out Thursday (9) and showed some surprises:

In New York, black-oriented WBLS-FM has made a sizable jump in audience share from 6.4 in the winter to 7.4, but this score is behind last spring's 8.1. Adult contemporary WABC-AM, working hard to make a comeback, seems to have begun to achieve just that. Heavy promotion and a new morning drive team, Ross and Wilson, have won the station a 4.6, the highest share the station has enjoyed since the fall of 1979. In the winter book, WABC

had a 3.5. It had a 4.5 a year ago. This new share ties the station with its AM rival WNBC-AM, which is down from 4.8 in the winter, but up from 4.1 a year ago.

In the AOR New York race, WABC's sister station, WPLJ-FM, swamped WNEW-FM. WPLJ scored a 4.5, up from 3.6 in the winter and 3.7 a year ago. WNEW-FM is down to 2.8 from 3.0 in the winter, but up from 2.3 a year ago.

The big news in Los Angeles might just be the apparent failure of country. KLAC-AM, the traditional country station, is down to 2.9 from 3.2 in the winter and 4.2 a year ago, while country upstarts KHJ-AM and KZLA-AM-FM have never gotten off the ground.

KHJ is down to 1.9 from 2.0 in the winter and 2.2 a year ago, while KZLA-FM (KZLA-AM's audience

is negligible) is down to 1.7 from 2.5 in the winter and almost even from 1.6 a year ago.

On the AOR front in L.A., KMET-FM holds the lead with a 4.6 share, a gain from the 3.9 in winter, but off from the 4.9 a year ago. KLOS-FM follows with 3.6, up from 2.9 in the winter and 2.4 a year ago. More progressive KROQ-FM holds with a 1.7, up from 1.6 in the winter and a year ago. Ironically, KWST-FM, which recently dropped AOR in favor of a format closer to Hot 100, scored a 2.3 for its final AOR book, up from 1.6 in the winter and 1.0 a year ago.

In Chicago, ABC's experiment to combine WLS-AM with its former AOR sister FM outlet is working well. The two stations, partially simulcast with an adult contemporary format, have a combined share of 9.2, up from a combined share of 8.8 in winter and the same combined share a year ago, when the stations were programmed separately.

Country is alive and well in Chicago with WMAQ-AM up to 5.1 from 4.9 a year ago. The station also had a 5.1 in the winter book. Competitor WJEZ-FM is holding at 3.1.

Country is not faring well in New York. Longtime country station WHN-AM is down to 2.4 from 2.5 a year ago, but this is better than the 2.2 it held this winter. New competitor WKHK-FM has a dismal 1.0, up from 0.8 in the winter, but not matching the 1.6 the station had when it was broadcasting jazz as WRVR-FM.

In Nassau-Suffolk, WBAB-FM Babylon, N.Y. is still way ahead of WLIR-FM Garden City, N.Y. in the AOR race, WBAB has a 4.5 share, unchanged from a year ago, while WLIR has a 2.0, up from 1.9 a year ago.

Golden Century

LOS ANGELES—Don McLean, Gladys Knight and Johnny Cash are among the performers set for "100 Years Of Solid Gold," an NBC-TV Big Event presentation Sunday (19). Hosts are John Davidson and William Windon.

Sinatra, Minnelli Alleging Vid Firm Violated Rights

NEW YORK—In what appears to be the first court action in which major artists allege unauthorized marketing of their performances for home video, Frank Sinatra and Liza Minnelli have filed suit in U.S. District Court here against a manufacturer of prerecorded videocassettes.

The complaint, filed July 2, contends that the defendants, All Star Video Corp. of Levittown, N.Y. and Les Rabinowitz, secretary-treasurer, did not have permission to release four video packages by Sinatra and two by Minnelli.

While a number of music publishers have sought court relief for unauthorized use of copyrights—ATV Music has filed a number of such actions involving Beatles songs—the actions by Sinatra and Minnelli represent, at the least, the first home video suits by artists of their stature.

The complaint charges that All Star Video manufactured, advertised and offered for sale product that violated trademark laws, and engaged in unfair competition and unauthorized use of name and like-

ness. All-Star Video's alleged violations are spelled-out in 10 causes of action, entitling each performer, they claim, to \$14 million each.

According to the action, All-Star Video did not have permission to release the following Sinatra videotapes: "The Frank Sinatra Story, Vol. 1," "Frank Sinatra Live In Concert," "Sinatra & Friends" and "The Definitive Sinatra."

The Minnelli videotapes in question are "Judy & Liza, Live" and "Miss Liza Minnelli, Live."

Sinatra and Minnelli also seek a preliminary and permanent injunction enjoining and restraining the defendants from engaging in the manufacture and sale of the videotapes and to surrender to the court all "video recordings" that are found to be in violation of the rights of Sinatra and Minnelli.

The New York law firm of Coblenca & Warner is handling the performers' action, representing their longtime West Coast attorneys Rudin, Perlstein & Chieffo.

IRV LICHMAN



Billboard photo by Gary Nichamin

POP PATRIOTS—Beach Boy Mike Love, center, fields a question during a press conference on the Queen Mary in Long Beach, where the band was one of several performing acts at the outdoor "Spirit of America Spectacular" televised live July 5. Sharing the dais are, from left, Beach Boy Al Jardine and Pablo Cruise members Cory Lerios and David Jenkins. The Beach Boys had jetted in from their July 4 appearance at the Washington Monument, before a crowd estimated at more than half a million.

Panel Told Pirates' Penalties Too Weak

By JEAN CALLAHAN

WASHINGTON, D.C.—The Justice Dept. does not pursue record pirates and counterfeiters as actively as they might because these crimes are only misdemeanors now.

That's what Renee Szybala, special assistant to the Associate Attorney General, told the House Subcommittee on Courts, Civil Liberties and the Administration of Justice Wednesday (8) when hearings were held on HR 3530, a bill to increase the penalties for piracy and counterfeiting (Billboard, July 4, 1981).

Justice Dept. prosecution is not as effective as it could be, Szybala said, because the current penalties are too light. Szybala estimated that worldwide sales of pirated and counterfeited records exceeded \$1.1 billion in 1980. She also said that organized crime is active in record piracy and counterfeiting. Rep. Robert Kastenmeier (D-Wis.), who chairs the subcommittee, asked Szybala to produce evidence of organized crime involvement in this area.

The Justice Dept. supports HR 3530 and has suggested several minor revisions, including a broader definition of "trafficking," to Rep. Barney Frank (D-Mass.), the bill's author. Frank told Szybala that he would incorporate Justice's proposed changes into the bill.

Also testifying was James Bouras, representing the Recording Industry Assn. of America and the Motion Picture Assn. of America, who told the subcommittee that these groups support HR 3530. The bill would make counterfeiting and piracy a felony for the first offense and would increase the maximum penalties to \$250,000 and five years imprisonment for major offenders.

Bouras testified that a five-year sentence for similar crimes is not uncommon and that 10 year sentences are frequent under the current criminal code. Theft of more than \$100 in personal property carries a five-year maximum sentence, Bouras said, as does counterfeiting of postage stamps. Counterfeiting patents carries a 10-year maximum sentence, he said.

RIAA's special counsel for antipiracy Jules Yarnell joined Bouras to explain how present penalties are insufficient to prosecute pirates and counterfeiters. "There are many instances where people have been enjoined repeatedly with no effect," Yarnell said, "and several instances where contempt charges have been brought without effect." Yarnell cited the case of one record pirate who was charged repeatedly and finally sentenced to jail on weekends and nights. Free during the day, Yarnell said, the pirate continued his business.

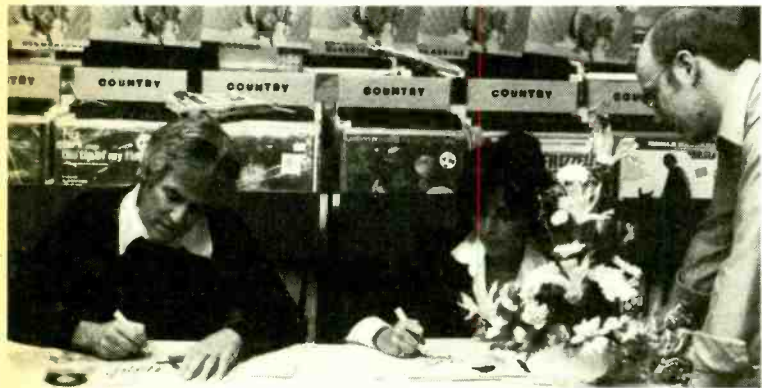
Rep. Frank asked Bouras and Yarnell to make written recommendations on the coordination of state and federal agencies for the prosecution of record and tape piracy and counterfeiting.

Both Bouras and Szybala testified in the Senate June 19 during hearings held on a companion bill, S 691. That bill would increase the penalties for piracy and counterfeiting in the same ways as HR 3530. Both the House and the Senate expect to pass these bills into full committee after the Senate's summer recess.

Reed Sues RCA

NEW YORK—Lou Reed charges RCA Records in U.S. District Court here with breach of contract in failing to make proper royalty accounting.

In the action, filed July 1, Reed, who signed a deal with RCA in the fall of 1971, says the label has damaged him in an amount in excess of \$300,000, with the specific amount to be determined at the trial of this action.



AUTOGRAPH DUET—Carole Bayer Sager and Burt Bacharach autograph copies of Sager's new Boardwalk LP "Sometimes Late At Night" for the lunchtime crowd at Rose Records in Chicago.

CREDITORS TOLD

Search Under Way For Buyer For Peaches Web

By JOHN SIPPTEL

LOS ANGELES—Legal and accounting consultants told creditors of Peaches Records retail chain and Nehi Distributing Thursday (9) they are unified in going all out to secure a qualified buyer for the entire chain.

Robert Torter of Ernst & Whinney is preparing three outlines, aimed to induce prospects' interest in acquiring the corporations. The two are in reorganization since June 1 when Peaches/Nehi founder Tom Heiman voluntarily petitioned for reorganization under Chapter XI of the Bankruptcy Act.

Peaches Records and Tapes declared debts of \$20,502,107.90 against property of \$9,821,173, while Nehi Record Distributing showed assets of \$6,193,284 and liabilities of \$2,448,883 (Billboard, June 27, 1981).

Joe Eisenberg, primary architect of the reorganization concept, told the first creditors' meeting that from June 1 to June 30 Peaches' gross revenues as of this date were \$2,141,000, with the cost of goods sold estimated at 64% or \$1,370,000. He termed the first month's operation under the reorganization as "break-even." He said Peaches, now operating as both a retail chain and Nehi's distributing arm, purchased \$1,650,000 worth of new product from vendors, an increase of \$300,000 over May's inventory.

Eisenberg explained that WEA, PolyGram, Capitol, and RCA/A&M, all secured creditors, are selling Peaches C.O.D. CBS refuses to sell to the firm during the reorgan-

ization, Eisenberg noted.

Eisenberg emphasized the positive fiscal side of the break-even June month, explaining that Peaches had shelled out approximately \$260,000 "in extraordinary

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Kool Jazz Festival Breaks Even Rain, Production Costs Hamper Event's Profitability

By RADCLIFFE JOE

NEW YORK—Boosted by the financial support of the Brown & Williamson Tobacco Co., which underwrote its advertising and promotional budget, the Kool Jazz Festival—formerly Newport—broke even on its week long series of jazz concerts held here over the 4th of July holidays.

Kool Fest Alternatives Also Thrive

By ARNOLD JAY SMITH

NEW YORK—In spite of its vast experience, high profile, better funding and superior organizational powers, the annual Kool (formerly Newport) Jazz Festival held here June 29 through July 5 could not eclipse the solid block of alternative jazz concerts and mini-festivals which thrived around town during the period.

They were held in such places as the South Street Seaport Museum, Joseph Papp's Public Theatre, the Little Carnegie Theatre, the bandshell at Prospect Park, Brooklyn, Saint Peter's church, a movie house, a concert hall, and a city loft.

Although many of the shows offered were designed to ride on the shirt-tails of the Kool Festival, many were successful in their own right because they offered a viable programming alternative to Kool, which many people seem to think has lost its flair for avant garde programming and has become too predictable.

Interestingly, however, many of the competing promoters admit to being overwhelmed by the sheer strength and seemingly invincible structure of Kool, and admit to preferring to align themselves with the show, rather than compete against it.

According to Bruce Ricker, director of a jazz film festival held during the Kool Jazz run, the Kool Festival blankets the area with so much publicity that it is almost unthinkable to try to compete at that level.

On the other hand, Verna Gillis, director of Soundscape, enjoyed the advantage of having her weeklong program of concerts incorporated into the Kool Jazz brochure. She, too, sees the need for adequate promotional budgets for these jazz alternatives, and expresses the hope of getting financial support from Brown & Williamson, sponsor of the Kool Jazz Festival.

"We see the need for the exposure of newer groups," Gillis says, explaining why she felt the need to offer an alternative to Kool. "Soundscape keeps the perspective of what jazz is all about. The Kool Jazz Festival is an historic event and all types of jazz should be included," she complains.

Jazz At The Public Theatre is an ongoing series, but during the opening weekend of Kool, it proved to be a bestseller with the billing of Ornette Coleman's new group. Nancy Weiss coordinates Jazz At The Public Theatre which is held under the

(Continued on page 47)

In fact, George Wein, director of the festival, reveals that the show could even have made money had it not been for persistent rains on July 4, which washed out events planned for Saratoga, N.Y., and robbed the festival of an estimated \$90,000 in revenues.

Wein says he had reservations about aligning himself with a sponsor for the festival, which had been promoted as the Newport Jazz Festival since 1956. But, he adds he had no alternative if he was to return the show to solvency and insure its survival.

Brown & Williamson, manufacturers of Kool cigarettes, for which the festival is now named, picked up the tab for the entire advertising and promotion budget. But even this, and the fact that the show netted \$1.2 million from its New York City concerts alone, were not sufficient to help it realize a profit. Instead, it was just able to break even, according to Wein.

Wein cites the "incredibly high

(Continued on page 14)

Wein Heads Home To Newport

By ELIOT TIEGEL

LOS ANGELES—George Wein is bringing the Newport Jazz Festival back to its hometown this summer. Now that he's changed the name of the New York City-based Newport conclave to include the Kool imprimatur he uses in other markets for black music concert programs, Wein is touting the significance of Newport, R.I., as once again hosting a major jazz festival.

When the revived Newport program is held Aug. 23 and 24, it will be the first time Wein has promoted jazz shows there since 1971. He had conducted summer jazz festivals in that Navy town from 1954 until then.

"I didn't want to abandon the Newport name," explains Wein. "No other promoters applied to do

(Continued on page 47)



CARNEGIE HIGHLIGHT—Ella Fitzgerald accepts a bouquet of roses from ASCAP, presented by Ken Sunshine, communications coordinator, between her two shows at Carnegie Hall during the Kool Jazz Festival.

Summer Shows Dampen Holiday Country Concerts

By ROBYN WELLS & EDWARD MORRIS

NASHVILLE—Summer showers put a damper on a number of outdoor country music fests staged over the Fourth of July holiday weekend.

Attendance fell short of projected figures at first-time around events held at Myrtle Beach, S.C.; Texarkana, Ark.; Pasadena and near Chicago, with one promoter claiming a \$75,000 loss on his show. Most promoters hope to recoup some of their investment through video and radio syndication rights of the concerts.

"This is the first time the Fourth of July has been rained out in 43 years," sighs Pete Gray, copromoter of the first annual Red River Valley Jam in Texarkana. "We grossed about \$15,000 total and our budget was \$90,000." Ticket price was \$10 per day, or \$15 for the weekend.

Rain played havoc with the Red

River Jam, disrupting the show both Friday and Sunday, and cancelling Saturday's concert altogether. The performers retreated to Gray's nearby 350-seat Dinosaur Club where they videotaped their sets.

"We got everybody on tape except for George Strait and Mel McDaniel," says Gray. Headliners for the Valley Jam included Sylvia, Steve Wariner, John Anderson, Vern Gosdin, David Frizzell & Shelly West, Earl Thomas Conley, Terri Gibbs, Buck Trent, Johnny Roland and Johnny Harra, an Elvis Presley impersonator.

"As a promoter, I'd have to say that if it hadn't been for the generosity of the performers, we would have lost three times more," notes Gray. "They were all enthusiastic and wanted to save the videotape." Gray adds that all performers were satisfactorily paid. He hopes to salvage all but \$35,000 of his loss through video rights to the show, which he hopes will run as a 13-week series.

Although some had predicted that the Carolina Country Jamboree in

(Continued on page 58)

Executive Turntable



Foti



O'Shea



Peters

Record Companies

Frank Peters is named Midwest regional vice president for PolyGram Records. He takes over for Harry Losk, who is now marketing senior vice president. Peters was Cleveland branch manager and North Central regional vice president for PolyGram Distribution. Also, Bill Follett, former San Francisco branch manager, is upped to Western region vice president. Taking over for



Follett

Peters as Cleveland branch manager is Karen "K.P." Mattson who was PolyGram Distribution branch marketing manager. Replacing Follett, who succeeds Emile Petrone, now West Coast marketing vice president, is Larry Smith. Smith was PolyGram Records' regional product development manager for the West Coast. Danny Davis exits as West Coast promotion chief at PolyGram Records Inc. No replacement has been named. . . . Paul West is upped to national quality control director for Capitol Records in Los Angeles. He was Warner Bros.' quality control manager. . . . Vicki Leben takes over as

national singles promotion director for Alfa Records in Los Angeles. She was in local and regional promotion for 20th Century Records and RCA Records.

. . . Brenda Mackey is upped to product coordinator for CBS/Mastersound/Masterworks/Record Club in New York. She joined CBS in 1973 in the releasing and listing department and has since held several posts with the product coordination department. . . . Ellen Unterberger moves up to singles/musical treasuries product coordinator for CBS

Records in New York. She was sales assistant with the CBS Radio Network and administrative assistant with the CBS Broadcast Group. . . . Winston D. McFarlane moves up at RCA Records in New York to royalties director. He was royalty accounting manager. . . . Debbie Cutting moves into the newly created post of sales administration manager for Arista Records in New York. She was regional advertising coordinator for the East Coast. . . . Laraine Perri takes over as product manager for CBS Masterworks in New York. She joined the Masterworks division in 1980. . . . Tom Roos, who worked with Record Bar for eight years before joining Elektra-Asylum Records in 1979, rejoins as general manager of Dolphin Records, in Durham, N.C., the new Record Bar label. . . . Ted M. Moseley becomes vice president of marketing and administration for Airways Records

in Atlanta. He was concert and music promoter throughout the Southeast. Also appointed are Royce G. Clark as production and promotion director. He was with Plantation and Sun Records. Linda Oberg joins as media and publicity director. She was a convention coordinator for the Waldorf-Astoria Hotel.

Marketing

Bob Berglund becomes Philadelphia branch operations manager for WEA Corp. He joined WEA in 1972 as Los Angeles branch controller and was upped to operations manager. In 1977, he left to join the textile industry where he has held such posts as finance and administration director, general manager and vice president. . . . Michael Vassen is named director of AD-Ventures, Record Bar's advertising agency in Durham, N.C. He was general manager of AD-Ventures. Brad Martin moves to the home office of Record Bar as national supervisor. He was a supervisor for the South Carolina district. . . . Debi Kallerup, a Record Bar manager and supervisor trainee, is now supervisor of district #11 which covers nine stores in Tennessee, Kentucky, Georgia and Alabama. . . . Richard Zeff is named advertising director for Licorice Pizza Records in Glendale, Calif. Zeff managed the Hollywood location. Replacing Zeff in the Hollywood store is Joanne Petrowich. Dennis Wingett is the chain's newest district manager. He was the manager of the Downey location. Replacing Wingett in Downey is Ed Castanon.



Roos



Leben



Fonorow

Publishing

Kathy Cooney is now director of SESAC's West Coast division in Los Angeles. She first joined the licensing firm in 1978 as administrator. . . . Cherie Fonorow moves into the post of East Coast professional manager for Chrysalis Music. She was publishing and publicity coordinator. . . . Val Azzolli is now vice president and director of ATV Music Publishing of Canada and Welbeck Music of Canada in Toronto. He has served as creative assistant to ATV Music Publishing of Canada president Bernard Solomon in the capacity of professional manager and producer. . . . Frank Hackinson is upped to president of Columbia Pictures Publications, the music print division of Columbia Pictures Industries. For the past 10 years, he was vice president and general manager of the company. . . . Harry Warner rejoins BMI's Nashville staff as director of writer administration, a post he originally held from 1968 to 1972. He most recently was with Jerry Reed Enterprises, Vectro Music and was Reed's personal manager. . . . Mary Jo Mennella is named ASCAP membership representative in Los Angeles. She was formerly assistant representative in New York and Los Angeles.

Related Fields

Laura Foti moves to Billboard in New York as associate sound business/video editor. She was managing editor of Audio Times. . . . Bud O'Shea is now group vice president of home video for the telecommunications division of 20th Century-Fox Film Corp. in Beverly Hills, Calif. He was marketing vice president for MCA's video division and was an executive with CBS Records. . . . Bob Fish is now business affairs vice president for the Empire Project, an independent production and artist development firm. He was in entertainment law with a private practice and had his own management firm, Robert Fish Management.

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WHY IS THIS GOLD RECORD DIFFERENT FROM ANY OTHER GOLD RECORD?

FRANKIE SMITH
Children Of Tomorrow



It's "Double Dutch Bus" by Frankie Smith. And it's the first ^{4WB 05351} Pressing and Distribution record ever to go gold.

W.M.O.T. Records has helped us demonstrate the power of the Pressing and Distribution concept. And we're looking forward to similar success in the future...starting with the brand-new Frankie Smith album, "Children Of Tomorrow." ^{FW 37391}
CBS Records.



Signings

Apache to Atlantic-distributed Emerald City Records worldwide. The group's first single, "Please Don't Stop The Music," will be followed by an album release later this month. Producers of the single are Ahmet Ertegun, Charles Green and Brian Stone.

Linda Creed to MCA Music. ... Rick James, the Fatback Band and Taana Gardner to Norby Walters Associates for booking agency representation. ... Samantha Sang to Sutra Records, a division of the Bud-dah Group, with first single "Let's Start Again" just released. ... Frankie Ford, best known for his roll'n'roll classic "Sea Cruise," to the Southern Yat Club of Louisiana, Inc. record division with production agreement. ... Tito Puente to Ralph Mercado Management.

Artist/actor Michael Parks to First American Records in Seattle. His first LP for the label is titled "You Don't Know Me."

First American To Duck Slugfest Against Majors

By SAM SUTHERLAND

LOS ANGELES — An over-30 demographic target, repertoire falling outside commercial radio's conventional dictates and special attention to former pop chart regulars since abandoned by the mainstream are key elements in an ambitious expansion blueprint for First American Records, the Seattle-based independent headed by Jerry Dennon.

Plans to step up release activity, broaden market base and build sales are routine for labels small and large alike, but the twist to Dennon's goals is his candid assertion that his most promising path is one avoiding direct, head-on competition with branch-distributed, conglomerate-financed majors.

"Let's face it: the little company just can't compete for airplay with an established major label, head-on-head," says Dennon, active as an independent producer in the '60s but retired from the trade for the first half of the '70s. While "totally en-

thusiastic about what's been happening with independent labels recently," he admits that many of the most encouraging success stories in that sector actually revolve around indies specializing in what he sees as artists and repertoire outside the majors' well-travelled road.

That observation is one he confesses came the hard way. Successful as a producer during the mid '60s, when such Pacific Northwest acts like the Kingsmen and Paul Revere and the Raiders broke into national prominence, he had decided in 1975 to re-enter the business as a production company, releasing hits regionally and then translating that test market success into national plans.

"I found out that the ballgame had changed," he now reports. "You couldn't test market regionally, because it was hard to get airplay without other markets showing activity."

Then followed an effort to de-

(Continued on page 82)



CREED MUSIC—MCA songwriter Linda Creed asks Thom Bell, center, a production question at the Sigma Sound Studios in Philadelphia where Bell is currently producing the Temptations' upcoming Motown LP. Creed and Bell co-wrote approximately half of the album's material and have a string of successes as collaborators on such hits as the Spinners' "Rubberband Man" and "Ghetto Child." Leeds Levy, executive vice president of MCA Music, looks on.

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KAREN SILVER—Set Me Free
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KOOL KYLE—It's Rockin Time
IKO, IKO—Loverde
VINZEE—Funky Bebop
DENROY MORGAN—I'll Do Anything
For You
SPECIAL MIX—Another One Madly '81

TANYA GARDNER—Heart Beat
LIGHT EXPRESS—Panther Mix
LIME—Your Love
TREACHEROUS THREE—At The Party
TREACHEROUS THREE—Body Rock
BITS & PIECES III—Disco Mix
PEOPLE'S CHOICE—Hey Everybody
(Party Hearty)
PROJECT—Love Rescue
CLOUD ONE—Don't Let My Rainbow
Pass Me By

TREACHEROUS THREE—Feel The
Heartbeat (Have Fun)
BILLY OCEAN—Night (Feel Like Getting
Down)
ESTHER WILLIAMS—I'll Be
Your Pleasure
SPECIAL DISCO MIX—Love Is The
Message
FRANKIE SMITH—Double Dutch Bus

GRAND MASTER FLASH—The
Adventures Of Grand Master Flash
GRAND MASTER FLASH—On The
Wheels Of Steel
ODYSSEY—Going Back To My Roots
SWEET G—Rap Your Heart Out
THE ESCORTS—Make Me Over
BARBARA ROY AND ECSTASY,
PASSION & PAIN—If You Want Me
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Chartbeat

Lionel Richie Gets Richer; Bette Davis Sighs For Joy

By PAUL GREIN

LOS ANGELES—Lionel Richie has no less than three superstarred singles in this week's top 40. He produced Kenny Rogers' "I Don't Need You" at number eight, coproduced the Commodores' "Lady You Bring Me Up" at 29 and wrote and produced his duet with Diana Ross, "Endless Love," at 38.

"Endless Love," the theme from the new Franco Zeffirelli film, is only in its second week on the chart. Its fast start is somewhat surprising because Ross has never had much luck with duets, unlike, say, rival pop diva Barbra Streisand, whose career of late has seemingly been built on them.

Ross' highest-charting hit with Marvin Gaye, "You're A Special Part Of Me," hit number 12 in 1973. That's not bad, but not great either considering both artists were coming off No. 1 solo hits, "Touch Me In The Morning" and "Let's Get It On."

A pair of 1974 followups did even less well: "My Mistake (Was To Love You)" peaked at 19; "Don't Knock My Love" hit 46.

Ross' 1978 duet with Michael Jackson, "Ease On Down The Road," peaked at 41, which is almost embarrassing considering both acts' huge hits before and since.

And the less said the better about "Pops, We Love You," the 1979 record featuring Ross, Gaye, Smokey Robinson and Stevie Wonder. The record peaked at number 59, a poor showing considering the four artists, between them, have accounted for 72 top 10 pop hits over the past two decades.

Like Gladys Knight & the Pips before her, Ross is closing out her Motown career with a major hit. Knight's "Neither One Of Us" hit No. 1 soul and number two pop in 1973, after she had signed with Bud-dah. Ross, of course, has announced her move to RCA.

"Endless Love" marks the sixth time Ross has charted with a movie

theme. She hit No. 1 with "Do You Know Where You're Going To" from "Mahogany," number 34 with "Good Morning Heartache" from "Lady Sings The Blues" and number 41 with "Ease On Down The Road" from "The Wiz."

(Continued on page 80)

RIAA HAS NEW DIGS

NEW YORK—RIAA has consolidated all offices and divisions in a new headquarters location here at 888 Seventh Ave., effective Monday (13). The telephone number remains the same: (212) 765-4330.

Now housed at the new address are RIAA, RIAA/Video, the RIAA Antipiracy Intelligence Unit, president Stan Gortikov, executive director Steve Traiman and Jules Yarnell, special counsel on antipiracy.

Facilities include a recording industry research library, gold and platinum awards information.

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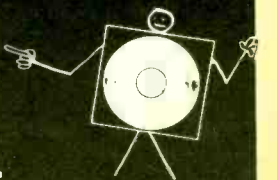
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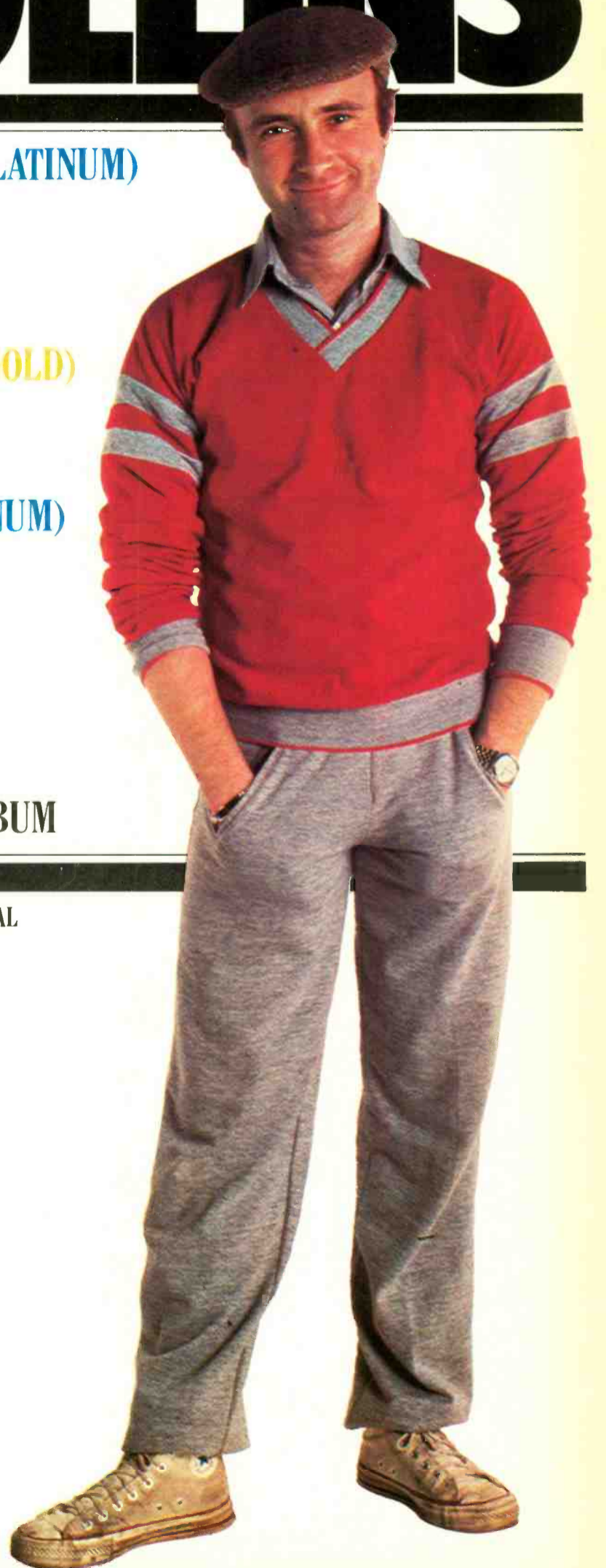
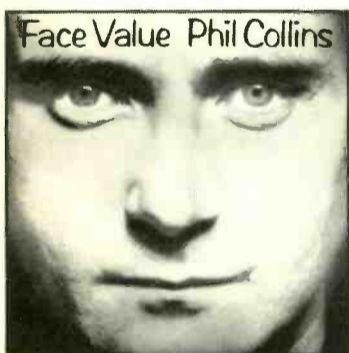
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'Rock Roots' Producer Sees Syndication As Key To TV

By SAM SUTHERLAND
LOS ANGELES—U.S. television networks may maintain their traditional resistance to rock programming in prime time, but independent

producers, their partners in syndication and the nation's indie stations are ready to fill the vacuum.

That's the view held by Jerry Harrison, a veteran tv producer whose

own six-part summer series, "The Roots Of Rock'n'Roll," is a case in point. Instead of bemoaning the networks' reluctance to air rock outside the off-prime, late-night slots associ-

ated with past network rock ventures, Harrison's bullish on the potential for syndicated programs to fill the bill long mishandled by networks.

"The problem with the networks is that they'll try something, but what they'll try is putting Barry Manilow together with Henry Mancini, or with Itzhak Perlman, John Denver and an opera singer," cracks Harrison, whose bravado is reinforced by 20th Century-Fox Television's sizable investment in the series.

"If it doesn't work, they'll say it's Denver or Manilow that's the problem." To Harrison, the problem isn't just the selection of artists, but rather the underlying viewpoint of program packagers.

Harrison's show isn't attempting such a variety show structure, nor will it leaven rock artists with safer, mainstream pop simply to mollify station owners and programmers. Instead, he's aiming at the success implied by a flattering sobriquet awarded him by Liz Smith of the New York Daily News—"the new Dick Clark."

"Roots..." isn't an '80s update of "American Bandstand," though. A combination of live performances and documentary footage that will seek to chronicle rock's evolution through its historical and cultural context as well as the music itself, the series is patterned as a chronological presentation of the contemporary music of the past quarter century, including 150 different acts.

The key, for Harrison, has been selecting the right artists to host those segments and help attract other performers. "The reason Dick Clark has been on the air for 25 years is because he does that right," asserts Harrison, noting Clark's long history of forging solid relationships with both emerging and established talent.

Harrison's own choices for hosts have brought Frankie Avalon, Paul Anka, Neil Sedaka, Rod Stewart, Elton John and Doobie Brothers Michael McDonald and Pat Simmons with former Doobie Tom Johnston into the initial six-segment package.

And those names, together with the more than 130 stations so far committed, make "The Roots Of Rock'n'Roll" a crucial test for rock in prime time.

Harrison acknowledges his show's debt to the epochal ABC-TV special "The Heroes Of Rock'n'Roll," but he's quick to underline the differences, notably the inclusion of live performances by a long list of major acts from the respective periods covered, along with special interviews.

He believes that approach—which offsets the production costs of its live segments through the economy of its documentary footage—is particularly viable in light of what he sees as a swing toward videotaped promo clips as a staple of music shows.

"There's resistance rising on the part of advertisers to shows that rely so heavily on clips, because of those pieces' basic promotional thrust," he charges.

That scenario could help Harrison in his admitted goal of translating any success for the series—which has just begun airing in most markets—into a regular weekly project. If that plan works, the hourly format would be condensed into a half-hour, and the three-year span seen in the first five installments would be replaced by a briefer time frame, each show covering just one year.

As for home video, he's also a firm believer that rock, properly packaged, will be there. "What's going to happen is that rock is going into cable," he predicts. "You can sell a big act to cable for a quarter of a million bucks, and then sell that same act overseas for about the same amount."

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Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	%	Altec Corporation	—	29	1 1/4	1	1 1/4	+ 3/4
36	26 3/4	ABC	6	810	30 3/4	29 3/4	29 3/4	— 3/4
45 1/4	28 1/2	American Can	10	194	40 1/4	40	40	Unch.
4 1/2	2 3/4	Automatic Radio	4	38	4	3 3/4	4	— 1/4
61 1/4	46 3/4	CBS	8	221	57 1/4	56 1/4	57	+ 1
45 3/4	35	Columbia Pictures	8	122	36 1/4	36 1/4	36 1/4	Unch.
6 1/4	4 1/2	Craig Corporation	—	5	6	6	6	— 1/4
67 1/4	49 1/4	Disney, Walt	16	439	63 1/2	63	63 1/2	— 1/4
8 1/4	6 1/4	Electrosound Group	24	6	6 1/4	6 1/4	6 1/4	— 1/4
9	5 1/2	Filmways, Inc.	—	53	7 1/4	7 1/4	7 1/4	— 1/4
21 1/4	14 1/4	Gulf + Western	5	1101	20	19 1/4	19 1/4	— 3/4
19 1/4	11 1/4	Handleman	12	32	17 1/4	17 1/4	17 1/4	— 1/4
15 1/4	10 1/4	K-tel	8	42	14 1/4	14 1/4	13 3/4	+ 1/4
81 1/4	39	Matsushita Electronics	15	324	70 3/4	70 3/4	70 3/4	+ 1/4
59	42 1/2	MCA	9	107	49 1/4	48 3/4	49	Unch.
14 1/4	10 1/4	Memorex	2	145	10 1/4	10 1/4	10 1/4	+ 1/4
65	55 1/2	3M	10	953	57 1/2	56 1/2	57 1/4	— 1/4
90 1/4	56 1/4	Motorola	12	674	71 1/4	70	70	— 1 1/4
59 1/4	36 3/4	North American Phillips	8	487	47 1/4	46 3/4	47 1/4	— 1/4
20	6 1/4	Orrox Corporation	47	73	13 1/4	12 3/4	13 1/4	Unch.
39 1/4	23 1/4	Pioneer Electronics	20	114	33 1/4	32 1/4	32 1/4	— 1/4
32 1/4	22 3/4	RCA	8	1023	23	22 3/4	22 3/4	— 1/4
26 1/4	14 3/4	Sony	15	3914	20 3/4	20 3/4	20 3/4	+ 1/4
43	28 1/4	Storer Broadcasting	22	109	35 1/4	34 3/4	34 3/4	— 3/4
6 1/4	3 1/2	Superscope	—	68	5 1/4	4 1/2	5	— 1/4
31 1/4	24 1/4	Taft Broadcasting	12	81	30 3/4	30 3/4	30 3/4	— 1/4
26 1/4	17 1/4	Transamerica	6	209	23 1/4	23	23	— 3/4
58 1/4	33 1/4	Warner Communications	20	1399	51 1/4	50	51	Unch.

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	—	1 1/4	2 3/4	Koss Corp.	15	87	13 1/4	13 3/4
Certron Corp.	18	35	1 1/4	1 13/16	Kustom Elec.	—	—	2	2 1/4
Data Packaging	—	35	7	7 1/2	M. Josephson	9	70	12 1/2	13
First Artists	—	—	—	—	Recoton	13	—	3 3/4	3 3/4
Prod.	14	18	4 1/4	4 1/4	Schwartz Bros.	—	80	3 3/4	4 1/4
Integrity Ent.	10	269	9 1/4	9 1/4	—	—	—	—	—

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

Songwriters Will Study Legal Issues

LOS ANGELES—Legal issues will be the focus of a public forum presented by Songwriters Resources & Services Thursday (23) at the Holiday Inn here.

The panelists are five entertainment attorneys who belong to the SRS legal panel: Ronald Bakal, Scott Kadin, Kent Klavens, George Martinez and Neville Johnson. The session will be moderated by Alfred Schlesinger.

The lawyers will discuss contracts, negotiations, income sources, composition protection and perform-

ance rights. The session is set to begin at 7 p.m. at the Hollywood Holiday Inn at 1755 No. Highland Ave.

Neville Johnson is a new addition to the SRS legal panel, which also includes Robert Mymans, Johnson, who has a private law practice in L.A., is an expert in international copyright law.

Douglas Trazzere has also joined SRS as an administrative assistant after serving in a similar capacity for two years with ATV Music.

General News

Thirsty Ear Productions Launches Marketing Wing

LOS ANGELES—Thirsty Ear Productions, producer of the nationally syndicated radio show "Thirsty Ear," has opened a retail marketing division to complement the sales, marketing and promotion staffs of record companies.

With a field force of 25 reps, the division provides both large and small labels with promotion in more than 250 stores in 25 of the largest music markets.

States Peter Gordon, general manager of Thirsty Ear Productions: "As radio tightens, retail assumes an even greater role in helping to develop artists. By amassing such a large field force, retail can be worked as a viable alternative or complement radio."

Presently the division is working product by John Denver, Jefferson Starship, Rick Springfield, Stephanie Mills, Alabama, Urban Chipmunk and Evelyn King, all on RCA. Additionally, the division has begun marketing and research work on the RCA SelectaVision videodisk as well as finalizing plans with other labels.

The program lasts a minimum of

five weeks, coordinating product management, sales and promotion activities within the company to provide uniform marketing at the consumer level.

The program is designed to increase the flow of street level information enabling record companies to move quickly at the retail level.

The promotion is utilized at retail stores, newspapers, radio, colleges and the street level.

At the retail level, the reps arrange store displays, make sure records are properly racked and complete retail sales activity charts over a five-week period.

To aid the field reps, the record company provides Thirsty Ear with 250 albums and bios for promotion at the retail level in each market.

Each Monday, the record company receives a report on the previous week's activity with the final report to include retail comments on artist viability in the market.

Thirsty Ear is located in Morristown, N.J. **ED HARRISON**

Smokey Wilson Royalty Action

LOS ANGELES—Robert Lee Wilson, known professionally as "Smokey Wilson," has filed suit in Superior Court here against Cadet Records, Big Town Records, Modern Music Publishing and Jules Bihari. His complaint charges that he has not been paid his rightful record and publishing royalties by the defendants.

Wilson alleges in his complaint that he signed separate composer and artist pacts with the defendants. He claims two of his albums were released, "Smokey Wilson Sings The Blues" and "Smokey Wilson Blowin' Smoke," and that 30 records containing his tunes were issued. He contends that Bihari told him verbally he would get a 10% royalty and that \$60,000 in radio advertising would be spent to support his product. He alleges he was refused copies of his song and record binders.

Wilson in his suit claims some of his songs were recorded with composer credits to "P. Tim." He says Bihari told him none of his records sold. He seeks an accounting and \$500,000 damages.

Peaches Purchaser Is Sought

Continued from page 3
expenditures," during the 30 days. These outlays included \$45,000, post-chapter utilities deposits; \$51,000, new insurance deposit; and \$160,000, pre-chapter payroll priority.

Eisenberg estimated Peaches record/tape accessories total inventory at the month's end at approximately \$9,130,000. Shortly, he will provide creditors an actual physical inventory taken June 30, the end of Peaches' fiscal.

Tortor and Eisenberg both zeroed in on Peaches' need for new product infusion. Eisenberg explained that Peaches, near the end of May, received a \$115,000 payment along with an order of the same amount for new product. PolyGram applied the \$115,000 to past delinquency and never shipped the goods, he said. Peaches returned \$115,000 of product to WEA, accompanying the return with a new product order for that amount. WEA applied the amount of the return to past delinquency and also did not ship new product.

One of Tortor's "scenarios" to prospective buyers will concern itself with overall recommendations wherein the Peaches operation could be improved by broadening inventory depth.

Nehi executives' salaries have been generally cut 50% or less with the approval of Judge William Lasarow, Eisenberg explained. For example, Tom Heiman took a cut from \$212,000 to \$96,000 annually.

Bob Berger, an independent consultant in Chapman Act obligations, Martin Nachinson, overseer in operations, and Arnie Nadlman, veteran corporate sale negotiator, were introduced to creditors and they explained fully their functions.

Nadlman is being paid to seek out qualified prospective buyers by Tom Heiman. The others are being paid corporately. Tortor, who said he normally comes up with a buyer if there is one in 60-90 days, would receive a fee ranging from \$45,000 to \$65,000 plus expenses.

The one "kind of letter of intent" received for the entire operation came from Bromo Distributing, Oklahoma City confirming an exclusive Billboard report two weeks ago. Eisenberg said the debtor felt the bid was inadequate and that more money could be raised by liquidation. Gene Friedman, CBS credit boss, said that the creditors committee had talked over the Bromo offer but had taken no formal stand.

David Hagen, bankruptcy analyst, scheduled the next creditors' meeting at 10 a.m. Aug. 20.

GRADE CO.'S BIG SLUMP

LONDON—Following the wind-down of its record operation, Lord Grade's giant Associated Communications Corp. has turned in full-year figures showing a dramatic slump in profits throughout the company's entertainment activities.

Turnover was up from \$322 million to \$498 million, but pretax profits fell from \$23 million to \$5.2 million, despite the unprecedented forward sale of television contracts for programs like the successful "Muppet Show."

Massive losses on feature film production and distribution were largely to blame. These amount to \$53 million, compared with a profit of \$8 million last year. Blockbuster projects like "Raise The Titanic" proved disastrous at the boxoffice. Only "The Muppet Movie" achieved commercial success.

Losses in the PRT record and tape division were \$9.2 million, and the company's disk factory has now been closed, with only the sales and distribution side continuing and, says ACC, expanding. Lord Grade has said of PRT's future: "It's still got a great catalog which we wouldn't sell, and it's still making records," but longterm prospects must be doubtful. Major recession in the record industry is blamed for the losses.

ACC's music publishing operation remained profitable, returning pretax figures of \$3.7 million, against \$4 million profit last year.

An interim dividend of 3 cents per share unit was paid in March, but no final dividend will be paid, owing to the corporation's poor performance.

Scotti In Move

LOS ANGELES—Scotti Bros. Industries and its 10 associated companies have moved to new offices at 2114 Pico Blvd., Santa Monica 90405. The front office phone number is (213) 450-3193.

Three divisions of the Scotti empire have individual phone numbers. Scotti Bros. Artist Management is 450-9797; Scotti Bros./Syd Vinedge Television is 452-4040 and Santa Monica Sound Recorder is 450-2119.

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JULY 18, 1981, BILLBOARD

Rock'n'Rolling

Keith Richard, Shanachie Settle Suit Out Of Court

By ROMAN KOZAK

NEW YORK—Rolling Stone Keith Richard and Shanachie Records have reached an out of court agreement in a suit Richard filed in U.S. District Court here charging the tiny label with wrongful use of his name and likeness in connection with the release of the "Holding Out My Love For You" LP by reggae artist Max Romeo.

According to suit, Richard became interested in Romeo's music, and attempted through Rolling Stones Records to get major record company distribution for Romeo's recorded product. But even Keith can have problems getting a new act signed these days, and after the tapes were rejected, he agreed to lend Romeo his expertise and \$10,000 to put "finishing touches" on the prospective LP.

He aided in the remixing and editing of the tapes, and added backup guitar on four of the 10 tracks that appear on the LP, which was subsequently released by Shanachie.

The problem arose, according to the suit, when the LP was released, and a sticker and a poster portrayed Richard as a "featured" artist on the disk "in order to fraudulent (ly) induce sales of the album to persons who would not normally purchase a record by a newly breaking artist."

In his suit, Richard asks for his \$10,000 back, plus 3% of the LP's gross retail sales. On the LP itself, he wants to be identified as a producer and lead guitarist, but in the same manner as the other producers and backup musicians are identified. He wants no poster of himself in the LP.

According to Danniell Collins, secretary/treasurer of Shanachie, Richard will supply a new picture for the

album back cover. There will be no poster, but no hard feelings either.

"Just tell 'em we're comin'," says Danny Joe Brown, former lead singer of Molly Hatchet, who is now fronting his own Danny Joe Brown Band, with a new LP on Epic Records.

With its three-guitar front line, the new band doesn't sound that much different from Hatchet, and Brown doesn't dispute that. He left Hatchet a year ago because of differences with the band's management, that he indicates, may yet go to court. But after six months out of the business, and six months getting his new band and LP together, Brown is ready to get back on the road.

His new band, he adds, is very much in the tradition of hell-raising, hard drinking Southern rock bands, but he doesn't intend to overdo it. This band is not going to do 300 shows a year.

"I don't think a band that does 300 shows a year is really giving its audience the best," he says. "You have to take care of yourself, physically and mentally. You can go out for six weeks, and then take off for a month. Also when you have that time off, everybody can get together and work on new material."

Brown is going out for 25 dates opening for Blackfoot, playing in halls and auditoriums. He then hopes to join the AC/DC tour, even if it is a bit difficult to make a strong impression before an AC/DC audience.

"When I was with Hatchet, and 'Playin' With Disaster' just came out, there were 10 shows lined up for us and AC/DC," Brown remembers. "They had more albums out, but we were selling hotter at the time. We

(Continued on page 65)



EMI CONCLAVE—The recent One World of EMI Music conference in L.A. brought together 79 representatives from EMI's global operations. At left, Don Zimmermann, president of the Capitol/EMI-America/Liberty records group, chats with Noboru Takamiya, managing director of Japan's Toshiba EMI. At right, Bhaskar Menon, EMI Music's board chairman and chief executive officer, accepts a gift marking his silver anniversary with the company from Ken East, president and chief executive officer of EMI Music Europe & International.

Posh Boy: Not Just Calif. Punk

By CARY DARLING

LOS ANGELES—Just as Motown was known as the "Sound Of Young America" in the 1960s, Posh Boy could possibly be dubbed "the Sound of Young California" in the 1980s.

The Hollywood-based Posh Boy is one of the few labels which releases recordings by such hardcore and radical punk bands as Black Flag, Circle Jerks, China White and T.S.O.L. With international deals through Virgin's Butt Records in the U.K., Polarvox in Scandinavia and Auvy in Spain, the label is aiming to broaden its sphere by signing other

types of rock.

"We're not having many local hits anymore," says founder and president Robbie Fields. "You do have Tierra and X and 80% of our sales come from this area. What we're trying to do, though, is spread the records beyond a small in-crowd."

Fields is doing this by cutting list price from \$7.98 to \$5.98 for albums. "The only way we can compete with the majors is to undercut them to make our records equally attractive," he states.

He is also expanding the roster to include music other than hardcore

punk. "I don't turn my back on the hardcore bands, but now we're releasing Baby Buddha, which is electronic versions of standards like 'Stand By Your Man,'" explains Fields. "I'm also putting out a soft rock album by an artist named David Hines."

Fields began recording the hardcore punk bands in 1978 when few others would. "The paradox is that with punk, you have a cult following. With a decent punk record, you can sell 5,000 or 10,000 copies and break even without having to spend a lot on advertising," he says. "The records that have done the worst for me are the non-hardcore records." Now, he thinks he can overcome the bias against non-hardcore disks by advertising in mainstream music journals.

So far, all of his deals have been one-offs. "The new generation of bands have grown up reading two things: one is that record companies rip off artists and never the other way around. The other is that if you have a hit record, even a local hit, you make millions of dollars," he explains. The one-off deals, which do not always cover publishing and allow the acts to re-record their songs, seem to please the aesthetics of both parties.

Fields scoffs at the alleged violence that takes place at gigs by acts that have been on his roster and the criticism that L.A. punk is a pale imitation of what London and New York did four years ago. "The media has focused on the hardcore and that is just one facet. The hardcore, acts like the U.K. Subs, is still big in England but it doesn't get the attention," he notes.



HUMANITARIAN HONORED—John Hammond, center, recipient of the B'nai B'rith 1981 Humanitarian Award, is congratulated by Tony Bennett, right, at the dinner/dance honoring both Hammond and Aretha Franklin who received this year's creative achievement award. That's Herb Linsky, president of the Music and Performing Arts Lodge of B'nai B'rith, standing by.

SUE OVER 'FEELINGS'

LOS ANGELES — Morris A. Kaiserman, known professionally as Morris Albert, is suing ASCAP in Federal District Court here for \$60,000.

The composer of "Feelings" claims his hit record song was utilized by the N. W. Ayer advertising agency for use on a network tv commercial for American Telegraph and Telephone Co. and he was never paid a royalty by the defendant.

His complaint includes a letter from an Ayer representative which acknowledges that the tv spot had 193 and 564 web performances in 1977 and 1978, respectively.

The court is also supplied with an October, 1980 letter from an ASCAP executive, explaining to the plaintiff that the licensing society never got reports of the performances from any of the three networks.

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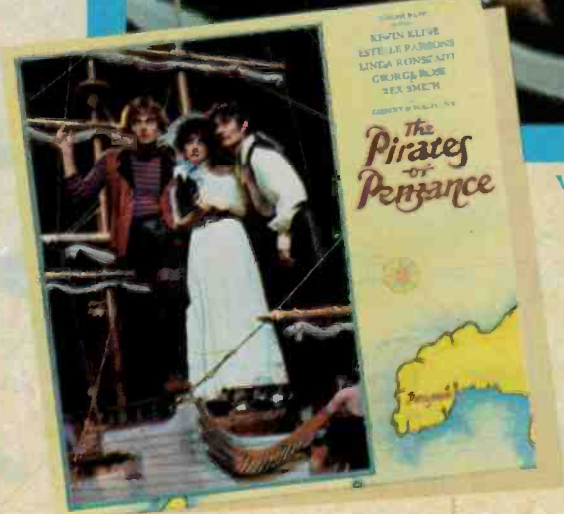
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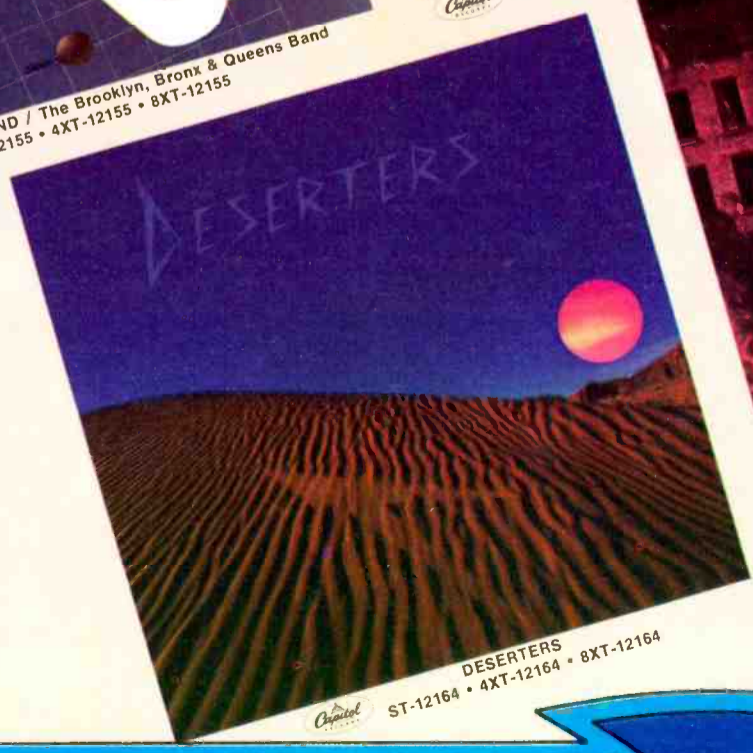
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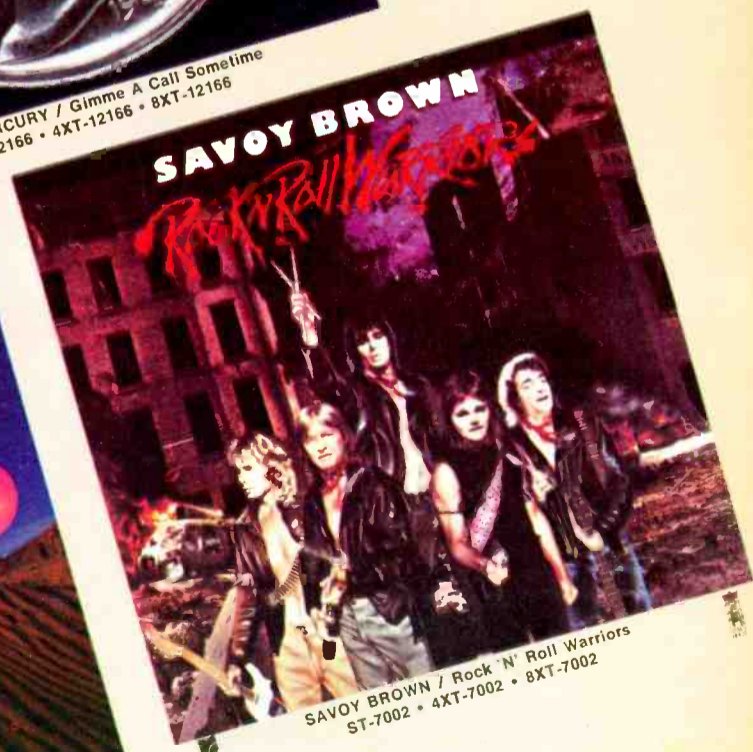
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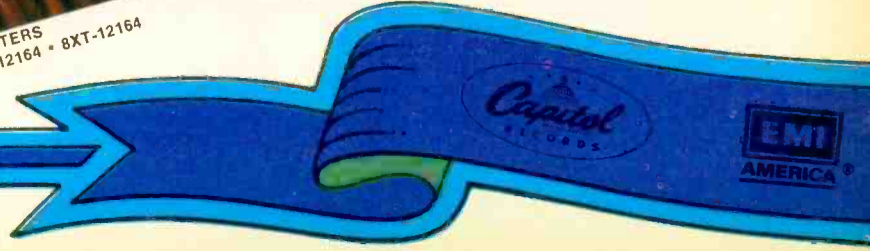


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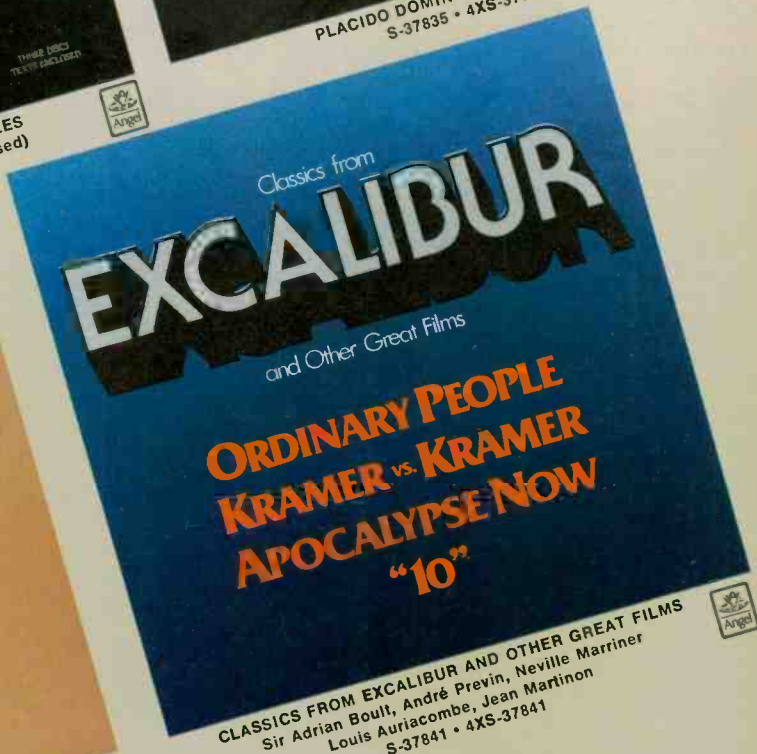
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LOS ANGELES—What 1980 single release logged the most weeks on Billboard's Hot 100? Who's the father of Robin Lane of Robin Lane & the Chartbusters? What was the date of Bob Marley's death? Who sang backup on Boz Scaggs' hit "Miss Sun"? What was last year's most successful television soundtrack?

If you answered Queen's "Another One Bites The Dust," Ken Lane, pianist on the old "Dean Martin Show," May 11, 1981; Lisa Dal Bello and "Shogun" on RSO, you're either a walking encyclopedia of pop culture or you already own the 1980 supplements to Joel Whitburn's Record Research source books.

The Whitburn books list every single and album that enters Billboard's pop, soul and country charts and every single that hits the adult contemporary survey. The records are listed by title, artist, label, entry date, peak position and weeks on chart.

There are also numerous biographical notes detailing former group associations and other pertinent data. It's everything you could ever want to know and more.

It's the "and more" part that makes it fun.

Try this one: What 1980 single had the most weeks on Billboard's adult contemporary chart? Something by Anne Murray, you say, or maybe Air Supply or Kenny Rogers?

Nope. It was Pure Prairie League's country-tinged ballad "Let Me Love You Tonight," which logged 26 weeks on the AC chart. That's perhaps the most dramatic proof that adult contemporary isn't just for Steve & Eydie anymore.

Here's another one: What three 1980 singles spent the most weeks on Billboard's soul chart? Hint: Don't guess anything by Stevie Wonder or George Benson.

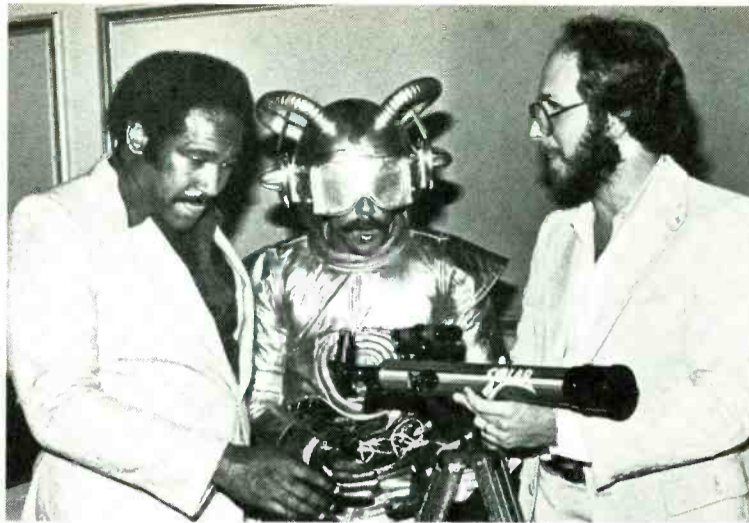
Give up? The top three soul hits were Yarbrough & People's "Don't Stop The Music," which had a 27-week chart run extending into early 1981; Larry Graham's "One In A Million You" and, surprisingly, Robert Winters & Fall's "Magic Man," which had 25 weeks on the r&b chart even though it never made the top 10. The Buddah hit peaked at number 11.

Whitburn's pop singles books date back to 1940, pop albums reach back to '45, country and r&b singles to '49, adult contemporary (see easy listening) singles to '61 and country and r&b LPs to '78.

For reporters, reviewers, publicists, publishers, producers and music lovers of all descriptions, the books can be a highly useful research tool. Be warned, though: they quickly become indispensable. I won't leave home without them.

The books are published independently by Record Research Inc., P.O. Box 200, Menomonee Falls, Wis. 53051. (414) 251-5408.

PAUL GREIN



Billboard photo by Lester Cohen

SPACE INVADER—Solar president Dick Griffey, left, gazes at a telescope given to him by Michael Gorfaine, ASCAP's West Coast regional director for repertoire. The presentation was made at a reception ASCAP threw following the Solar Galaxy of Stars concert last week at the Forum in Inglewood, Calif. A silver-suited robot looks on.

Memphis NARAS Chapter Re-Elects Fry President

MEMPHIS—Members of the local chapter of the National Academy of Recording Arts and Sciences have elected John Fry, owner of Ardent Recordings, Inc., to his second consecutive term as president.

Under Fry's direction, the chapter has almost doubled its membership and has developed and presented a proposal for locating the NARAS National Hall of Fame and Museum here.

"With the work on the Hall of

Fame proposal behind us, we hope to devote more time to presenting educational programs which will serve to benefit those who are training for jobs in the industry, and give updated information to the active members who have been unable to take advantage of the opportunity to attend recent national seminars and conferences," Fry comments. "We will also continue to explore additional sources of funding for the Hall of Fame project."

The chapter also plans to continue actively pursuing memberships. That includes branching out to prospects in recording areas closer to Memphis than to any other NARAS chapter.

Officers elected to serve with Fry are Joe Dixon, first vice president; Wain Bradley, second vice president; Rose Clayton, secretary; and Richard Ranta, treasurer.

Governors beginning their first terms are Andy Black, Mark Blackwood, Mark Blumberg, Clayton, George Klein, Mel O'Brien, Dave Rasmussen, Dick Steff and Jerene Sykes.

Incumbent governors serving the second year of their two-year terms are Ward Archer Jr., Bradley, Les Brueck, Ellis Chappell, Dixon, Fry, Michael Harrington, Knox Phillips, David Porter, Ranta, Wolf Stephenson of Jackson, Miss., Harold Streibich, Bob Taylor, Bob Tucker and Juanita Tullos.

Streibich, the chapter's legal counsel, was also elected national vice president. Brueck will again serve as national trustee, as well as the representative to the national educational committee and the national television committee. Clayton was appointed national editorial representative. Judy Wilkinson is the chapter's executive director.

For The Record

LOS ANGELES—Tommy LiPuma, Warner Bros. Records vice president, a&r, for its progressive music division will produce the label's forthcoming multiple artist package set for recording during this summer's Montreux Jazz Festival (Billboard, July 4, 1981).

Label's recording activities there will also include a separate album of duo and quartet performances featuring Chick Corea and newly-signed label act John McLaughlin, also to be produced by LiPuma. Corea himself will serve as producer on separate quartet performances he'll lead, including Gary Peacock, Roy Haynes and Joe Henderson.

Rain Hampers Kool Jazz Fest

• Continued from page 4

cost of production" for the financial bind that strapped the show, adding candidly that it would be almost impossible to maintain it without a sponsor.

To further cut costs, Wein now produces a tight, well-disciplined show that emphasizes punctual starts and early ends. This move is aimed at reducing staggering cost overruns that, at one time, threatened to swamp the financially fragile festival.

Wein says that several mini jazz festivals held in New York City at the same time, (see separate story) did not significantly cut into Kool's. In fact, Wein was responsible for getting Brown & Williamson to financially support some of these competing events.

A feature of the festival, inaugurated two years ago and steadily gaining popularity with both artists and audiences, is the theme concept. This year, concert themes were created around the "Art Blakey Legacy," "The Art Of Jazz Singing," queens of the blues, the successful Broadway musical, Sophisticated Ladies (based on the music of the late Duke Ellington) and great songs of the 1920s through the 1940s as well as tributes to Lionel Hampton, Ella Fitzgerald, Art Tatum, Sarah Vaughan, Oscar Peterson, Roy Eldridge and women in jazz.

In addition to being hinged on a theme, the concerts are now also thought to be more professionally produced with a strong historical story line weaving through many of them.

To help achieve this new dimension in the festival, Wein is working more closely with guest producers. Among those tapped this year were Gary Gliddens, Harriet Choice, Rosetta Reitz, Sid Stiber, Dan Morgenstern, Ira Gitler, Dick Hyman, Billy Taylor and Bill Cosby.

Wein also continues to expand the parameters of the festival beyond the environs of New York City. This year, in addition to such old familiar haunts as Saratoga, N.Y., and Waterloo Village, N.J., concerts were successfully staged at the State Univ. of New York (S.U.N.Y.) at Purchase and Lookout Point, Hempstead, N.Y.

Admission to the concerts ranged from free for an event at Damrosch band shell, Lincoln Center, to \$25 for the Miles Davis' appearances at Avery Fisher Hall.

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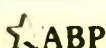
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Alternative Test Marketing

By WAYNE WADHAMS

I wholeheartedly agree with Mr. Bill Spitalsky's lament (Billboard, July 4, 1981), namely that "every industry in the world has a means for test marketing its product with the exception of the recording industry." He cites Coca-Cola's upcoming 90-second commercials featuring unreleased songs by established artists as an example of the kind of thinking that should be going on inside the record industry.

Coca-Cola's idea is a good one—but let me point out that it is a very expensive way to test market musical product. One of the problems that the entire music industry must face is that there are very few acts whose reputations can justify the type of "test marketing" costs that such a campaign would involve. As long as the record industry can only think on such a cosmic dollar scale, both in production and sales, it will follow in the footsteps of Hollywood's film studios, whose in-house products, as distinguished from the independently produced films, which they acquire in a completed state, have become predictable, overblown dinosaurs. This syndrome is also closely related to what Charles Koppelman discussed in his earlier commentary (Billboard, June 20, 1981), namely that those at the top of the record and film companies have business rather than artistic training.

Let me offer a couple of alternative routes for test marketing. We are strictly a local label, developing Boston talent, recording masters in our own studios, and releasing them in the hope that they will do well on local radio and in local stores. Boston is somewhat isolated from the national radio action scene. A listener doesn't really know whether the song he's hearing is playing in New York, nor does he care. As long as the listener likes what he's hearing, then the station and its advertisers are happy. Thus, with the cooperation of even two or three local programmers who genuinely like what we're releasing, we can test market our product in a very realistic way, and very cheaply, too.

Beyond the cost of recording the master tapes, we can find out if it has national legs for about \$2,000 in pressing, printing

and promotional expenses. Since we began a year ago, two of the four singles we've released have been very successful in the Boston market. Thus, Phil Gentili's "Mama Lied," which had been rejected by all the major labels when it was submitted on cassette, suddenly turned heads when it edged the Pretenders out of the top airplay spot on several stations. Thus, it will be out on Portrait Records probably by the time you read this. A second single, by Hot Dates, has just completed eight weeks of heavy local airplay, and again the national label who passed are reconsidering.

Obviously, our goal is to establish a permanent distribution arrangement with one of the majors so that most of our product, or at least all that proves itself here, will see a national release. We'll have to prove ourselves with one or two hits before that can happen, but since we're operating on a very low financial profile, we've got time, something the big labels now find in short supply.

Our philosophy has already paid off on the financial front. Our sister company, Film Associates, liked a script that was submitted to us by John Sayles, a writer originally from Boston. John had raised the money necessary to produce the film, a very modest \$60,000, and we kicked in crew and equipment. Previewed locally, the film garnered rave reviews, went on to standing ovations at Filmex in Hollywood, and later was selected by Time magazine as one of the 10 best of 1980 when it was finally released as "Return Of The Secaucus Seven." Thus, without a nationwide campaign of 90-second spots, expensive advertising agencies, or any of the high-priced spread, a good idea turned into a successful product on its own inherent strength. We'll be shooting John's next feature on a much more generous budget come September.

Wayne Wadhams is president of Boston International and its parent, General Idea Corp., which includes a record label, music and filmscore production company and recording studio.

Tomorrow May Recall The '50s

By DAVID LAZELL

I once asked a record company sales executive if he listened to string quartets, on account of these chamber pieces soothing highly intellectual people. "No, sir," he replied. "But when I get time, I listen to Mahler's 'Symphony Of A Thousand.' I figure that works out to 250 times four, which is equivalent to the same number of string quartets."

Such logic seems quite common here in England. It doesn't seem so many years ago when, as a record store manager, I fell more than slightly apart at the news that 12-inch LPs were moving up to \$5, even the charming ladies who actually did the work looked pale, and expressed their belief that this was the end of the record business. Well, it may have been the beginning of the end for that one, but even with records hitting \$10 these days, people still buy them. Occasionally. The really significant fact of life is the extra lines that so many record stores carry to get in a few bucks. I ambled into one the other day, where racks of jeans, badges, candies, stationery and other fun items acted as a maze that the potential record-buyer had to negotiate. This is all part of the diversification that is urged upon dealers who want to stay in business. Handing out free food parcels to the unemployed would be more effective, of course, but maybe sell fewer records.

For some time, however, veterans of the record business, i.e., those who have made a profit sometime during the last five years, have been getting a little restive about the way things are going. Some pop records show more staying power than record company price structures these days, and more than a few dealers have been sighing for the Great Days of RPM. RPM is short

for Resale Price Maintenance, a merry affair that hung upon British business like smog. It ensured that retailers sold records only at those prices laid down by the manufacturer. Thus, at one time, when there were just two record companies, one could almost memorize the entire price structure over the past 10 years. Little changed, and record stores were quiet affairs offering deep carpets and quiet listening booths in which one could spend a quiet afternoon with Debussy.

Not that RPM was 100% innocent by way of consumer protection. Some stores, notably co-ops, offering discounts, were often told they could have no more LPs until they mended their regrettable habit of handing part of the cash back to the consumer. Strangely enough, the record companies trading so firmly with their big stocks have long since been absorbed by former competitors, or other companies. Also there are so many different labels on the British scene these days that any attempt to memorize their categories and prices would result in a severe rupture of the brain.

This doesn't matter too much when you are talking to the salesman from the record company; in fact, it may be an advantage. However, you need clear thinking, a clear eye and a steady hand when you go round the store to check you have the prices right against the latest lists. The other mild problems, like the new LPs that prove to be compilations of re-issues of original singles that have seen several labels and pressings, can be overlooked. But inflation is unnerving the record dealer more than he usually lets on.

(Continued on page 65)

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

Letters To The Editor

Dear Sir:

The record business is one of the finest businesses to which to belong. People of all ages can enjoy our product, regardless of their tastes in music. We have it all for them. Unfortunately, our industry is still gripped by one of the most severe depressions it has ever seen. It has seen massive layoffs, infinite bankruptcies, tremendous product deletions and ever-increasing price hikes. Customers are balking at the high retail prices. They are buying less and definitely more carefully, and turning to tape recorders to supplement their music inventories. They complain about the quality of the music they now buy despite industry claims of superior quality control. Inflation causes our customers to cry for more for their money and they feel they get less as prices continue to rise. Where will it end?

I only hope our industry decision-makers don't look to the auto industry and even to the world of baseball for answers to our problem.

The auto industry says "everybody needs a car," "we're inflation-free," "the world can't move without us." They, too, are in their most severe depression ever. Why? Unaffordable prices and less than desirable fuel efficiency! Sounds like the record business. High prices and poor quality.

Baseball: "America's favorite past-time," "mom and apple pie," "football's too violent." Each year football grows in popularity, and baseball is up and down depending on who wins the world series. The public grows tired of strike-talks, unbelievable salaries, who's the next free agent of the month, etc. Tickets to games are up to \$7.50 in some stadiums and attendance is based solely on the performance of the team. No more Saturday and Sunday afternoon games just for the fun of it. With the exception of the Yankees, the Reds, or the Dodgers, the other teams hope for a good season with a similar attendance.

I don't want to see the record business in a similar

light, but as record prices continue to rise only certain artists will be guaranteed a sale upon release. Customers will refrain from buying an album just on one song they heard on the radio. Record companies themselves will soon be fighting each other to sign these selected few artists to their rosters. As more money is necessary to lure these artists away, prices will continue to rise. Will the old record company who just lost the Doobie Brothers to RSO Records want Andy Gibb and a singer to be named later as compensation. It has to stop!

Please work with your other accounts and your sales manager and let's work together to avoid these price increases and save our jobs from future layoffs and/or bankruptcies. Our customers come first... contrary to business practices, they are our livelihood!

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Radio Programming

AOR's Fragmentation Hurts Onetime Format Champs

• Continued from page 1

However, it's still easier for a veteran rock act to gain airplay than newcomers, and such artists as the Moody Blues, Santana, Peter Frampton, George Harrison and Elton John, who have in recent times been ignored by AOR, are back on playlists following recent LP releases.

Other mainstream rock names, such as Billy Joel, James Taylor, Joni Mitchell, Paul Simon, Boz Scaggs, Harry Chapin and John Denver, among others, are either between new releases or they're deemed not "rock" nor "hip" enough by radio programmers today.

On the other hand, rock mainstays like the Who, Led Zeppelin, Pink Floyd, Eric Clapton and the Rolling Stones have managed to compete in airplay with the new crop of rockers by staying contemporary despite recent product that may not be deemed up to par by veteran fans with material released during their heydays.

In addition to those staples, the "meat" of most current AOR playlists comprise AC/DC, Pat Benatar, Tom Petty, Bruce Springsteen, Bob Seger, Styx, REO Speedwagon, Van Halen, Rush and a select few others, all of whom are very much within the traditional rock mainstream.

The target demographics of the fragmented AOR format have a lot to do with which artists receive airplay and which don't. The hard rocking stations, programming to an 18-24 predominantly male audience, find it inconsistent to play softer, more mass appeal-type artists that are more identifiable with a soft rock or adult contemporary 25-54 target demo.

Artists that were once considered mainstream rock but have since mellowed their sound have become favorites at the softer stations, while those acts—both veterans and newcomers—that rely on harder edged rock are gracing rock playlists. The medium's increasing fragmentation continues to polarize more and more artists.

Because consistency in programming is so vital for high ratings, programmers say they can't afford to alienate their audiences by playing a record or artist not consistent with their format.

Those acts who have forsaken their rock roots in recent times to capitalize on trends, disco in particular, lost favor with the staunch rock audience. Elton John's disco dabblings and Rod Stewart's "Do Ya Think I'm Sexy," to name two, reportedly alienated them from rock playlists.

Most program directors, when queried as to why certain artists are in and others are out, chose to remain anonymous in order to speak candidly without offending artist, manager or record company.

"Artists like Elton John and Peter Frampton, two good examples, suffer from getting into music that is alien to the rock genre," claims one Los Angeles rock programmer.

Frampton is now coming out with more credible product, that programmer suggests, but he considers it difficult for the artist to recapture AOR's favor because of the "Sgt. Pepper" fiasco.

"James Taylor went the older route in terms of AOR," continues the programmer, "and Steely Dan has moved away from rock to adult contemporary and jazz. The Eagles would be on the danger list today if

Once-Sizzling Artists Non-Currents

not for Joe Walsh, who rejuvenated them.

"The Who's last few albums aren't at the pinnacle they were before, yet they've maintained credibility and durability. The Doors are larger today than when they were originally popular. On the other hand, Blondie is a band I've never seen change so quickly from chic to mass appeal."

States one veteran broadcaster "You're really out when your oldies are no longer on the library wall. First to go are the currents, but when the oldies go, you're really out.

"Often an artist will be in and out at the same time. Their records are available for airplay, but don't ever really get played."

Says another programmer, "AC/DC is so in that their old stuff, which was out at the time of its release, is now in. The Allman Brothers are questionable. Bad Company is in. Old Creedence is in. Old Bowie is in, but new Bowie is out. Crosby, Stills, Nash & Young are in and out simul-

taneously. The Moody Blues were out, but now they're back in.

"Harry Chapin was once considered a hip artist in rock. John Denver started on hip stations, and broke on WNEW-FM New York. Rod Stewart is in and out. He's a permanent fixture in rock, and rock radio can't afford to overlook his tastier rock stuff."

The aforementioned fragmentation of AOR formats into soft rock, adult contemporary and hard rocking deviations is also given as one theory for the disappearance of the folk-oriented artist on rock radio.

"The soft rock stations of the '70s took a lot of those folk type artists (Joni Mitchell, James Taylor, etc.)," opines another broadcaster. "Because the AOR community didn't identify with them, those artists lost their rock status."

An artist like Paul McCartney, agree many programmers, poses a dilemma. While he will always be a legend because of his Beatle past, his

more recent solo material is not considered AOR fare.

"When McCartney was busted for marijuana in Japan a few years ago, all his new stuff that wasn't being played then was suddenly back on the radio," recalls one programmer. "Did the bust make his records better?"

"Any programmer who tells you his audience is aware of an artist's image is deluding himself," argues Tony Berardini, program director of WBCN-FM Boston.

"Radio is the soundtrack to people's lives. They aren't heavily involved in the music as people in the business might be. There are more important things to them.

"It's totally dependent on the music the artist puts out, not his image," says Berardini. "If it's a great record you play it. If it's MOR or adult contemporary and doesn't fit the image of the station, you don't play it. But you can't judge an artist solely on image."

Berardini backs his point by pointing to the new Kim Carnes LP, "Mistaken Identity," which he originally dismissed as another pop Carnes LP until music director Jimmy Mack listened to it and recommended it on the strength of its rock appeal. "We were the first AOR to play it," says Berardini. "But it's the exception, not the rule."

Notes a prominent Pacific Northwest program director: "In most cases it's a matter of an artist seeing his day. With Chicago, you don't need 14 albums to make the same sound. The first two were okay.

"It's a matter of an artist not evolving with the times. Frampton's image is so poor and image has a lot to do with it. The 'Sgt. Pepper' period really killed him. I don't think he'll pull out."

Rod Stewart, suggests that programmer, is "a marginal case," while Foreigner and Van Halen may be in danger. Kansas? "Gone," he says.

"But the Who and Led Zeppelin have balanced their image with freshness and a kind of mystique. Their sparse touring or infrequent albums keep it special."

WAVZ-AM, WKCI-FM NEW HAVEN

Conn. Format Flip-Flop Hits The Jackpot

By MIKE ADASKAVEG

NEW HAVEN—It was double jeopardy when Kops-Monshan Communication decided to make a format change two years ago.

Not only was it a format change, but two format changes, as the New Haven-based company flip-flopped the formats and staffs of its two radio stations, WAVZ and WKCI. It was in July, 1979 that WKCI was a beautiful music FMR and WAVZ was Hot 100 formatted "KC-101" and WAVZ became "13-Waves."

Though the company jeopardized the listenership of the stations, it struck a jackpot as KC-101 became an instant ratings success and WAVZ has shown a steady climb in the listings.

"We took everyone from the AM and went to the FM," Curtis Hansen, operations manager and program director of the stations says. "WAVZ had been a successful top 40 station for years and years. It (the change) obviously risked both stations going down the tubes."

WAVZ is now formatted with the syndicated MOR format "Music of Your Life," which is automated except for morning drive, when veteran New Haven personality Mike Warren is on the air.

"Yes, WAVZ is automated, but we try to make it not sound automated," Hansen explains. "The stations' formats work well for us since WAVZ attracts the 35-64 demographics, while KC-101 is for the lower end of the spectrum."

WAVZ has doubled its average in the last two books, while KC-101 has had all "up" books, with its gains reflecting its target—middle-class females.

"Ever since we did the flip-flop, KC-101 has been the number one top 40 station in the Hartford-New Haven ADI (Arbitron ratings)," Hansen explains. "We show up in six books—but we are targeted for the Hartford-New Haven ADI, where we cleaned up. We are targeted for the entire state of Connecticut because we come in like gangbusters all over the state."

WKCI not only showed up in all of the Connecticut books, but made



Billboard photo by Mike Adaskaveg

Programming Discussion: Afternoon drive personality "Friendly" Floyd Wright, left, consults with music director Danny Lyons, who is busy with a pocket calculator deciding record selection for KC-101.

showings in both Springfield, Mass. and Nassau-Suffolk, N.Y.

"We stay away from being a New Haven station; we call ourselves KC-101 Connecticut," Hansen continues. "This was our original goal. The whole concept was to step above being a New Haven station or a Hartford station. We set out to relate to the state as a whole."

The stations' phenomenal signal is the result of its antenna being more than 1,000 feet above terrain—though it is only 10 KW.

"The station's strength is women—women control the purse strings in almost every household," Hansen explains. "And, top 40 targets women where other formats, such as AOR, target men."

"Everything we do has the largest breadth of appeal possible," Hansen continues. "Top 40 is universal—we're number one 12-54. Just because a record has sold one million copies, doesn't mean we are going to play it. It might be appealing only to a select demographic. We try to have very broad demographic range in everything we do, whether it be

jocks, promotions or weather reports."

Hansen maintains that the station has a general target of 12-54, but a specific target of women 25-34 that determines much of what gets on the KC-101 play list.

"We grew up with our audience," he says. "We've grown up with people who have listened to top 40 as teenagers in the 1960s. In music, we look for two things: 'hitness,' which differentiates us from pop-adult, and, mass-appealness. Hitness means top 10 hits, and we play them whenever we can. Other stations may play music that sounds good, but we stick with the hits. In mass-appealness, we try to hit on all of 12-54."

KC-101 is utilizing approximately 60% oldies, many of which are from the 1950s and '60s. But, personality rules in the format.

"We try to make the current music a little on the bland side because our disk jockeys are really strong personalities," Hansen says. "We let the music carry us through; it's not our prime draw—the personalities are. The music is the background that

these great personalities stand upon."

The music selections for the format are picked by music director Danny Lyons, whom Hansen says spends 40 hours a week in addition to his air shift, compiling the list. He uses a computer and a formula to determine what gets on the air.

"We do as much research as possible, but we realize we are targeting for human beings and we are human beings, with, combined, about 100 years in radio," Hansen says. "After all the research, the ultimate decisions are based upon smiles and chills—it is based upon the ear. But, that doesn't negate the fact that we do tons of research." Lyons looks at Hot 100 and Pop Adult charts. Heavy reliance is placed on Billboard's Singles Radio Action list.

"We look at the individual stations, the concept being that what the people in the marketplaces are doing is primary information, and what other stations are doing is secondary information," Hansen explains. "The Hot 100 is tertiary information. The national charts are a compilation of the primary and secondary information, so what we do is try to get as far back down to the basics as we can. We average out the chart jumps at every radio station in the United States listed, then we make a list of the percentage of jumps—of the stations playing a hit, how many have it jumping significantly."

Hansen and Lyons use still more criteria in deciding what hits are on their playlist.

"In terms of mass-appeal, we look for multi-media power. If it is a movie or tv theme, that counts a lot," Hansen continues. "With all these criteria, we start to get a handle on what is a hit. We also look at stations with whom we share audience-familiarity counts a lot. Finally, we get into the lyric. Who is the song talking to? What is it about? Will it appeal to a straight, baby-boom, married woman? Is the lyric universal? Those are the things we look at."

Hansen believes that random call-

(Continued on page 67)

Starfleet

“The record companies cleared the stations and we produced the shows”

“THE SKY’S THE LIMIT” may be a trite expression, but it truly describes the future of Starfleet Blair, which in ten years has grown from networking rock concert specials live from a “funky old Boston school bus” of a mobile unit to satellite in the sky.

Starfleet founder Sam Kopper fondly recalls the “funky old Boston school bus” he and his partner Jim Slattery equipped as a mobile studio after they began to line up remote broadcast assignments from record labels.

Today, Kopper and Slattery are moving their company, which was acquired by John Blair & Co. a year ago, from a radio engineering service sold to clients such as record labels, to an independent network selling its own time to advertisers.

It all started when CBS promotion executive Ed Hynes called Kopper and asked him to come to New York and “mix a Laura Nyro concert at Carnegie Hall for a five station hookup.” That was in 1976. He was also doing this sort of thing at WBCN-FM Boston too, but the Nyro concert was the first network hookup he was involved in.

The production for CBS was one Starfleet was to produce over and over for various labels with various hookups. “The record companies cleared the stations and we produced the shows,” Kopper explains.

In those days Starfleet used AT&T land lines and the distribution of these concerts was limited to markets where AT&T had matched (for stereo) 15kHz land lines. It was not until about 18 months ago that AT&T finally expanded so that 50 to 60 top markets could be put together.

Finally, in 1979, Kopper, Slattery and Harriet Bellush, who are the key employes of Starfleet, realized that they could make money if they sold the shows themselves to sponsors.

One of the early concerts in this transition was Cheap Trick, done for Chicago for CBS. The record labels still put up some money, but today labels are involved in these concerts to “do ancillary, promoting and buy spots on the shows,” Kopper explains.

Although Starfleet has become a network on its own, Kopper says, “We’ll still do work for anyone who calls us in.”

Kopper says the Starfleet network shows were first sold as a “concept sell, because we thought the cost per thousand would be too high.” But audiences proved so sizable that Starfleet can today sell its concerts at record prices (\$9,000 a minute) and keep the CPM, as it is known in advertising circles, to a reasonable level.

The key to Starfleet is specials and the company must therefore limit itself to retain the aura of special programming. A special isn’t a special if it’s broadcast every week, Kopper reasons.

So Starfleet limits its AOR concert broadcasts to 18 a year, although this number has been creeping up a bit. Country and such unique programming as the Boston Pops series must be limited too.

“We do event programs. That’s part of the appeal of a special,” Kopper explains. If we did weekly shows they would become old hat.”

Kopper is insistent too on the need for live concert broadcasts. “Listeners do know the difference between automated radio vs. live radio and they do know the difference between taped concerts vs. live concerts.” Many competing networks and syndicators distribute taped concerts. Most concerts aired on radio are probably taped.

Since special event programming must be held to special events, Kopper sees the growth of Starfleet in radio coming in a diversification of programming.

Kopper has plans for “a couple of daily and weekly programs,” one of them a la the new “Rockline,” which originates in Los Angeles and uses satellites for a telephone talk rock-oriented show. Kopper believes every network will have a lot more talk to offer to AOR formats for example.

He also believes FM will wind up with the lion’s share of radio. He also sees the low cost of radio production on the local level precluding the expansion of radio networks as compared to the level of tv networks.

Continued on page S-4



Starfleet executive production staff, left to right: Sam Kopper, Harriet Bellush, Jim Slattery.

“Satellite broadcasts are of much better quality than telephone company longlines”

EVEN WITH TIGHTER PLAYLISTS and a generally conservative attitude on the part of most stations, live broadcasts continue to be popular and successful. “The reason why is an obvious one,” notes the well-known life-style researcher Dr. John Parikh. “A live concert broadcast creates a certain magic. It’s an event, and if the radio station promotes it properly, it really generates excitement.” And when many album-rock programmers think about live concerts, they think about Sam Kopper and Starfleet. Tony Berardini, formerly PD and now GM of WBCN in Boston sums it up this way: “Starfleet does the best two-track mixes in the country. Lots of companies may have the same equipment, but it’s the technique that counts. We’ve worked with Sam for years, and we feel he’s the best. His people know how to get it right the first time, and when you’re involved with the immediacy of a live concert, that’s very important.” Tom Daniels, PD of WLPX in Milwaukee, agrees. “We use as many live concerts as we can get our hands on, and we take them from a variety of different companies. But without taking anything away from anyone else, I have to say we would take any Starfleet concert without any qualms. Starfleet does an incredible job for us.”

Kopper, Starfleet founder, is not a novice. His experience spans many years in radio (at stations like WBCN, KMET, WHCN, WBLM and CKGM-FM) doing programming and production. And he has earned the respect of many radio people who have worked with him. Paul Payton, PD of WCCC in Hartford, is one of these. “I go back years with Sam,” says Payton, “back before it was Starfleet, when he had Crab Louie productions. Sam has done a lot for AOR radio, and Starfleet is just one more example.” Kopper recalls that while doing live concerts for WBCN, he began to realize how important these features were to the listeners and he began even as far back as 1969 to plan a way to bring live concerts to radio on a reliable and regular basis. This ultimately evolved into Starfleet and expanded from local hook-ups to a network that now extends all across the country and may soon even involve Europe. “I think the partnership with Blair will only help Starfleet expand even further,” comments another of Starfleet’s fans, KLOS, Los Angeles, PD Tommy Hedges, who knew Sam and worked with him while PD at WBCN and then WCOZ in Boston. “I was the one who suggested that he talk to Blair. I had been very impressed with Blair from seeing how they operated WCOZ, and I felt that Blair could offer Sam their expertise in sales and distribution as well as financing, all of which would help live concerts to become

even more successful. I knew that the more people could hear Starfleet concerts, the more they would be impressed with them, as I have always been.”

Sitting in his office in Boston, Kopper speaks philosophically about the many changes that have occurred in radio during the past ten years and mused that, ironically, tight playlists have not hurt Starfleet at all. “Despite how restrictive radio is now compared to how it was back in the days of ‘free-form’ or ‘progressive’ radio in the late ‘60s, the one thing that hasn’t changed is an interest in live concerts. Some of the stations with the tightest formats in the country are some of our best customers—and some of our most ardent fans. Why? Even if a station only plays one cut from a given artist during normal programming, that station still knows the impact a live concert has, and it really makes a difference hearing that same artist performing live on stage, even if much of the material is music, the station wouldn’t play at any other time. The energy and spontaneity of a live show is a very special event and it can only enhance a station’s image.”

Kopper’s opinion coincides with numerous program directors. Tom Daniels of WLPX, which is a rock-oriented Abrams station, chose to carry the recent Starfleet James Taylor concert, although WLPX isn’t known for how much James Taylor it plays. “It was a very good idea, actually,” says Daniels, “and I know a few other stations that did the same thing we did. It was great for our image, and it got us an incredible amount of phone response, especially from listeners in the 25-34 year old age bracket. Concerts like James Taylor help us to get



Interior of Starfleet bus.

upper demos yet they don’t turn off our younger listeners because the next concert might be with a much more rock-oriented act.”

“That’s the whole point,” says Kopper. “Because we don’t do a concert every week, we can be very selective, and we can provide a station with a very special event. While taped concerts have their benefits, they lack that immediacy, that feeling of being there and being an actual part of the performance. We do about one live concert a month, and our stations know it will be something unique. We don’t want to over-extend ourselves or over-saturate the concept of live shows. Plus, there just aren’t that many good, quality major acts.”

On the other hand, Starfleet’s executive director, Harriet Bellush, feels it’s too bad in a way that there is such a demand for top-name acts. “One of the most exciting things we used to do is to get behind a new act and help to put them on the map with a live concert. Today, so many radio stations have stopped supporting new artists, so maybe there’s a way that we can still do something. But it’s not easy. Most stations don’t want to clear 90 minutes for a live show with an unknown group.”

“Another thing has changed,” Sam observes. “In the past, record companies would come to us with a group they wanted to do a live show with. They already had the group’s permission and the stations were all lined up. All they wanted from us was the production. We were even paid from the record company’s promotion budget. Today, we can go to a major group and offer to put them on 90 stations and it won’t cost them a cent from their promotion budget because the sponsors are paying for it . . . and yet, some groups still ask us if we’ll be paying them.”

“Don’t get me wrong—some groups are very cooperative and they are aware of the great advantages to their doing a live concert hook-up with us, but for some, we have to sell them on the idea. Most of the groups and their record companies can see how the concert will not only help them sell more records but also enhance their own popularity with their fans. I’ve been very pleased with the degree of cooperation we’ve been getting. A live concert is a good way for a group to say to their fans, ‘we love you and here’s a gift from us to you.’”

Another change is that Starfleet no longer just deals with album stations. “As we are presenting more mass-appeal groups,” Bellush explains, “stations that might not have carried a live concert before are expressing the desire to do so. We have several major top-40 stations that are on our concert network now.” How does Starfleet decide who will or won’t be on that network? “Ratings play a large part of it,” she answers. “We try to be fair, but let’s face it, it’s not always possible to please everyone. We use ratings, but we also use recommendations

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The Boston Staff, top row left to right: Steven Canavan, Sam Kopper, Joe Mirabella, Karen Muehlhausen; middle row left to right: Steven Colby, Deirdre Orr, Meg Flynn, Harriet Bellush, Jim Slattery; kneeling left to right: Susan Perlman, Joel Schwelling.

JIM SLATTERY LEADS THE LIFE HE LOVES. "Oh yeah, I'm a technogadget freak," he says exultantly. "I built a satellite dish in my backyard."

Slattery, a 30-year-old bear of a man with curly brown hair and a baby face, isn't kidding around. He rarely does when it comes to satellite technology, and his no-nonsense approach has been a major key to the smooth-running production of hundreds of Starfleet shows since 1976.

The executive knows that when you believe in a dream, you stick with it. "I think we billed about \$20,000 that first year," he recalls. But sound ideas have a tendency to make money for ambitious people, and by the end of 1982 he says he expects Starfleet to report revenues in excess of \$3 million.

Throughout the 1960s, radio networking was always considered a monaural line for an AM station. "AM was king and FM was still an oddity for late-night progressives and classical buffs," says Slattery. "But as more FM stations became equipped to transmit a quality stereo signal and consumers had a way to receive it at home, we saw that there was no physical way to link stations up. Satellite technology wasn't ready yet."

So Slattery and his partner, Sam Kopper, a former radio announcer and programmer for WBCN in Boston, started talking to American Telephone and Telegraph executives about a service that would interconnect radio stations. They secured a deal in 1976 for a 90-minute Laura Nyro broadcast from New York's Carnegie Hall to six East Coast cities for \$2,500. Mixing the show for radio in a blue-and-white hippie camper-cum-mobile unit "was pretty scary," says Slattery. Years later, he jokes that it might not have happened at all if Texaco had not agreed to sponsor live Saturday afternoon broadcasts of the Metropolitan Opera from Lincoln Center in New York. The ad revenues gave AT&T—its first real customer—and Starfleet the opportunity to flex its wings.

As the number of its broadcast markets increased, Slattery says that Starfleet became the phone company's biggest individual user of the service—until satellite technology became a reality. "A satellite is a marvellous thing," he points out. "Almost nothing affects its signal because it transmits at such a high frequency. Atmospheric conditions have to be very violent for transmission to be affected."

Today the company buys transponder space from Robert Wold Co., a common carrier which leases space on Western Union's Westar III satellite. The cost of Starfleet to access a station for a one-time 90-minute feed? A whopping \$18,000. But Slattery thinks he knows how to cut the company's cost. "Our goal is to have 24-hour access into a station," he asserts. "But we don't need that much time. We're exploring the creation of a pool of programmers, like Starfleet, who could share the cost of installing down-links at key stations across the country." He says he'd like to see dishes installed at the top AOR, country and classical stations in 100 major markets by the fall of next

year. He adds that Starfleet is committed to building the first 100 dishes at a cost of \$1 million. But he sees this as a long-term investment.

"It's insane that some AOR stations, for example, don't have their own dishes," he states. "For under \$10,000, or less than the cost of a tape machine, they could be doing wonders for their programming." He says he knows this is true because "radio station programmers are begging for special broadcasting today. Most PDs are more than willing to clear whatever time is necessary because they know they're dealing with premium programming."

The link between the listener in Atlantic City, N.J., and the performer in Redondo Beach, Calif., is easily explained. A device known as a splitter, according to Slattery, takes a microphone signal from the concert stage and separates it so that the house sound and monitor board mixers can receive input independently. An isolated feed to the Starfleet bus—a greyish state-of-the-art mobile unit embossed with the company logo—is then processed through a 32-input mixing board, where the broadcast is mixed for radioland.

"The house sound guy might not know how to mix. Or his equipment may short. But it doesn't matter because we're working from an isolated feed," says Slattery. "The whole point of the vehicle is to roll up to the show and enhance the music through processing to compensate for any acoustical faults the hall might have. If it has a tendency to absorb a particular frequency of sound that makes an instrument sound hollow, we can correct it with equalization. And we can do it for each mike that's on the stage. We also have equipment which allows us to keep the relative level of a singer's voice constant even if the mike isn't stationary."

A stereo signal is either sent by a portable uplink from a truck outside the venue straight to the satellite, or through broadcast

“A satellite is just a 23,000-mile-high antenna”

telephone lines to an uplink to the satellite. Deciding on the method of transmission depends on the circumstances, Slattery notes. For a recent broadcast by the Outlaws from Saratoga, N.Y., a portable uplink was dispatched to the concert site because there were no land lines available. Lines were available, however, in Atlanta for a recent broadcast of a concert by James Taylor; the stereo signal was sent directly to Wold's permanent uplink in New York and then beamed to the satellite. (Wold also has a permanent uplink in Los Angeles; clients use whichever one they are closest to.)

"Think of it this way," says Slattery. "A satellite is just a 23,500-mile-high antenna, travelling around the world at the same speed as the earth is rotating. All I have to do is point my dish at the satellite and it will turn with the earth."

Once the signal is received by the satellite, it is transmitted back to earth—with about five watts of power. "The signal we get back has the power of a flashlight bulb," Slattery deadpans. "It's nothing more than a wisp, which is why we need the enormous dishes to collect the wisp and concentrate it on a low-noise amplifier, which takes the signal and amplifies it 100 times so that it's strong enough to travel to the receiver."

After the dish receives the signal, Slattery says, a station can have direct input if the uplink is situated on the broadcaster's property. If the dish is located elsewhere in the community, Starfleet brings the signal from the dish to the station via special broadcast lines.

About 30 minutes before each broadcast, Starfleet runs a series of tests to check on the system. "We use the sound check to make sure that continuity exists between the stage and the station, that we have left and right separation, and that each channel is capable of carrying the music in its full frequency response," says the executive. He notes that each station is furnished with a complete cue sheet listing pertinent technical information. "It's not uncommon for one or two out of 60 stations to call the mobile unit and report that they have a channel down. So we use hot line numbers to communicate instantly if they have a problem."

The mystique of the live broadcast, of course, overrides most time zone considerations. But they don't always work to one's advantage, as Slattery points out. This is the first year that Starfleet carried the Boston Pops, but he says that he never even attempted to clear California stations for the series (which originates from Boston in the early evenings) because the time slot interferes with drive time on the West Coast. Normally, the company works closely with the promoter and the act to insure that the broadcast starts at the most advantageous time for all concerned.

Starfleet's global networking aspirations? "Some time zones, like Australia's will never be conquerable," says Slattery. "We are about to broadcast live to Japan, and we do sell our shows on tape to a number of foreign markets, including Belgium, Germany, France and England. But I'd love to figure out a way to access the world. If there's a way to do it, I'm sure we'll figure it out soon."



Live interview—Sam Kopper interviewing Hughie Thomason of the Outlaws on June 21, on the 70 cities live hook-up.

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One of the shows Kopper has in mind to start will be an overnight show, as he notes RKO's efforts in this area. "We'll have an all-night show, but we'll start with one night a week, then expand two and then three. The show will be a cross between an able DJ and other elements of radio. We'll have call-ins and guests."

Discussing the role of Slattery, who holds the title of vice president and executive producer, and Harriet Bellush, executive director, Kopper says both are "geniuses." "I put in the sweat," Kopper adds.

With Slattery the technical expert and Kopper dealing with talent, Bellush, an ex-rock 'n' roll singer, coordinates the operation. When Blair acquired the company, it acquired Dan Follis of its Detroit office as sales manager. Follis remains in Detroit and Kopper, Slattery and Bellush still make Boston home, but Kopper realizes more and more time must be spent in New York as the company grows.

Follis, with a sales background, rounded out the Starfleet team perfectly. Blair, a national radio rep firm, bought Starfleet after watching networks grow in special programming. Realizing it would lose its radio spot sale business to networks, it decided the only way to beat the networks would be to buy one.

From a staff that used to number five, the company tripled in size with major growth in the sales department. Starfleet now has salesmen in New York and Los Angeles and one is being sought for Chicago. Kopper also hopes to add a technical man in Los Angeles, which will extend the company's reach on talent acquisition.

Kopper's programming ideas for the future range to a Sunday morning spiritual "that would be so well produced that it would be entertaining" to a show on astrology.

He also sees the need to add another mobile unit and expand the Los Angeles office alone to 15, with as many in New York too.

Kopper sees limited opportunity for expansion of specials on specific artists as Starfleet and others have been doing. "How many artists are there to clear?" he asks. "We will overtap the sources of these artists. We face the challenge of developing other programming." Kopper, noting the aging of the country's population, reasons that these listeners want additional information "along with their music."

Kopper also argues that "we've got to find new ways to introduce new acts and he suggests working a new act into a small segment on a show with a major name. "Everybody's waiting for another Elvis or Beatles and I wonder if the system today will allow them to be found."

Noting that satellite space is planned through the end of this century, Kopper is confident that there will be additional room in the sky for more programming services to be transmitted.

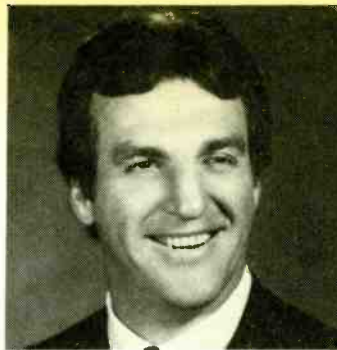
Kopper also would like to move into television, declaring that "what I've wanted to do in radio is just about complete." He adds Starfleet is already doing audio for tv shows with projects for Cheap Trick, The Fools, and others.

Kopper comments Starfleet is "working closely with a number of tv producers," but it will be at least a year before Starfleet "will be doing tv production on its own."

What would Kopper do in tv? "I'd like to see tv handle rock concerts like they handle sports." He also sees the opportunity for international networks, but he notes the problems with varying time zones.

One thing that concerns Kopper is if the industry is figuring out how to best use all of the new technology. For Starfleet, Kopper plans to always keep the highest standards. "We always pride ourselves that our production quality and tightness is of the level of CBS' "Evening News."

The mention of CBS News leads Kopper to confess that "Walter Cronkite is my idol." Ironically, Kopper was in such a rush to get into the business that when Cronkite spoke to Kopper's graduating class at Syracuse Univ., Kopper was already at work at WBCN and missed the address.



Above; Dan Follis, sales mgr. Starfleet Blair Inc.



Center; Dick Newman, director of sales, Eastern region, Starfleet Blair.



Right; Allan E. Keir, director of sales, Western region, Starfleet Blair.

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from various sources, even record companies, as well as the relationships with people that we have built upon over the years. We want to have our concerts heard by the most people, naturally, so we try to utilize the most popular stations in each market."

Are these necessarily only Blair stations? "Definitely not. We try to involve as many good stations as we can, and whether or not they have any association with Blair is not the main issue. In Boston, for example, we have given shows to both WCOZ—the Blair station—and WBCN." Paul Payton of WCCC in Hartford concurs. "They've been very fair. Even though we are technically only 35 miles from New Haven, they give the shows to both us and New Haven's WPLR, because they know our signals cover different areas of Connecticut."

Currently, Starfleet is about to finalize a set list of stations which will be the ones to air the shows from now on, rather than switching back and forth among various stations every month. "It'll be a lot easier," Kopper says. "Our sponsors will know who the station is in each market, it will be simpler for our technical staff, and it will avoid the problem of having to make a major decision every month as to who will carry what. And yes, I know some stations won't like our decision to include or exclude them, but at least everyone will know where they stand. And we will review the decisions every six months or so."

Concerts too are selected in terms of their greatest appeal and popularity. Feedback from program directors and listeners is welcomed too. Starfleet has a station relations staff that keeps in constant contact with network stations to find out their needs and help to keep things running smoothly. Staffed by Karen Muehlhausen and Joel Schwelling, it is another example of how Starfleet Blair has grown. Starfleet/Blair offers not only rock acts but also country and even the Boston Pops. The country shows are currently on disk, but that is not how it may remain. Plans are in the works to explore doing live country concerts in the same way that Starfleet currently does the rock shows. Duncan Stewart, PD of Boston country station WDLW, is one of numerous country PDs who give Starfleet Blair high marks. "Their station relations people really work hard. They make sure we have our shows on time, they solve any problems, and they're just really helpful. I enjoy working with them."

"What we do," Kopper states proudly, "is a combination of skill and diplomacy. It's an art and a science. It involves not only making sure the sound quality is right but all the behind-the-scenes stuff like making the artist and the manager aware of how a live concert will benefit them, helping the promoter to realize that it won't harm future ticket sales and may in fact increase them, coordinating with all the stations to make sure everything goes well... in the end, everyone winds up working together and planning a really good live concert."

Another area that is causing considerable excitement at Starfleet is satellite broadcasts. The first one, April Wine, was flawed by some technical difficulties, but this has in no way diminished anyone's enthusiasm. "Yes, there were some transmission problems," admits Bellush, "and we were very sorry about that, but the five subsequent shows that we've done have been fine. We feel we've worked the problems out."

Every PD interviewed was excited about the satellite broadcasts, in spite of the initial bugs. "Let's face it," Tony Berardini of WBCN says, "satellite broadcasts are of much better quality than telephone company longlines." Tommy Hedges of KLOS and Tom Daniels of WLPX are both frequent users of concerts, taped or live. "For me," Tom Daniels comments, "technical quality is a major thing because we do so many concerts. Anything that will give the best quality can help generate more excitement with listeners." Can it also generate home taping? "That's a possibility," Bellush admits, "but more often, we have found that after a live concert, the artist's records sell more. We've seen this happen in many markets."

Reflecting on his company's association with Blair, Kopper expressed total satisfaction. "I used to be very cynical about large corporations, but Blair is an exception. They are not cold and callous, yet they're very professional. They mirror our own philosophy: 'Be good at what you do and be good to the people you work with.' We have a staff that is constantly trying to provide a quality production and yet we strive to maintain a friendly and ethical relationship with artists, managers, and stations." Bellush agrees. "We love media. Our main concern is to do something inventive and creative. We want to make good radio."

"Starfleet/Blair is a very well-run company," says Tommy Hedges of KLOS. "They present special and exciting acts. They're experienced, they're good at what they do. Starfleet inspires a PD's confidence."

CREDITS

Editor: Earl Paige; Assistant Editor, Ed Ochs; articles by Douglas E. Hall, Billboard's Radio Programming Editor (Sam Kopper story); Donna Halper, a freelance writer residing in Boston (programming); Leo Sacks, a New York freelance writer (Jim Slattery story). Art: Bernie Rollins.



HAPPY ANNIVERSARY—Veteran rock air personality Mary Turner is presented with a cake, champagne and a "Fish" trophy commemorating her ninth year at KMET-FM Los Angeles during her nightly show. In addition to her KMET gig, Turner hosts "Off The Record," "Off The Record Specials" and produces "In Concert" all syndicated by Westwood One. She also hosts "The Mary Turner Show" for the Armed Forces Radio and Television Services.

Denver KBRQ-AM Clicks With Country

By ROBYN WELLS

NASHVILLE—A steady diet of traditional country tunes, flavored with some tasty bluegrass and progressive numbers plus a dash of contemporary inspirational selections is the music mix served up by Denver's KBRQ-AM.

Originally the Hot 100 KTLK, KBRQ converted to country May 1 of this year when Wichita-based Great Empire Broadcasting assumed ownership. Sister station KADX-FM remained a jazz outlet.

"We experienced almost no negative reaction," says music director Jim Stricklan, referring to the format switch. "Traditional country listeners are disenchanted with short playlists and the influx of pop songs on country stations. But before we entered the market, they had no alternative to that."

The majority of KBRQ's listenership is in the 35-plus bracket. However, because of Denver's sizable young adult population, the station's playlist incorporates country rock offerings from groups like the Charlie Daniels Band, Poco and the Eagles. "We're conscious of the younger demographic range here," says Stricklan. "We're not trying to be progressive and there's not a heavy saturation of those kinds of songs. But we do offer a wide variety of music."

Country Via Satellite Slated

LOS ANGELES—The Global Satellite Network, producers of the satellite-delivered AOR live call-in show "Rockline," will debut "Countryline" Oct. 1.

The "Countryline" show will emanate live from Hollywood and Nashville on Thursdays.

Each weekly satellite-fed program will be 90 minutes with the format calling for guests from the country world to be interviewed by hosts in Hollywood, Nashville and other cities where country events take place.

Each show will feature two or three country artists followed by listeners calling in to talk directly with the artists via a national toll-free telephone number.

KBRQ has a generous playlist of 65 current songs. The hottest rotation is assigned to 25 tunes in the "corral of country hits." The remaining numbers receiving heavy airplay are designated the "country back 40." These slogans tie in with station's identification tag as the "Radio Ranch" or K-BAR-Q. The disk jockeys are referred to as "ranch hands."

In addition to its lengthy playlist, another unusual feature for an AM

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Movie Firm To Acquire Outlet, Radio, TV Chain

NEW YORK—Columbia Pictures Industries Inc. has agreed in principle to acquire Outlet Co., owners of a chain of radio and television stations.

According to industry analysts, the deal could be worth from \$100 million to \$300 million, depending on the value of Columbia shares when Outlet shares are exchanged.

The deal represents the first major acquisition by Columbia since it hired Karl Eller early this year to create a media division. Under the terms of the agreement, Joseph S. Sinclair, Outlet chairman and Bruce G. Sundlin, president and chief executive, will join the Columbia board at the closing of the merger.

The seven radio stations owned by Providence R.I.-based Outlet are located in Philadelphia, Washington, D.C., Detroit, Orlando, Providence and Los Angeles.

Clark Show Clicks

WASHINGTON — Mutual Broadcasting's "Dick Clark Presents Elton John," the second Dick Clark holiday special, cleared on 530 stations for its July 4 broadcast. This included 78 of the top 100 markets.

This clearance topped the 511 stations which carried Clark's Memorial Day Beach Boys special. Meanwhile Clark's weekly "National Music Survey" countdown has been cleared on 503 stations.

Mike Harrison When Media Collide

LOS ANGELES—The disk jockey looks out beyond the mike at the crowd of 500-plus listeners who've gathered to see the live broadcast of his show from a local nightspot.

It's a simulcast, actually a trimulcast . . . not only is the program going out over the radio, it's being videotaped for local cable tv. The music being heard on this radio show is actually the audio tracks from rock videocassettes being shown at the club and being seen on the tv version of this multi-media conglomeration.

The people in attendance represent the most loyal core of his station's listeners. They're the ones who know every nuance of the station and every detail of his daily show (which, of course, is normally originated in the station's studio under, shall we say, more private conditions). These are the listeners who regard the disk jockey as a cherished friend, even a star.

This is a hot, pulsating, living and breathing audience of real flesh and blood human beings just a mere few feet away, a crowd that came because they heard about it on the station and are into the station, a crowd that will wildly cheer even the most banal of the station's ever so handy repertoire of logos, sayings and idiosyncratic schtick. An easy audience. Perhaps, too easy.

On the less obvious end of his multi-edged microphone lies another audience. The radio audience. Silent. Cold. Invisible. And separated. Separated not only from this live event which the jock finds himself in the center of, but separated from each other. The ratings number the radio audience thousands of percent larger than the live audience at the club, but you wouldn't know it from the jock's perspective. To him, it seems the entire world is in attendance at the site of the broadcast and loving it. They're looking at him, scrutinizing him—even smelling him.

The at-home or in-car listeners, scattered and alone, now seem to be but a small group of isolated outsiders peering in through a distant and obscured window. After all, the relationship between the live audience and the jock is creating an interplay and generating an energy all its own. Why not just roll with it?

Speaking of rolling . . . all the while this is going on, the video cameras are rolling away and on the figurative other end of them lies yet an entirely different audience, the viewers. This body of people is in an even different space and frame-of-reference than the other two audiences. They are not only listening from "beyond" the action, they are actually viewing it from the cruelly distant and objective perspective of the electric eye . . . a medium that they are used to, jaded to, unimpressed with, even under the most creative of conditions, a medium that has already casually brought them a plethora of events such as baseball games, foreign wars, presidential inaugurations and visits to other planets.

The jock now finds himself at the crossroads of media in collision. Can he, as the central figure in this overlapping of events, space and time, effectively communicate with the three existing audiences and the thousands of disparately positioned people within them?

Question number one: Is this even primarily a radio show, a live nightclub show or a television show?

Question two: It is possible for two or three of these entities to exist within the same package at this point in the evolution of culture and technology?

Of course, the aforementioned scenario and resultant questions are but a hypothetical generalization of many such adventures occurring in radio today as the medium braces itself for the already-begun electronic revolution of the '80s.

Radio stations around the country are affiliating with cable television operations in attempts to multimediaize the potential of their output and diversify the chances of their survival as corporate entities.

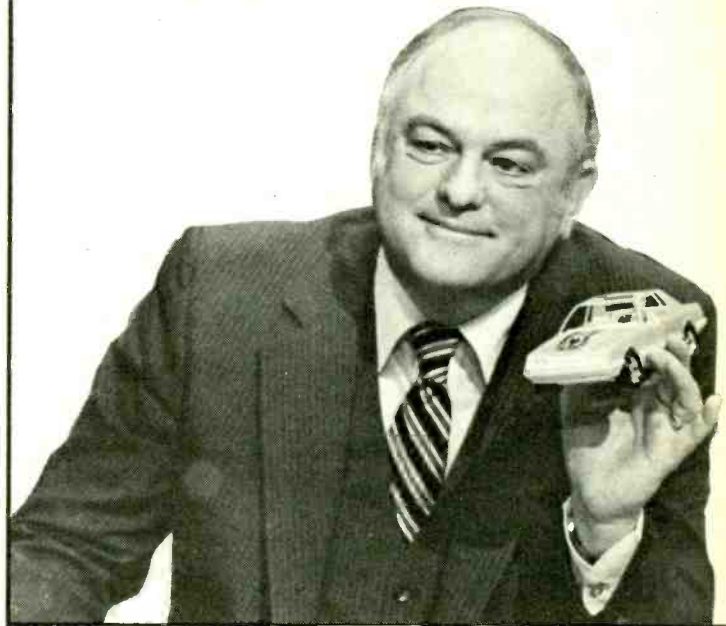
Live broadcasts of a multitude of genres from satellite concerts to public service "town meetings" are proliferating on the radio dial as program directors feverishly try to work

them into the delicately balanced, precious images of their stations, images born of the traditional disk jockey show/shift ilk (shall we henceforth refer to these as "shofts?") that has dominated our perception of what "traditional" radio programming is all about since the late '30s when platter spinners began replacing live orchestras, comedians and variety acts as entertainment radio's main bill of fare. (Ironically, live deejays were looked upon back then by the medium's purists as being the hosts of "automated" radio—a primary example of a syndrome extensively analyzed in the works of McLuhan: "Yesterday's technology becomes today's art; today's technology becomes tomorrow's art." That which is considered humanistic changes from era to era.)

"Radio" as we know it is not really a "medium," per se. It is an ever-

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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.

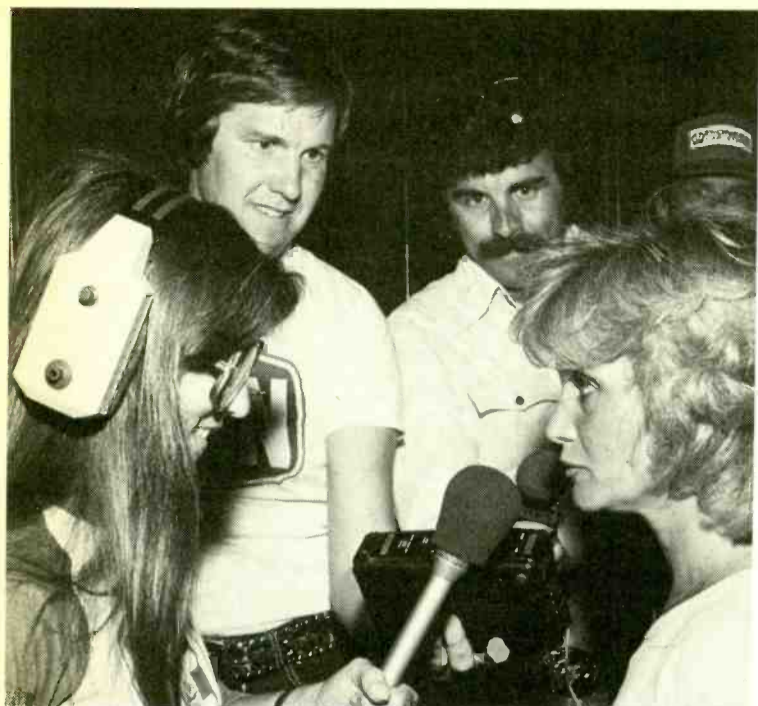
His humor, warmth and professionalism make him an ideal spokesman, no matter what the format of your station. The network-quality spots can give you the best look, image and message ever seen in your market.

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



KEEN STARS—KEEN-AM San Jose music director Kris McKay, left, interviews Barbara Mandrell during the station's three-day music festival as morning man Johnny Morgan tapes the conversation. Mandrell was among the stars at the festival, which also included Lacy J. Dalton and Freddy Fender.

New On The Charts



ROBBIE PATTON

"Don't Give It Up"—★

For some songwriters, the act of writing is enough to satisfy the creative urge. For others, there is a need to write and perform. Such is the case with Robbie Patton.

Though he has written songs for Melissa Manchester and Dolly Parton, he always wanted to do his own songs. Because he is a friend of Stevie

Nicks, he was asked to join Fleetwood Mac in 1979 for their "Tusk" tour as a guest. It was there that he met Christine McVie, an admirer of his music and his eventual coproducer. The two began writing songs almost immediately.

With Fleetwood Mac coproducer Ken Caillat, Patton and McVie found themselves at Wally Heider's studios in Los Angeles. Even though no contracts had been signed, Patton began working on what was to be his first Liberty album, "Distant Shores."

"Don't Give It Up" is the first single and it is a commercial, lighter than air song that fits in with a summer mood. On the album are such names as guitarist Lindsay Buckingham, vocalist Bob Welch and former Fleetwood Mac guitarist Bob Weston.

Patton is managed by Jim Ricor in Los Angeles who can be reached at (213) 271-5373. The booking agent is ICM, 8899 Beverly Blvd., Los Angeles, Calif. 90048. (213) 550-4000.



SILVER CONDOR

"Silver Condor"—★

Fatigue is not the usual impetus for forming a band, but it was in the case of Silver Condor: Lead guitarist Earl Slick had tired of nonstop session work in late 1979, and although his credits include working on David Bowie's "Young Americans," "David Live" and "Station To Station" and John Lennon and Yoko Ono's "Double Fantasy," Slick wanted his own group.

Slick ran into his old friend guitarist Tom Morrengello and singer Ian Hunter who were on tour at the time and asked them to recommend a vocalist. Joe Cerisano was the choice, a singer/songwriter who had been working his way through New York club scene. Jay Davis, a bassist

from Atlanta who had moved to Los Angeles, joined and persuaded his former roommate, pianist/guitarist/vocalist John Corey, to join.

Finding a drummer was the most difficult, as many were auditioned to no avail. Finally, Slick stumbled across Claude Pepper, a high school friend and veteran of the New York music scene. After making a demo tape, the band asked Mike Flicker to produce their first Columbia album.

Silver Condor is managed by Trudy Green, 1800 Marchetta Pl., Los Angeles, Calif. 90069 (213) 273-5907. The booking agent is Premier Talent, Barbara Skydel, 3 E. 54th St., New York, N.Y. 10022 (212) 758-4900.

Mike Harrison Deejay On Remote: A Media Collision

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changing combination of media. It is a wheel within a wheel within a wheel, so to speak. Space and time do not permit an extensive analysis of this process which can potentially be dissected into countless frames-of-reference. For example, records alone can be accurately viewed as mini-radio programs unto themselves (Florida-based Radio Records is scientifically on-target with its choice of name for the label) just as movies made for television are just another form of "television show."

To be more precise, media are, in effect, just the tools and processes by which we communicate. They are scientific hardware. Art and the deeper-seated principals of communication are the result of the way in which media are used, not to mention their purpose. They are the products of media application.

Thus, until media are effectively used to achieve a level of art and meaningful communication, their very existence alone or their use for the sake of their use is of little or no consequence whatsoever.

An effectively programmed radio station (meaning one that renders art and communication upon a specific audience) is really a constant exercise in the harmonious balance of these aforementioned singular and isolated media.

Without that balance—a firm understanding of what is being projected to whom for what specific purpose—the media that make up radio can fall into disarray and begin to collide. Can you imagine the traffic pile-up that can result when outside media join the parade?

This is not to insinuate that simulcasts, trimulcasts, satellite broadcasts and the like are not healthy avenues down which radio can explore

its future potential. I'm sure excited about them, but remember, in a world of over-lapping perceptions, the only difference between a car and a boat is a set of wheels, and the existence of a road or a lake to be traversed. Not much difference from one perspective; a world of difference from another.

The hardware is there and the hypsters are ready to spread the "word," no matter how premature or empty it may be, but radio has lots of thinking and practicing to do if it is to successfully take these so-called multi-media steps into the future. After all, we could've been broadcasting the audio of "I Love Lucy" a quarter-century ago.

Westwood One Aims At 100 Concerts

LOS ANGELES—Westwood One plans recording more than 100 live concert shows in three different formats during 1981.

According to president Norm Pattiz, Westwood One's output establishes the firm as the largest producer and distributor of recorded live concerts in the U.S.

The concert shows are airing on more than 800 radio stations nation-

ally in rock, black and country formats.

The live concerts are "In Concert," a rock series heard on more than 250 stations; Budweiser's "Concert Of The Month" which airs on more than 150 black stations, and "Live From Gilley's" airing on some 400 country stations.

The firm reports that 150 concert shows are scheduled for release in 1982.

BOOKER T. OF THE M.G.'S WAS A MEMBER OF WHAT GROUP?

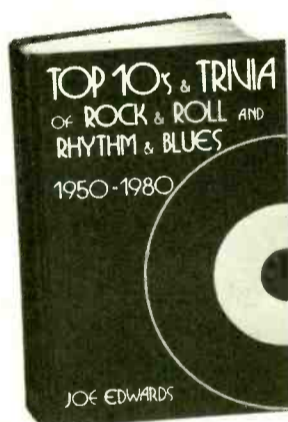
• "HOUND DOG" WAS ORIGINALLY SUNG IN WHAT YEAR?

• WHO WERE JOHNNY CASH'S TENNESSEE TOW?

• NEIL SEDAKA WAS LEAD SINGER FOR WHAT GROUP?

• WHAT IS FRANKIE VALLI'S REAL NAME?

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AUCTION WORK—WOR-AM New York's John R. Gambling calls off, "going, going, gone" as he assists in a Nassau County charity auction. Gambling, the third in three generations of personalities on WOR, is the new host of an afternoon drive show on the station.

Billboard Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

Based on station playlists through Tuesday (7/7/81)

Continued from page 26

- ★★ DIANA ROSS & LIONEL RITCHIE—Endless Love 27-18
- ★ JUICE NEWTON—Queen Of Hearts 22-16
- ★ GARY WRIGHT—Really Wanna Know You 19-14
- ★ PHIL COLLINS—In The Air Tonight 16-10
- ★ PABLO CRUISE—Cool Love 29-24
- FOREIGNER—Urgent—D-27
- GINO VANELLI—Nightwalker—D-30
- FRANKE & THE KNOCKOUTS—You're My Girl—D-29

WBBQ—Augusta (B. Stevens—MD)

- ★★ OAK RIDGE BOYS—Elvira 12-8
- ★★ PHIL COLLINS—In The Air Tonight 13-9
- ★ REO SPEEDWAGON—Don't Let Him Go 15-10
- ★ FRANKIE SMITH—Double Dutch Bus 10-6
- ★ BILLY SQUIER—The Stroke 21-19
- PAT BENATAR—Fire And Ice
- JOURNEY—Who's Crying Now
- STYX—Nothing Ever Goes As Planned
- YUTAKA—Love Light—X
- ROBBIE PATTON—Don't Give It Up—X
- FRANKE & THE KNOCKOUTS—You're My Girl—X
- FOREIGNER—Urgent—D-29
- RAY PARKER JR. & RAYDIO—That Old Song—X
- THE GREG KIHN BAND—The Breakup Song—X
- ROBERT GORDON—Someday, Someway—X
- GARY WRIGHT—Really Wanna Know You—X
- GINO VANELLI—Nightwalker—X
- RONNIE MILSAP—No Gettin' Over Me—D-27
- STACY LATTISAW—Love On A Two Way Street—X
- COMMODORES—Lady—D-28
- REX SMITH/RACHEL SWEET—Everlasting Love—D-30
- DIANA ROSS & LIONEL RITCHIE—Endless Love—D-26
- TUBES—Don't Want To Wait Anymore—X
- PABLO CRUISE—Cool Love—X
- GARY U.S. BONDS—Joel Blon
- THE A'S—A Woman's Got The Power

WSGA—Savannah (J. Lewis—MD)

- ★★ DIANA ROSS & LIONEL RITCHIE—Endless Love 20-17
- ★★ COMMODORES—Lady 23-19
- ★ ALAN PARSONS PROJECT—Time 28-25
- ★ GARY WRIGHT—Really Wanna Know You 24-20
- ★ RONNIE MILSAP—No Gettin' Over Me 29-26
- MOODY BLUES—Gemini Dream—29
- PHIL COLLINS—In The Air Tonight—30

- RAY PARKER JR. & RAYDIO—That Old Song—31
- FRANKE & THE KNOCKOUTS—You're My Girl—32
- SILVER CONDOR—You Could Take My Heart Away—33

WSGF—Savannah (D. Carlisle—MD)

- ★★ AIR SUPPLY—The One That You Love 2-1
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 4-3
- ★ DARYL HALL & JOHN OATES—You Make My Dreams 3-2
- ★ MANHATTAN TRANSFER—Boy From New York City 11-7
- ★ KENNY ROGERS—I Don't Need You 13-9
- PAT BENATAR—Fire & Ice
- DIANA ROSS & LIONEL RITCHIE—Endless Love
- PABLO CRUISE—Cool Love—D-26
- REX SMITH & RACHEL SWEET—Everlasting Love—X
- BLACKFOOT—Fly Away—X
- LARRY GRAHAM—Just Be My Lady—X
- STACY LATTISAW—Love On A Two Way Street—D-27
- GARY WRIGHT—Really Wanna Know You—D-30
- JIM STEINMAN—Rock'n'roll Dreams Come Through—X
- ROBERT GORDON—Someday, Someway
- GREG KIHN BAND—The Breakup Song—D-29
- BROTHERS JOHNSON—The Real Thing—X
- FOREIGNER—Urgent—D-25
- THE PRODUCERS—What She Does To Me—X
- FRANKE & THE KNOCKOUTS—You're My Girl
- ROBBIE PATTON—Don't Give It Up
- STYX—Nothing Ever Goes As Planned—X
- RAY PARKER JR. & RAYDIO—That Old Song—X
- GARY U.S. BONDS—Joel Blon

WAYS—Charlotte (L. Simon—MD)

- ★★ PHIL COLLINS—In The Air Tonight 25-16
 - ★★ JUICE NEWTON—Queen Of Hearts 12-8
 - ★ COMMODORES—Lady 26-21
 - ★ KENNY ROGERS—I Don't Need You 13-9
 - ★ SANTANA—Winning 14-11
 - SHEENA EASTON—For Your Eyes Only
 - DIANA ROSS & LIONEL RITCHIE—Endless Love—28
 - GARY WRIGHT—Really Wanna Know You
 - RAY PARKER JR. & RAYDIO—That Old Song
 - JOURNEY—Who's Crying Now
- WFLB—Fayetteville (L. Cannon—MD)
- ★★ ALABAMA—Feels So Right 13-10
 - ★★ POINTER SISTERS—Slow Hand 5-1
 - ★ RONNIE MILSAP—No Gettin' Over Me 18-13

- ★ STACY LATTISAW—Love On A Two Way Street 28-21
- ★ YUTAKA—Love Light 35-30
- LARRY JOHN McNALLY—Just Like Paradise
- DIONNE WARWICK—Some Changes Are For Good
- MICKEY GILLEY—You Don't Know Me
- ROBBIE PATTON—Don't Give It Up—D-35
- CARL WILSON—Heaven
- STARS ON 45—Medley 2
- RAY PARKER JR. & RAYDIO—That Old Song—D-32
- PURE PRAIRIE LEAGUE—You're Mine Tonight—D-34
- RON DANTE—Show & Tell—X
- GINO VANELLI—Nightwalker—D-33
- DIANA ROSS & LIONEL RITCHIE—Endless Love—D-37
- PABLO CRUISE—Cool Love—X
- BOBBY KING—Having A Party

WISE—Asheville (J. Stevens—MD)

- ★★ JUICE NEWTON—Queen Of Hearts 22-14
- ★★ MOODY BLUES—Gemini Dream 12-5
- ★ MANHATTAN TRANSFER—Boy From New York City 32-18
- ★ KENNY ROGERS—I Don't Need You 31-15
- ★ REO SPEEDWAGON—Don't Let Him Go 35-21
- ROBBIE DUPREE—Brooklyn Girls
- PABLO CRUISE—Cool Love
- TUBES—Don't Want To Wait Anymore—D-29
- DIANA ROSS & LIONEL RITCHIE—Endless Love
- BLACKFOOT—Fly Away—X
- COMMODORES—Lady
- GINO VANELLI—Living Inside Myself—35
- MARSHALL TUCKER BAND—Love Some
- SHEENA EASTON—Modern Girl—D-32
- POINT BLANK—Nicole—X
- RUSH—Tom Sawyer
- CARPENTERS—Touch Me When We're Dancing—D-30
- FOREIGNER—Urgent—26

WKIX—Raleigh (R. McKay—MD)

- ★★ ALAN PARSONS PROJECT—Time 20-12
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 14-5
- ★ AIR SUPPLY—The One That You Love 4-2
- ★ MANHATTAN TRANSFER—Boy From New York City 10-7
- ★ KENNY ROGERS—I Don't Need You 17-11
- POINTER SISTERS—Slow Hand—18
- RONNIE MILSAP—No Gettin' Over Me
- CARPENTERS—Touch Me When We're Dancing

WSEZ—Winston-Salem (B. Siegler—MD)

- ★★ ALABAMA—Feels So Right 22-12
- ★★ COMMODORES—Lady 30-22
- ★ POINTER SISTERS—Slow Hand 6-5
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 28-21
- ★ MARTY BALIN—Hearts 24-17
- STACY LATTISAW—Love On A Two Way Street
- GARY WRIGHT—Really Wanna Know You
- THE GREG KIHN BAND—The Breakup Song—D-32
- JOHN SCHNEIDER—It's Now Or Never
- REX SMITH/RACHEL SWEET—Everlasting Love
- DIANA ROSS & LIONEL RITCHIE—Endless Love—D-28
- TUBES—Don't Want To Wait Anymore—D-31
- REO SPEEDWAGON—Don't Let Him Go—D-30
- STYX—Nothing Ever Goes As Planned—D-33
- FOREIGNER—Urgent—D-29

WANS—Anderson (B. McCown—MD)

- ★★ OAK RIDGE BOYS—Elvira 12-6
- ★★ MARTY BALIN—Hearts 7-2
- ★ BILLY SQUIER—The Stroke 22-16
- ★ POINTER SISTERS—Slow Hand 15-10
- KENNY ROGERS—I Don't Need You 18-14
- PAT BENATAR—Fire & Ice
- STYX—Nothing Ever Goes As Planned
- PABLO CRUISE—Cool Love—X
- TUBES—Don't Want To Wait Anymore—X
- DIANA ROSS & LIONEL RITCHIE—Endless Love—X
- REX SMITH & RACHEL SWEET—Everlasting Love—X
- 38 SPECIAL—Fantasy Girl—X
- BLACKFOOT—Fly Away—X
- GINO VANELLI—Nightwalker—X
- RONNIE MILSAP—No Gettin' Over Me—D-28
- GARY WRIGHT—Really Wanna Know You—X
- JIM STEINMAN—Rock'n'roll Dreams Come Through—D-29
- CARPENTERS—Touch Me When We're Dancing—D-30
- FOREIGNER—Urgent—D-27
- THE PRODUCERS—What She Does To Me—X
- FRANKE & THE KNOCKOUTS—You're My Girl—X
- JOURNEY—Who's Crying Now
- AL JARREAU—We're In This Love Together

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

- ★★ OAK RIDGE BOYS—Elvira 21-12
- ★★ KENNY ROGERS—I Don't Need You 8-5
- ★ SHEENA EASTON—Modern Girl 9-7
- ★ THE ALAN PARSONS PROJECT—Time 12-10
- ★ MARTY BALIN—Hearts
- JOURNEY—Who's Crying Now

- FRANKE & THE KNOCKOUTS—You're My Girl
- AL JARREAU—We're In This Love Together
- THE GREG KIHN BAND—The Breakup Song
- GARY WRIGHT—Really Wanna Know You—D-36
- GINO VANELLI—Nightwalker—X
- STACY LATTISAW—Love On A Two Way Street—X
- REX SMITH/RACHEL SWEET—Everlasting Love—X
- PABLO CRUISE—Cool Love—D-31
- TUBES—Don't Want To Wait Anymore—D-35

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

- ★★ REX SMITH & RACHEL SWEET—Everlasting Love 30-25
- ★★ PHIL COLLINS—In The Air Tonight 19-15
- ★ FOREIGNER—Urgent D-29
- ★ OAK RIDGE BOYS—Elvira 3-1
- ★ COMMODORES—Lady 24-18
- PAT BENATAR—Fire & Ice
- RAY PARKER JR. & RAYDIO—That Old Song
- JOURNEY—Who's Crying Now
- ROBBIE PATTON—Don't Give It Up—X
- FRANKE & THE KNOCKOUTS—You're My Girl—X
- THE JACKSONS—Walk Right Now—X
- PABLO CRUISE—Cool Love—D-38
- POINT BLANK—Nicole—X
- GARY WRIGHT—Really Wanna Know You—X
- JIM STEINMAN—Rock'n'roll Dreams Come Through—X

WHBQ—Memphis (C. Duval—PD)

- ★★ THE ALAN PARSONS PROJECT—Time 9-4
- ★★ POINTER SISTERS—Slow Hand 11-9
- ★ SHEENA EASTON—Modern Girl 5-4
- ★ OAK RIDGE BOYS—Elvira 10-8
- MARTY BALIN—Hearts
- JUICE NEWTON—Queen Of Hearts—D-11
- RONNIE MILSAP—No Gettin' Over Me—14
- RAY PARKER JR. & RAYDIO—That Old Song—15

WNOX—Knoxville (B. Evans—MD)

- ★★ JOHN SCHNEIDER—It's Now Or Never 20-15
- ★★ CAROLE BAYER SAGER—Stronger Than Before 15-8
- ★ POINTER SISTERS—Slow Hand 19-12
- ★ MARTY BALIN—Hearts 14-7
- ★ CARPENTERS—Touch Me When We're Dancing 30-21
- THE ALAN PARSONS PROJECT—Time
- MICKEY GILLEY—You Don't Know Me
- PABLO CRUISE—Cool Love—D-22
- JIM STEINMAN—Rock N' Roll Dreams Come Through

- RANDY VANWARMER—Sweet Baby
- DIANA ROSS & LIONEL RITCHIE—Endless Love—D-29
- GARY WRIGHT—Really Wanna Know You—D-26
- TERRI GIBBS—Rich Man—D-27

WRJZ—Knoxville (L. Billman—MD)

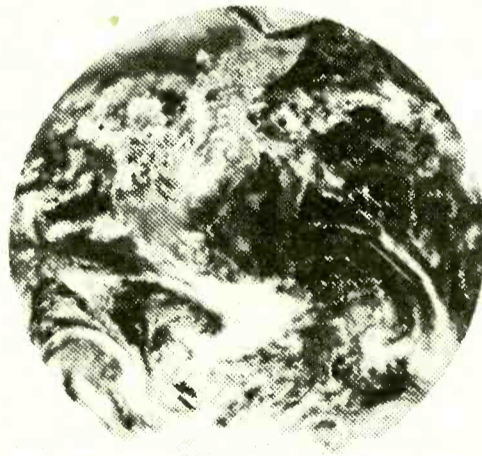
- ★★ KENNY ROGERS—I Don't Need You 6-2
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 5-1
- ★ POINTER SISTERS—Slow Hand 9-4
- ★ RONNIE MILSAP—No Gettin' Over Me 14-9
- ★ ALABAMA—Feels So Right 11-6
- JOURNEY—Who's Crying Now
- RAY PARKER JR. & RAYDIO—That Old Song
- SAD CAFE—La-Di-Da
- YUTAKA—Love Light
- ROBBIE PATTON—Don't Give It Up
- THE GREG KIHN BAND—The Breakup Song—D-28
- JIM STEINMAN—Rock N' Roll Dreams Come Through—D-30
- GINO VANELLI—Nightwalker—D-26
- SPIDER—It Didn't Take Long—X
- REX SMITH/RACHEL SWEET—Everlasting Love—D-29
- JAMES TAYLOR—Summer's Here
- FOREIGNER—Waiting For A Girl Like You
- PURE PRAIRIE LEAGUE—You're Mine Tonight—X

WSKZ (KZ-106)—Chattanooga (D. Carroll—MD)

- ★★ JUICE NEWTON—Queen Of Hearts 25-13
- ★★ FOREIGNER—Urgent 28-20
- ★ ALABAMA—Feels So Right 23-18
- ★ PHIL COLLINS—In The Air Tonight 13-8
- ★ KENNY ROGERS—I Don't Need You 11-4
- PABLO CRUISE—Cool Love—26
- CARPENTERS—Touch Me When We're Dancing—27
- THE CHARLIE DANIELS BAND—Sweet Home Alabama—X
- BLACKFOOT—Fly Away—X
- JOURNEY—Who's Crying Now—29
- PAT BENATAR—Fire And Ice—29
- FRANKE & THE KNOCKOUTS—You're My Girl—X
- RUSH—Tom Sawyer—X

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Billboard® Rock Albums & Top Tracks™

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Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	10	TOM PETTY & THE HEARTBREAKERS —Hard Promises, Backstreet/MCA
2	2	7	THE MOODY BLUES —Long Distance Voyager, Threshold
3	3	12	BILLY SQUIER —Don't Say No, Capitol
4	6	9	VAN HALEN —Fair Warning, Warner Bros.
5	4	10	JOE WALSH —There Goes The Neighborhood, Asylum
6	5	14	SANTANA —Zebop, Columbia
7	18	4	BLUE OYSTER CULT —Fire Of Unknown Origin, Columbia
8	7	14	JEFFERSON STARSHIP —Modern Times, RCA/Grunt
9	8	18	PHIL COLLINS —Face Value, Atlantic
10	11	9	SQUEEZE —Eastside Story, A&M
11	14	8	THE TUBES —The Completion Backward Principle, Capitol
12	12	16	THE GREG KIHN BAND —Rockin'roll, Beserkley
13	34	2	BLACKFOOT —Marauder, Atco
14	20	12	OZZY OSBORNE —Blizzard Of Oz, Jet
15	10	14	AC/DC —Dirty Deeds Done Dirt Cheap, Atlantic
16	13	7	PETER FRAMPTON —Breaking All The Rules, A&M
17	17	18	REO SPEEDWAGON —Hi Infidelity, Epic
18	19	18	RUSH —Moving Pictures, Mercury
19	NEW ENTRY		FOREIGNER —4, Atlantic
20	27	5	JIM STEINMAN —Bad For Good, Epic/Cleveland International
21	15	6	GEORGE HARRISON —Somewhere In England, Dark Horse
22	22	12	KIM CARNES —Mistaken Identity, EMI/America
23	21	4	MARTY BALIN —Balin, EMI/America
24	26	5	THE A'S —A Woman's Got The Power, Arista
25	9	17	THE WHO —Face Dances, Warner Bros.
26	16	12	GARY U.S. BONDS —Dedication, EMI/America
27	30	18	RICK SPRINGFIELD —Working Class Dog, RCA
28	25	18	STYX —Paradise Theatre, A&M
29	23	18	.38 SPECIAL —Wild Eyed Southern Boys, A&M
30	40	3	ICEHOUSE —Icehouse, Chrysalis
31	29	4	DANNY JOE BROWN —Danny Joe Brown & the Danny Joe Brown Band, Epic
32	NEW ENTRY		PAT BENATAR —Precious Time, Chrysalis
33	42	2	THE JOE PERRY PROJECT —I've Got The Rock'n'Rolls Again, Columbia
34	28	4	ELTON JOHN —The Fox, Geffen
35	NEW ENTRY		FOGHAT —Girls to Chat and Boys to Bounce, Bearsville
36	31	17	LOVERBOY —Loverboy, Columbia
37	38	3	DIESEL —Watts In A Tank, Regency
38	24	14	POINT BLANK —American Excess, MCA
39	41	5	IRON MAIDEN —Killers, Harvest
40	NEW ENTRY		VOLUNTEER JAM 7 —Various Artists, Epic
41	33	6	JOHNNY VAN ZANT BAND —Round Two, Polydor
42	32	10	DAVE EDMUNDS —Twangin, Swan Song
43	35	3	NEW ENGLAND —Walking Wild, Elektra
44	45	3	JIM MESSINA —Messina, Warner Bros.
45	44	9	DAVID LINDLEY —El Rayo-X, Asylum
46	NEW ENTRY		GARY WRIGHT —The Right Place, Warner Bros.
47	36	16	ADAM & THE ANTS —Kings Of The Wild Frontier, Epic
48	47	12	SOUTHSIDE JOHNNY & THE ASBURY JUKES —Reach Up And Touch The Sky, Mercury
49	37	5	SILVER CONDOR —Silver Condor, Columbia
50	46	10	SPLIT ENZ —Waiata, A&M

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	7	THE MOODY BLUES —The Voice, Threshold
2	NEW ENTRY		FOREIGNER —Urgent, Atlantic
3	2	10	JOE WALSH —A Life Of Illusion, Asylum
4	5	10	BILLY SQUIER —The Stroke, Capitol
5	6	10	TOM PETTY & THE HEARTBREAKERS —A Woman In Love, Backstreet/MCA
6	19	3	BLUE OYSTER CULT —Burning For You, Columbia
7	9	8	THE TUBES —Talk To You Later, Capitol
8	3	17	PHIL COLLINS —In The Air Tonight, Atlantic
9	11	12	THE GREG KIHN BAND —The Break Up Song, Beserkley
10	10	5	SQUEEZE —Tempted, A&M
11	29	2	BLACKFOOT —Fly Away, Atco
12	7	12	BILLY SQUIER —In The Dark, Capitol
13	17	6	PETER FRAMPTON —Breaking All The Rules, A&M
14	12	14	OZZY OSBORNE —Crazy Train, Jet
15	4	14	SANTANA —Winning, Columbia
16	NEW ENTRY		PAT BENATAR —Fire and Ice, Chrysalis
17	18	12	JEFFERSON STARSHIP —Stranger, Grunt/RCA
18	8	12	TOM PETTY & THE HEARTBREAKERS —The Waiting, Backstreet/MCA
19	13	7	THE MOODY BLUES —Gemini Dream, Threshold
20	28	9	VAN HALEN —Mean Street, Warner Bros.
21	14	4	DANNY JOE BROWN —Edge Of Sundown, Epic
22	25	7	VAN HALEN —Unchained, Warner Bros.
23	21	5	THE A'S —A Woman's Got The Power, Arista
24	20	15	AC/DC —Dirty Deeds Done Dirt Cheap, Atlantic
25	16	8	JIM STEINMAN —Rock 'N Roll Dreams Come Through, Epic/Cleveland Int'l
26	36	3	SILVER CONDOR —For The Sake Of Survival, Columbia
27	31	18	RICK SPRINGFIELD —Jessie's Girl, RCA
28	15	6	GEORGE HARRISON —All Those Years Ago, Dark Horse
29	37	8	VAN HALEN —So This Is Love, Warner Bros.
30	26	18	RUSH —Tom Sawyer, Mercury
31	22	12	GARY U.S. BONDS —This Little Girl, EMI/America
32	39	6	MARTY BALIN —Hearts, EMI/America
33	NEW ENTRY		FOGHAT —Live Now Pay Later, Bearsville
34	24	16	THE WHO —Another Tricky Day, Warner Bros.
35	47	7	JOE WALSH —Rivers Of The Hidden Funk, Asylum
36	NEW ENTRY		GARY WRIGHT —I Really Want To Know You, Warner Bros.
37	NEW ENTRY		HALL & OATES —You Make My Dreams, RCA
38	43	11	DAVID LINDLEY —Mercury Blues, Asylum
39	23	5	JOHNNY VAN ZANT BAND —Right or Wrong, Polydor
40	38	3	THE MOODY BLUES —22,000 Days, Threshold
41	30	3	.38 SPECIAL —Fantasy Girl, A&M
42	NEW ENTRY		IRON MAIDEN —Wrath Child, Harvest
43	27	9	TOM PETTY & THE HEARTBREAKERS —Nightwatchman, Backstreet/MCA
44	32	5	POINT BLANK —Nicole, MCA
45	NEW ENTRY		DIESEL —Sausalito Summer Night, Regency
46	35	6	VAN HALEN —Push Comes To Shove, Warner Bros.
47	NEW ENTRY		MICK FLEETWOOD —Rattlesnake Shake, RCA
48	50	2	THE JOE PERRY PROJECT —Listen To The Rock, Columbia
49	53	18	REO SPEEDWAGON —Don't Let Him Go, Epic
50	54	5	BILLY SQUIER —My Kind of Lover, Capitol
51	55	2	ICEHOUSE —We Can Get Together, Chrysalis
52	NEW ENTRY		PAT BENATAR —Just Like Me, Chrysalis
53	41	15	JEFFERSON STARSHIP —Find Your Way Back, RCA/Grunt
54	42	7	LOVERBOY —The Kid Is Hot Tonight, Columbia
55	52	11	GARY U.S. BONDS —Jole Blon, EMI/America
56	49	11	SANTANA —Searching, Columbia
57	51	3	GEORGE HARRISON —Teardrops, Dark Horse
58	58	7	SQUEEZE —In Quintessence, A&M
59	45	3	SANTANA —Changes, Columbia
60	48	12	KIM CARNES —Bette Davis Eyes, EMI/America

Top Adds

1	FOREIGNER —4, Atlantic
2	PAT BENATAR —Precious Time, Chrysalis
3	BALANCE —Balance, Portrait/Epic
4	POCO —Blue and Gray, MCA
5	THE ROCKETS —Back Talk, Elektra
6	FOGHAT —Girls to Chat and Boys to Bounce, Bearsville
7	MICK FLEETWOOD —The Visitor, RCA
8	THE JOE PERRY PROJECT —I've Got the Rock'n'Rolls Again, Columbia
9	THE RODS —The Rods, Arista
10	DAVE DAVIES —Glamour, RCA

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

Video

'Back-Tracking,' Says U.K. Rights Society

By PETER JONES

LONDON—The Mechanical Rights Society here is accusing U.K. video producers of "back-tracking" on their own earlier suggestions to reach agreement of tariff rates for use of copyright music in video programming.

And the stern tone of the accusation implies a breakdown, rather than a breakthrough, in negotiations despite lengthy meetings between the two sides over the past six months.

The formal statement from the MRS outlines its view of the background to the debate. "We first called a meeting with videogram producers in November, 1978, to discuss the licensing of copyright music, and since then we've gone to considerable lengths in promoting discussions on proposals for the use of music and fees payable.

"After nearly two years of fruitless negotiations with potential users, the MRS decided the only way forward was to issue an explanatory pamphlet and rate card for the guidance of users. These were published in April, 1980.

"Following its formation, the British Videogram Assn., representing the producers, requested, in December last year, meetings with MRS and they've regularly been held over the past six months.

"During these meetings, in an endeavor to accommodate points made by the BVA, MRS has tabled various revised proposals.

"Now MRS regrets to announce that it has received a letter from the BVA rejecting its latest proposals and indeed back-tracking on the BVA's own suggestions. Naturally the MRS would prefer to reach agreement with those representing videogram producers but it is unlikely this will be achieved in the immediate future."

However Michael Kuhn, of PolyGram's video division, and chairman of the BVA's rights and industrial relations committee, insists there's been "no back-tracking. And the BVA has never accepted the rate card."

He adds: "In the course of the negotiations, many compromises were discussed. In the end, the council was unable to consider acceptance of the latest proposals as they found form in MRS's last revision. Therefore, the BVA has

restated its position on the rate card."

Now the BVA plans to formulate its official attitude to video rates. Says Kuhn: "We'll issue advice to our members in the next week or so. That advice will be made public."

Meantime, the MRS issues its own warning note: "Producers and duplicators of videograms due to contain copyright music not already cleared are reminded that they should make application for licenses to the Mechanical Copyright Protection Society or to the music publisher.

"That would avoid the possibility of legal action for infringement of copyright being taken against either them, their distributors or retailers."

Only One Music Title In First BBC Release

By NICK ROBERTSHAW

LONDON—The British Broadcasting Corp. has announced details of its home video launch, set for late August (Billboard, July 11, 1981). Only one music title—a program on rock band Deep Purple—is included in the initial batch of 20 cassettes. Hobbies and sports predominate.

Gardening, dog-training and steam railways are all featured, along with cookery, British birds, golf, horse riding and sports highlights. There are two children's animations and two programs on the Royal Family.

But the launch has been curtailed by union problems. Originally the BBC had hoped to be in the shops by Christmas, 1980, but negotiations were not completed in time. BBC Video, an arm of the BBC Enterprises sales operation, had also hoped to start with up to 100 titles, but the absence of agreements confined choice to programs on which

the corporation already held all rights.

Now BBC Enterprises managing director, Bryon Parkin, says: "We hope to complete the agreement with the talent unions soon, and we foresee no major obstacle. The launch titles are only a sample of what is to come."

Parkin adds: "We've always believed one of the ways of combating piracy is to put the genuine article in the marketplace. It will probably cost more than the pirates are changing, but I am concerned that the people who make the programs and the performers are due the residual rights which they are not getting from the High Street pirate."

BBC Video is emphatic that its programs will be specially compiled, not just second-hand television. John Ross Barnard, head of the division, says the public will not be fobbed off with material that could

equally be copied off the air; material was being specially adapted for the home video medium.

Much thought has gone into the packaging of what the BBC calls its "videobooks," on the analogy of print publishing. Cassette cases generally are treated only as a convenience, the corporation believes, but its own covers have been designed to look like book jackets.

3M will be responsible for manufacturing the cassettes at its South Wales plant, and will also handle the selling operation, backed by a national press campaign, the BBC receiving a percentage on every unit sold. A rental scheme is likely to be introduced later.

Despite the delays, the BBC is still ahead of the video game in the U.K. Of the 15 independent television companies, only Thames has so far marketed a range of tv programs on videocassette, through Thorn-EMI,

and this despite an Independent Television Companies Assn. agreement with the talent unions that goes back as far as 1979.

For the BBC now, the big question is whether union negotiations can be completed in time for the royal wedding on July 29.

The match between Prince Charles and Lady Diana Spencer has produced a spate of video pro-

grams, and hardware business has rocketed as the date approaches. High Street hire chain Radio Rentals, for instance, is how hiring jumbo jets from Japan to keep pace with VCR demand and many rental outlets have long waiting lists. One executive estimates 1.2 million machines will be in use in Britain by the end of the year, double the current total of 600,000.

For the BBC, traditionally the voice of the nation on major state occasions, the wedding offers a magnificent marketing opportunity. But while the commercial company Thames TV has a deal for coverage of the wedding that will give the unions 35% of the gross income from videocassette sales, the corporation still has not resolved the question of secondary use—i.e. transfer of broadcast material to videocassette—and may well miss out on an unprecedented video bonanza.

FIRM AGENDA FOR NARM'S N.Y. MEET

NEW YORK—Video sales and rentals as well as piracy will be key topics at the National Assn. of Music Merchants upcoming video retailers convention here Aug. 10-12.

(Continued on page 32)

L.A.'s Visual Music Alliance Putting Things In Focus

By JIM McCULLAUGH

LOS ANGELES—While most video futurists agree that music will play a highly significant and vital role in the emerging visual technologies, the forms visual music might take are still largely limited and experimental.

One group, however, believed to be unique thus far in the world, which is attempting to put video music into clearer focus, is the Visual Music Alliance.

The VMA has been "quietly" in existence since last October and now numbers some 40 members and companies who regularly meet to exchange ideas and information about visual music.

"There is no other organization," explains co-founder Tom Seufert, a musician/composer who is also the owner of Redwing Sound, a successful, local 24-track music recording studio, "that crosses so many lines."

The membership ranges from professionals who are working in such disciplines as music, video, film, analog and computer graphics, photography and promotion.

At the moment the group's intent is to bring together individuals from different areas of expertise and technologies in the hope that new visual music approaches and techniques will result.

Later VMA may get directly involved in programming for such industries as videodisk, videocassette, cable and others.

The group might also wish to serve later on as both a consultant and development arm for major

home video software programmers interested in visual music.

Among current VMA plans: organizing a feature film showcasing its visual music, developing a live multi-media experience inside a huge dome theatre, and developing new combinations of real and synthesized imagery with music.

Last May, indicates Seufert, VMA held a major membership meeting in Venice, Calif., which drew some 120 interested people via word-of-mouth. From here on in, monthly general membership meetings are

and pieces included Hommer and Associates' "Blame It On The Boogie," Danny Sofer's "Silk Aurora" and "Third World Of Dreams," Denise Gallant's "Suburban Lawns 'Janitor,'" Michael Scroggins' "Recent Li," and Barney Kaelin's "Laser Viewsic."

Explains Seufert: "The Visual Music Alliance was formed to generate the kind of innovation necessary to support a new art form. Visual music promises to become one of the most important types of software; more creative than current music

Various new forms of visual music and video entertainment will be spotlighted at daily video showcases during Billboard's upcoming Video Entertainment/Music Conference Nov. 12-16 at Los Angeles' Beverly Hilton Hotel. Producer/directors interested in showing their work should contact Jim McCullaugh, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069. (213) 273-7040.

CONCERT PROMO FIRM IN SOFTWARE

By CARY DARLING

LOS ANGELES—With the taping of the Squeeze show at the Country Club in suburban Reseda July 6 and the upcoming live concert, 11 city satellite hookup with Roy Orbison, Wolf & Rissmiller concert promotion firm here is now squarely in the video software production business.

The 90-minute Squeeze performance, coproduced with Warner

(Continued on page 32)

planned. Meetings will also showcase original music and visuals (both individual member and collaborative efforts). Additional smaller meetings, committee get-togethers and workshops are also planned.

Among other co-founders and members of VMA are Barney Kaelin, Merlin Laser; Danny Sofer, DS Music; Denise Gallant, Synopsis Video; independent filmmaker Todd Pike; and Kurt Hunter, Creative Corps.

Several VMA members had their work shown recently in Washington, D.C., during the American Film Institute Video Festival at the Kennedy Center, June 3-7. Those artists

promises, more involving than films, simply more captivating than what's available now. But it has to move beyond promo clips and concert footage. I think the visual music artists of the mid-1980s will be equivalent to the rock stars of the 60s and 70s."

Seufert also hopes VMA will eventually establish chapters around the world for artistic and technology exchanges.

Seufert also points out that he doesn't believe the emerging visual artforms to come into their own for several years. At the moment he sees visual music taking these forms: conventional lip-sync shoots, live

(Continued on page 32)



VIDEO VULCAN—Actor Leonard Nimoy has a new mission. The former Mr. Spock of "Star Trek" is becoming the official spokesman for Magnavox consumer electronics products. His first venture: the production of a new demonstration videodisk for use with the Magnavision (LaserVision format) videodisk player.



VIDEOCASSETTE PLANT—Pim Zalsman, president of PolyGram's video division, personally starts the first run of videocassettes at the company's new plant in Amersfoort, Holland. First run was a shipment of demonstration cassettes for retailers featuring a cartoon film explaining to potential hardware customers the range of equipment manufactured by parent company Philips. The promo accompanies its line of V 2020 videorecorder, recently launched.

Visual Music Alliance

• Continued from page 31

concert footage and lip-sync or live with conceptual imagery.

The future of this medium, he believes, will come from such approaches as: digital and computer processing and graphics, analog processing and graphics, lasers, animation and pixilation, special artwork and animation stand work, three-dimensional and holographic processes, and specialized film techniques.

"One of the main goals," reiterates Seufert, "of the VMA is to promote the interaction between the individuals who have command of various technologies so that new processes and techniques evolve. These new 'alliances' will ultimately create the kind of diversity and quality necessary to support the hardware systems."

Seufert also hopes that VMA's efforts might also begin to get the cost of working in some of these new disciplines into more reasonable line.

"There is an incredible array of special effects and techniques potentially available for visual music," he observes. "The main problem is that many of them are very expensive. High resolution computer digital graphics of the sort that produce, for example, the NBC three-dimensional moving logo are out of the reach of the average filmmaker or visual music producer. A 30-second sequence might cost close to \$100,000 or more."

The VMA hopes to create as much awareness of various new visual music techniques among corporate programmers, who in turn would be interested in funding or joint venturing new techniques.

Among other VMA members: The Independent Network, Quan-

tum Leap, Cinemount, Information International, Dreamquest, Century Video Productions, Tritonics and a number of independent designer/producer and specialists.

VMA also plans a benefit at the Country Club in Los Angeles for the last Sunday of September as well as a special workshop on computer graphics and video before the end of the year.

VMA is currently headquartered at Quantum Leap, 356 Hampton Drive, Venice, Calif. 90291, 213-344-8874.

Oxfordshire Outfit Winner Of British Design Council Kudos

LONDON—Oxfordshire firm Solid State Logic, whose computerized studio systems are in demand all round the world, has won the Design Council Award, Britain's top annual award for engineering products.

The prize, given to the company's research and development team, completes an impressive double for SSL, which recently took the Queen's Award for Export Achievement.

Latest client to take delivery of the SL 4000E Series Master Studio System is the BBC, which is installing the 40-input consoles in its prime rock recording sites, Studios 4 and 5 at Maida Vale!

Says Radio One producer Tony Wilson: "We know the SSL will allow us to get the most artistically from a session with the least hassle. And our visits to studio areas in the U.S. confirm that on the West Coast SSL is held in high regard by producers, engineers and artists alike."

Concert Promoters In Software

• Continued from page 31

Amex's MTV Wing, will be seen in late August over the MTV cable system. With local pay cable firm SelecTV, the firm is producing a Sept. 4 performance with Orbison which will be beamed live to such cities as Milwaukee, Boston, New Orleans, Tulsa, Oklahoma City, Louisville and others including Los Angeles itself.

"It will be sent live from the club and microwaved to their uplink in Marina Del Rey, out to the satellite

and then out to the 11 cities," says Scott Sternberg, head of Scott Sternberg Productions which was hired by Wolf & Rissmiller to produce videos for Wolf & Rissmiller. "Roy gives the SelecTV an MOR-type of an audience which is what they want. We may do Tanya Tucker or Paul Williams. Those type of operators would buy that type of thing. SelecTV would probably not buy Squeeze."

Many of the programs will be taped at the 1,000-seat Country Club which is booked by Wolf &

AUG. 10-12

Firm NARM N.Y. Agenda

• Continued from page 31

A breakdown of the now firm schedule includes:

Tuesday (11): Opening business session with convention chairman **Noel Gimbel**, president, Sound/Video Unlimited, to give opening remarks. **John Marmaduke**, NARM president and president of Hastings Books/Records/Video will address himself to video through a "What Is NARM?" presentation. **Dr. Theodore Levitt**, Harvard Graduate School of Business, discusses "The Facts Of Life In Video Retailing." Also included in the morning session is a new products presentation showcasing new fall and Christmas product from major software suppliers.

An after-luncheon general session will feature NARM executive vice president **Joe Cohen's** opening remarks to be followed by a keynote address from **Arthur Morowitz**, president of Video Shack. A panel discussion entitled "Rentals And Sales, The Dual Opportunities" will feature **George Atkinson**, president, Video Station; **Jack Freedman**, president, Video To Go; **Gene Kahn**, president, Columbia Video Systems; **Bob Skidmore**, president, Video Corner; and **Steven Wilson**, vice president, video operations, Fotomat.

Wednesday (12): NARM's director of marketing, **Patrick Gorlick**, will open a general business session with general remarks. Following is a president's panel consisting of **Al Bergamo**, president, MCA Distribution Corp.; **Mel Harris**, president, Paramount Video; **Jim Jimirro**, president, Walt Disney Telecommunications; **Cy Leslie**, president, CBS Video Enterprises; and **Steve Roberts**, president, Telecommunications, 20th Century-Fox. Moderator is **Richard Ekstract**, publisher, Video Review and Video Business.

A retailer rap session includes **Carl Forrest**, president, Movie Store; **Jerry Frebowitz**, president, Movies Unlimited; **Weston Nishimura**, president, Video Space; **Denny Thomas**, president, Thomas Film Classics; and **Walter Kelleher**, executive vice president, Video Concepts/American Home Video Corp.

Other special features include a Motion Picture Assn. of America presentation entitled: "Video Duplication And The Law" and a special after luncheon retail sales workshop keyed by **Jack Berman** of the Berman Institute Of Agreeable Selling.

A special awards dinner Wednesday night will present NARM's first Video Awards, the result of a ballet NARM sent out to gauge popular video software of various types.

The NARM convention will also feature exhibits.

Rissmiller. "We will work in venues from the Coliseum to the Sports Arena," says Ken Scher, head of Wolf & Rissmiller's video division. "We just find it very economical and desirable to do it at the Country Club." If an artist desires, the firm will go to another city to tape at a venue where the artist feels comfortable.

"The club serves as a studio but more so as a real live club atmosphere as opposed to a tv studio atmosphere," explains Sternberg. "It's (Continued on page 33)

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	6	ORDINARY PEOPLE Paramount Pictures, Paramount Home Video 8964
2	2	6	ELEPHANT MAN Paramount Pictures, Paramount Home Video 1347
3	3	18	9 TO 5 20th Century-Fox Films, Magnetic Video 1099
4	4	6	POPEYE Paramount Pictures, Paramount Home Video 1171
5	5	23	AIRPLANE Paramount Pictures, Paramount Home Video 1305
6	10	20	FAME MGM/CBS Home Video M70027
7	13	12	SOMEWHERE IN TIME Universal City Studios Inc., MCA Distributing Corporation 66024
8	7	4	YOUNG FRANKENSTEIN 20th Century-Fox Films, Magnetic Video 1103
9	18	33	STAR TREK Paramount Pictures, Paramount Home Video 8858
10	6	18	STUNT MAN 20th Century-Fox Films, Magnetic Video 1110
11	8	22	CADDYSHACK Warner Bros. Inc., Warner Home Video OR 2005
12	12	10	SUPERMAN ▲ D.C. Comics, Warner Home Video WB-1013
13	14	14	MY BODYGUARD 20th Century-Fox Films, Magnetic Video 1111
14	9	18	FLASH GORDON Universal City Studios Inc., MCA Distributing Corporation 66022
15	17	6	A CHANGE OF SEASONS 20th Century-Fox Films, Magnetic Video 1104
16	26	41	COAL MINER'S DAUGHTER ● Universal City Studios, Inc., MCA Distributing Corporation 66015
17	38	23	URBAN COWBOY Paramount Pictures, Paramount Home Video 1285
18	27	4	2001: A SPACE ODYSSEY CBS/MGM M 700002
19	36	10	CABARET MGM/CBS Home Video 70035
20	11	53	ALIEN ▲ 20th Century-Fox Films, Magnetic Video 1090
21	33	33	BLUES BROTHERS ● Universal City Studios Inc., MCA Distributing Corporation, 77000
22	34	8	FORBIDDEN PLANET MGM/CBS Home Video 60041
23	32	2	THE BIG RED ONE MGM/CBS Home Video C 700052
24	21	6	MY BLOODY VALENTINE Paramount Pictures, Paramount Home Video 1447
25	NEW ENTRY		BLACK STALLION Magnetic Video 4503
26	23	4	INSIDE MOVES 20th Century-Fox Films, Magnetic Video 9011
27	20	23	BEING THERE MGM/CBS Home Video 60026
28	29	12	MY FAIR LADY MGM/CBS Home Video 900038
29	NEW ENTRY		HIGH ANXIETY Magnetic Video 1107
30	25	2	SOUTH PACIFIC MGM/CBS Home Video C 700045
31	15	4	HOP SCOTCH 20th Century-Fox Films, Magnetic Video 4072
32	16	10	THE FORMULA MGM/CBS Home Video 600037
33	NEW ENTRY		LA CAGE AUX FOLLES Magnetic Video 4506
34	28	8	THE CHAMP MGM/CBS Home Video 60034
35	NEW ENTRY		PINK PANTHER Magnetic Video 4509
36	37	2	CLOSE ENCOUNTERS Columbia Pictures V10145/B51145
37	19	12	THE ISLAND Universal City Studios Inc., MCA Distributing Corporation 66023
38	22	2	TIME AFTER TIME Warner Bros. OR 22017
39	30	2	ALL THAT JAZZ Magnetic Video 1095
40	31	2	PRISONER OF 2ND AVE. Warner Bros. WB 1035

● Recording Industry Assn. Of America seal for sales of 25,000 units plus \$1,000,000 after returns. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 50,000 units plus \$2,000,000 after returns.

Concert Promoters 'Squeeze' Into Production Arena

• Continued from page 32

more comfortable for the audience because they're in an atmosphere for a show and for the artist. He's not walking down the hallway coming into a studio but a club. They're comfortable performing here."

"With the increased costs of touring, artists are going to be looking to satellite broadcasting," says Scher. "For these shows, we are going to have stereo simulcasts with local radio stations. Another advantage is that for these types of shows we can basically use the natural light in the club. This is opposed to the contrived feature of music on television in the past. This gives the artists more flexibility."

"We want to bridge the gap between rock people and video people," adds Sternberg. "Rock people say video people don't know what we're doing and they don't understand us. Video people say the rock people don't understand us. What we're trying to do is bring the mediums together. We want to make it natural for the artist. We're not looking to change their lighting setup or the audio mix."

As to whether the event is a live shoot or a taping depends upon the artist. "Some groups will be excited about doing a live satellite and others will not be. It depends on what their show is and their confidence in their live performance. A lot of groups says 'let's look at it, let's fix it, let's make it right,'" says Sternberg.

Each production is distributed via a different system. "Some will take part of a concert or use it as fill. They may just use two or three songs. There are ways to take a live concert, which we'll do for one person, and repackage it so that it's saleable to various operators," notes Sternberg. Wolf & Rissmiller currently leases its equipment though it is looking to purchase.

As for who owns the video, Sternberg replies, "it's a shared situation but each deal is different. It depends on the artist, the management and the record company."

"Another area we want to develop is a weekly show hosted by a major local dj. The target audience would be the 18 to 34 year old age group," states Scher. "It may not be with any acts. We've been talking about dialogue and feedback from the listeners as well as from people in the live audience. There would be music oriented interviews and guests but not necessarily any performances."

While Sternberg is open to developing concept videos, concert footage appears to be his priority. "After you see a concept video two or three times, you know what it is. If you have that live performance of a group, there's more there you can go back to."

Also, this is not a sign that Wolf & Rissmiller is moving out of the concert promotion business altogether. "The two will run side by side," emphasizes Scher. "Because of our past relationships with acts through promotion, we know many of the groups."

Videodisk and videocassette deals are in the making. "This is the biggest area of legal headaches," admits Shears.

Working at optimum level, the division hopes to tape or broadcast at least one show a week. "We would also like to supply the networks. We're not tied down to pay television. We're looking at all different areas," says Sternberg.

Financing of each show varies. For example, the Orbison project

was handled by Wolf & Rissmiller, and Warner-Amex with third party Stan Blum as executive co-producer.

Though Sternberg directed the Squeeze shoot, he won't necessarily

be doing all of them. "It's important to let different directors do them. It gives a different look, a different taste and a different feel," he notes.

The type of fact doesn't matter too

much to Scher. "Everyone talks about the visuality of such acts as Adam & The Ants and Devo but who's to say that REO is not visual? Their millions of fans are going to

see an REO video and love it," he states. "People are going to like what appeals to them. If the viewer doesn't like the artist, the video's not going to do that much for them."



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

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

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

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

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 2. _____ \$ _____

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JULY 18, 1981, BILLBOARD

Sound Business

5 Companies Launch Manufacturing Of CX Decoder

• *Continued from page 1*
least one unit for demonstration purposes and may also want to retail one or more of the various decoder brands.

Phase Linear president Ed Hart indicates his firm has already shipped considerable quantities of the decoder (which already include

updated circuitry) to over 200 dealers, as well as to several radio stations.

"Which is pretty good," he observes, "considering that there is no software. We're all waiting for more software."

The Phase Linear decoder has a suggested list of \$99.95 and Hart in-

dicates he sees a broad spectrum of distribution, not just the traditional high end audio accounts of the Lynwood, Wash.-based firm.

"I think you will see it in some record stores," says Hart, "and certainly in the likes of a retailer like Sam Goody who merchandises both hardware and software."

But Hart also adds that he believes dealers will be slow to be aggressive in their buying of decoders and promoting it on the retail floor until the software begins to build up.

"As far as we are concerned," observes Hart, "we can make and ship 5,000 units a month if we have to."

Hart also indicates Phase Linear will promote CX in trade and consumer print ads. He adds that he would be anxious to partner with CBS on a co-promotion if the label is willing.

"I'm very anxious to see how they and the other labels actually promote CX to the consumer," he points out.

John Bubbers, vice president of marketing for Brookline, Mass.-based Sound Concepts, indicates his

firm's CX decoders are in production and will begin to ship in the mid to late August/early September period. Initial distribution is planned for the firm's high end retail network and some possible record store distribution.

Charles Wood, president of Oregon's Audionics, indicates they have 1,000 units slated for an initial production run and should begin shipping in a month.

"We've had substantial interest and orders for the unit and not all our distribution will be high end retail aimed."

The Audionics unit is \$124.95, the higher price due to an upscale front panel, Class A circuitry and an outboard power supply. An under \$100 unit is also targeted.

Wood indicates that he believes that CBS, when a certain number of decoders and CX titles are out in the market, will promote the system via album liner notes and in their generic product advertising as well.

At Audio International, Albany, Ky., president Geoff Hall says his firm should be shipping product

within a month and he, too, is looking at a wide distribution pattern, including record stores. The Audio International unit will have a suggested list of \$129.95 but will feature a special introduction price of \$99.95, part of an initial dealer promotion. The firm is also prepping a point of purchase poster for in-store display. Like Phase Linear's Hart, Hall said he would love to co-promote the CX technology with CBS in an ad.

Sums up Hall: "I think CX is going to breath enormous new life into both the audio and record industries. I know CBS is totally committed and so are we. We've had a good deal of interest as well as orders from our dealer network and I think by Christmas, business will be booming."

CBS claims the CX system greatly reduces record surface noise and expands dynamic range to 85 dB, although its claims have not gone unchallenged by some vocal disk mastering engineers, as well as some other segments of the audio community (Billboard, June 27, 1981).



Billboard photo by Alan Penchansky

MATCHING MIKES—Audio-Technica's eye-catching Microphone Wardrobe in gold plate and selected matte colors is shown by Charlie Winkler, left, A-T's head of microphone marketing. The action is at the recent NAMM show in Chicago.

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EXPECT NEW AUDIO LINE

Ampex-Konishiroku Ups Blank Tape Venture Scope

• *Continued from page 1*
magnetic tape division general manager, the intent of the joint venture is to take advantage of the growing world consumer tape market by combining Ampex technology with Konishiroku's extensive consumer marketing experience.

Faught observes: "The significance of this shift in marketing

strategy is that it will enable Ampex to concentrate its wholly owned resources more effectively on the professional and industrial tape business segment, where the company has traditionally held a leadership position, while the Konishiroku-Ampex joint venture concentrates its combined resources on the domestic consumer audio tape business segment."

He also points out that Ampex's sales of domestic consumer audio tape products affected by the new move amounted to less than 2% of the company's total sales of \$497 million in 1980. He further indicates that the impact of the shift on earnings is "immaterial." Annual sales in the blank tape area in the U.S. for Ampex was believed to be less than

(Continued on page 36)

Audiophile Recordings



EMPIRE BRASS QUINTET PLAYS BOHME, DVORAK, HINDEMITH & HOVHANESS—Digitech 105, distributed by Sine Qua Non, \$14.98.

There are some commercial risks in this unusual program, but the elegance and vitality of the performances win hands down and the sonics are comparable to the finest U.S. digital productions—very responsive and transparent and extremely natural in tonal balance. Our reaction to sonics of some earlier Digitech albums was mixed, but this is obviously a superior master tape and the fine disk transfer and excellent KM pressing have preserved the sonic presence and tonal warmth. These are pieces 90% of classical buffs will be encountering for the first time, yet the performances are stamped with a communicative power. Particularly stirring is the 15-minute Brass Sextet of Russian trumpeter/composer Oskar Bohme, written in 1906 and full of highly individual flourishes.

CHOPIN BY PETER SERKIN—Peter Serkin, piano, RCA ATC1-4035, distributed by RCA, \$15.98.

Piano reproduction on conventional disks is prone to blurring around the edges—a little

clouding in transients, some softening in the bass, dynamic restriction in the peaks. Such compromises you won't find in this excellent RCA "purist" digital production, which has a formidable instrumental solidity, particularly in the low register. Peter Serkin's highly cerebral Chopin style—he eschews any expressive tempo fluctuations—takes some getting used to, but the beauty becomes more apparent with each listening. Thanks to excellent disk transfer, groove echo is virtually banished, which is quite a feat for piano disks. Except for a lack of ambient information—spatial character is somewhat missed here—these are sonics of admirable quality.

THE JOHN DENTZ REUNION BAND, DECEMBER 5&6, RealTime Records RT-304, distributed by Miller & Kreisel Sound Corp.

This specially-priced two-disk package proves a winner both in its immaculate digital technology and its gratifying range of solid jazz musicianship. Although drummer Dentz leads the date, the performances will likely draw both audiophile and mainstream jazz fans for the presence of pianist Chick Corea and saxman Ernie Watts, both of whom prove they haven't forgotten to swing despite pop and fusion forays. Corea's piano reaps the full benefits of the Sony digital process, both chords and single notes captured with exemplary clarity and solidity; even with the production's documentary approach, which emphasizes group interaction over close-miked detail, listeners can hear the instrument's internal action, not just the musical tones. Watts' tenor and alto saxes likewise offer nuance not only in his drily precise playing but their underlying breathing technique. And a listen to Andy Simpkins' graceful double bass slides ("My One And Only Love") and deft rhythmic punctuation throughout will underline

the disk's deep, clean lower frequencies. From ebullient swing ("Swing, Dentz, Swing!") through lissome ballads ("Night And Day"), free-blown bop ("Boop Bap") and flights into the avant-garde, drummer Dentz—whose own work is strong, if restrained—and his well-chosen ensemble argue that digital sound is anything but clinical in its clarity. One note of caution to dealers: since initial copies list personnel only on the back, you'll need to alert buyers to Corea and Watts' presence.

BURNIN'—Don Menza & His '80s Big Band, RealTime Records RT-301, distributed by Miller & Kreisel Sound Corp.

As the first release in a new digital jazz line from this label subsidiary of a veteran audiophile retail and manufacturing firm, this big band collection might be presumed another update on the school of supercharged disks their share of criticism. Instead, Menza and RealTime have placed the emphasis on the material and arrangements, not sonic exclamation points, and the results are actually a somewhat conservative presentation of modern large ensemble playing. If the label's substantially modified Sony digital technology doesn't shine here as brightly as elsewhere in the series, the results are still bracing: with technique canvassing bop, blues and classic big band sources, the band's tautly interwoven section parts are captured handsomely, although solos don't convey as much nuance as on other releases in this new series. Menza's own tenor tone, warmly evocative on "Don't You Know I Care," Bill Reichenbach's sardonic trombone solo on "Tonawanda Fats" and Chuck Findley's crisp trumpet ("Relaxin'") do click, though, and the overall mix, while closer to more cosmetic studio treatments in its sometimes pronounced separation, is still spacious and coherent.



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Ampex Will Drop Consumer Line Of Blank Audio Tape

• Continued from page 34

\$10 million, according to industry observers.

Some industry observers point out that Ampex, despite making a high quality blank tape product, had been experiencing an "uphill battle" in the U.S. tape market, which has become increasingly more competitive in recent years. The new alliance is expected to give Ampex a much sharper stance in the U.S. blank audio tape business.

The firm is discontinuing its consumer recording tape sales agreements with its U.S. manufacturer's representatives. Ampex does intend to continue its present program of selling both consumer audio and videotape in selected countries outside the U.S.

The firm will honor all its existing sales and merchandising programs (including co-op) during the transitional shift. Faught explains: "We will stand behind our satisfaction guarantee to all consumers of our product."

According to Pete Cain, market development manager, all consumer

and trade ads for Ampex blank audio tape product end in August. Part of the Ampex ad strategy in that area had been its "Tape Of The Stars" campaign which link well known recording artists and blank audio tape—an advertising approach that has drawn considerable fire from record labels.

Ampex still has the rights to Bee Gees and Blondie endorsements for markets outside the U.S.

The new line of Konishiroku-Ampex blank audio tape will begin flowing into the U.S. via a newly formed marketing and sales network when the time comes, explains Cain.

Range of product, brand name and other aspects of the new Konishiroku-Ampex product, which may also include video, are currently under study, discussion and consideration, Cain adds.

Marketing blank audio tape for over 10 years in the U.S., the Ampex range of product includes metal, Grand Master I and Grand Master II high end product, and EDR (Extended Dynamic Range) and ELN (Extra Low Noise) product. The firm also makes two tape head demagnetizers/cleaners (cassette and 8-track) as well as Grand Master and ELN product in consumer open reel format.

Joint venturing in the audio tape field is not new to the Redwood, Calif.-based Ampex. The firm has had a similar arrangement called Aurex which has been successfully manufacturing and marketing consumer audio tape in Mexico since 1976.

Wakefield Buys Sony Digital Unit

LOS ANGELES—The Wakefield Manufacturing Inc., disk pressing operation here has purchased a Sony digital two-track machine, model 1610.

Wakefield has been doing more projects from Sony digital master tapes.



VILLAGE GATHERING—A recent demonstration by the Fairlight Computer Musical Instrument (CMI) by Dr. Robert Mong drew some heavyweight attention to the Village Recorder studio complex recently. Shown, left to right, are: Lalo Schifrin, Jay J. Johnson, Moog, Benny Carter, Jimmy Haskell and Russell Carter.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Action at Redwing Sound: producer Steve Nelson doing overdubs on Diana Canova's project for 20th Century, engineered by Larry Hinds; Michael Stewart producing overdubs for Jill Colucci, engineered by Rick Ruggieri and Tom Seufert; Perry & Sanlin recording tracks and overdubs with producer Richard Evans and engineer Kirk Butler; Jim Ed Norman producing Jennifer Warnes' overdubs with engineer Eric Prestidge; Mark Creamer producing and engineering himself on tracks and overdubs for Handshake Records; and Osamu recording tracks for artists Akira Fuse, engineered by Larry Hinds.

Record Plant project sees such artists as Rod Stewart, Ron Wood, Black Sabbath and Dan Hill working on various projects. Recent Plant remotes included Tom Petty's three nights at the L.A. Forum and a July 4 weekend concert with Bruce Springsteen at New Jersey's Meadowlands.

At Dawnbreaker: Louie Shelton producing a

debut LP for MCA with Amy Wooley, Bill Thomas and Tony Peluso engineering.

Reverend Cleveland producing Billy Davis Jr. at Larrabec, Randy Tominaga at the console. Steve Hodge also there engineering.

Lou Rawls at Paramount Studios recording an LP for CBS, Mtume and Lucas producing.

At Precision Lacquer: Stephen Marcussen and Larry Emerine recently mastered the new Pointer Sisters LP. Marcussen also mastered a new Jimmy Iovine-produced Stevie Nicks solo LP as well as new SOS Band, Greg Phillinganes and Slash LPs, while Emerine mastered a new Lee Oskar LP for Elektra. Precision also was the mastering house for the recent Gary U.S. Bonds LP and Singles.

Recent Davlen activity: PolyGram's Bobby Caldwell tracking and overdubbing his new LP with Leonard Kovner engineering; Mike Stone mixing April Wine for a video presentation; Robert Williams producing his new LP for A&M, Jeff Borgeson engineering; Robbie Porter producing

a new Teri DeSario LP for PolyGram with Jim Hilton at the board.

Gregory Fulginiti recently mastered the new Keith Olsen-produced Pat Benatar LP for Chrysalis at Artisan Sound Recorders, as well as a new Ella Fitzgerald LP for Pablo, an Eric Miller production.

Recent action at Hawaii's Sea-West Studios: Stephen Stills and Graham Nash recording a new LP for Atlantic, producing themselves; and Rick Keefe producing and mixing a new LP for Sonya for RCA and hard rock act TKO's second LP.

At North Lake Sound, North White Plains, N.Y.: Chuck Rainey recording a solo LP, David Ackerman producing and Chris Cassone engineering; Phil Ramone working on the tapes of the last Billy Joel tour with Jim Boyer at the board; and A&M's Peter Frampton in recently working with his new band and preparing for a tour.

RIAA's Traiman Tagged Speaker Before SPARS

NEW YORK—SPARS, the Society of Professional Audio Recording Studios, will hear Steve Traiman, executive director of the RIAA, discuss "A Record Company's View Of The Audio Industry" at its upcoming regional meeting Tuesday (21) here.

The luncheon seminar is part of an ongoing series of regional meetings the studio organization conducts.

At the same time, Murray Allen, president of SPARS, indicates the membership ranks continue to swell. Among new regular studio members are: A&M Records, Los Angeles; Streeterville Studios, Chicago, and Sound 80 Inc., Minneapolis. New York's Telectronics is a new SPARS affiliate studio. Steve Krampf of Otari becomes a SPARS advisory associate member. New SPARS associate members include: Michael Faulker, Audiotechniques, Inc.; Michael Harris, Harris Audio Systems, Inc.; Paul Sloman, Arista Records, Inc.; and Richard Factor, Eventide Clockworks, Inc.



NEW MACHINE—Glenn Snoddy, president of Woodland Sound Studios, left, and Tony Brown, Word Records president, examine the Nashville-based facility's new Studer 1/2-inch tape machine. The new machine is for mixdown purposes.



HOLLYWOOD HOSPITALITY—Joe Robb, left, of Cherokee Recording Studios, Hollywood, gives Bruce Scrogin, second from left, JBL international sales chief, and several German JBL dealers a rundown of that successful studio operation. The German dealers were in Los Angeles as guests of the loudspeaker manufacturer.

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GATHERS GOLD—Violinist Henryk Szeryng receives a Japanese gold record award for one-half million album sales presented during the concert artist's recent fourth Japanese tour. Nobuya Itoh, president of Nippon Phonogram, and Dieter Bliersbach, president of PolyGram Far East, make the presentation.

Billboard® Best Selling Classical LPs™

Survey For Week Ending 7/18/81

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CBS Compiles 222 Themes In Promo Pack

By ALAN PENCHANSKY

CHICAGO—A special CBS Records' two-record set has been created to exploit mass interest in popular themes from classical works.

The CBS Masterworks classical "Theme Finder," which presents snippets from 222 classical works, is a fingertip guide to the best-known classical music themes.

Music heard on the set, which will have a special discount price, includes classical pieces famous since the 1930s and '40s, and works made popular through recent use in motion picture scores.

"There are themes heard in motion pictures, tv commercials and even radio shows," explains Masterworks executive Peter Munves, the set's creator.

Munves says a dealer stocking program on 120 albums drawn upon for the compilation would be introduced in connection with the "Theme Finder."

According to Munves, the package also can be appreciated as a party game. Each of the 222 brief cuts is preceded by a vocal announcement of the number of the selection, making reference to the printed contents easy.

A six-page insert includes an alphabetically organized catalog of the themes—from Albinoni's "Adagio" to the "Zampa" Overture, notes Munves.

"If played in the store, it exposes 11 or 12 tunes every 10 minutes. It's going to sell classical music," he explains.

According to Munves, no artist royalties are being paid because of the set's promotional nature. The album will wholesale to dealers at below \$5, he says.

Munves, one of the industry's specialists at classical reissues and re-packaging, created theme finders on a smaller scale in 1957 and 1967 during previous stints at CBS.

Classical Notes

Nonesuch Records has added eminent American pianists **Richard Goode**, **Ruth Laredo** and **Charles Rosen** to its artist roster. Set for shipment in August are Glade's digital recording of Schumann's Humoreske, Op. 20 and Fantasia in C, Op. 17 as well as Rosen's three-record set of "Beethoven's Great Middle Period Sonatas." Ruth Laredo, slated for an early 1982 label debut, will have a digital album including the Samuel Barber Piano sonata. ... Philips has a new **Colin Davis**-led recording of Mahler's "Das Lied Von Der Erde" with the London Symphony and vocalists **Jon Vickers** and **Jessye Norman**. ... The New York Philharmonic estimates that more than 5.7 million people have enjoyed its free summer park concerts since they began in 1965. This summer's series of nine al fresco performances will be led by conductors **James Conlon**, **Lawrence Foster** and **Edo de Waart**. ... American bass-baritone **Simon Estes** recently became the first black man to sing at the Paris opera. He debuted in the title role of Wagner's "Flying Dutchman." The Centerville, Iowa native also was the first black man to sing at the Bayreuth Festival.

Archival albums in the New World Records' Recorded Anthology of American Music are available for retail sale. These reissues of jazz, classical, pop, country and folk out-of-print commercial titles originally had distribution only on a subscription basis to non-profit educational institutions. Two dozen albums, however, have been cleared for general distribution, with the remainder expected to be issued by year's end.

Pa.'s Point State Park 'Overflows' With Music

PITTSBURGH — Historic Point State Park was filled with music recently—too much to suit the Pittsburgh Symphony.

A morning symphony rehearsal on the orchestra's newly installed stage in the park was interrupted by sounds of highly amplified symphonic music. Marshall Turkin, the symphony's managing director, led a search party to uncover the source of the music.

It was traced to the Point-Counterpoint II, a craft docked near the park. It serves as a floating stage for the American Wind Symphony, a group of young, unpaid musicians that performs in the Pittsburgh area and other locations that can be reached by river.

Robert Boudreau, conductor and manager of the wind symphony, was upset that the Pittsburgh Symphony, which he considers the new kid on the block, had neglected to tell him about its scheduled rehearsal. In the urban tradition of survival, Boudreau decided to protect his turf disrupting the symphony. He played a recording at concert volume.

"We've been here 25 years," says Boudreau. "Then without any notice, they began testing their sound system. I don't believe they have the right to come in and turn on their speakers

without giving me at least a call or a note."

The dispute was settled quickly by Boudreau and Turkin. The Pittsburgh Symphony is staying home this summer after spending the last 12 seasons at the Temple Univ. Festival in Ambler, Pa. Inadequate funding in Ambler is keeping the orchestra in Pittsburgh, where it is looking for an appropriate, permanent summer home.

In the meantime, the symphony will perform at Point State Park, on a stage donated by U.S. Steel. The recent run-in with the wind symphony was not the first time the orchestra's presence has been opposed. Historians argue that the large stage interferes with the historical beauty of the park and some officials have wondered about the damage the heavy pedestrian traffic will inflict on the grounds.

The symphony recently concluded a five-week Beethoven festival at Heinz Hall before beginning the free, 10 concert series in the park July 2 under guest conductor **Michael Tilson Thomas**. The series is sponsored jointly by the Pittsburgh Symphony Society and the city.

The wind symphony is scheduled for six concerts in the park that will originate from Point-Counterpoint II rather than the park stage. **JOHN MEHNO**

JULY 18, 1981, BILLBOARD

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	10	60th ANNIVERSARY GALA Stern, Perlman, Zukerman, New York Philharmonic (Mehta), CBS Masterworks IM 36692
2	5	62	PAVARETTI'S GREATEST HITS London, PAV 2003/4
3	4	5	MY OWN STORY Pavarotti, London PAV 2007
4	6	88	O SOLE MIO: Neapolitan Songs Pavarotti, London OS 26560
5	3	10	VERDI: La Traviata Sutherland, Pavarotti, Bonyng, London LDR 73002
6	20	18	PAVARETTI'S GREATEST HITS, Vol. 2 London PAV 2006
7	26	31	MOZART: Symphonies, Vol. IV Academy Of Ancient Music (Hogwood), L'Oiseau Lyrie D17003
8	NEW ENTRY		MAHLER: Symphony No. 9 Berlin Philharmonic (Karajan), DG 2707-125
9	8	84	PACHELBEL: Xanon Paillard Chamber Orchestra, RCA FRL 1-5468
10	11	284	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
11	15	144	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
12	9	123	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
13	NEW ENTRY		BEETHOVEN: Complete Symphonies Berlin Philharmonic (Karajan), DG Bargain Box 2740-241
14	NEW ENTRY		BERLIOZ: Les Nuits D'Ete Jessye Norman, Philips 9500-783
15	16	49	BOLLING: Picnic Suite For Flute, Guitar And Jazz Piano Rampal, Bolling, Lagoya, CBS Masterworks M/MT 35864
16	2	22	A DIFFERENT KIND OF BLUES: Perlman & Previn Angel DS-37780
17	7	31	PAVARETTI: Verismo Arias London LDR 10020
18	25	53	MOZART: The Symphonies Vol. III Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D169D3
19	14	5	WAGNER: Parsifal Berlin Philharmonic (Karajan), DG 2741-002
20	13	149	BRAVO PAVARETTI: Pavarotti London-PAV 2001
21	NEW ENTRY		LA MANTOVANA: Italian Airs & Dances London Early Music Group (Tyler), Nonesuch H 71392
22	NEW ENTRY		ROCHBERG: Quintet For Piano & String Quartet Concord String Quartet, Nonesuch N-78011
23	10	10	POPS ON THE MARCH Boston Pops (Williams), Philips 6302-082
24	12	10	GALA NEW YEAR'S CONCERT IN VIENNA Vienna Philharmonic (Maazel), DG 2532 002
25	18	5	DONIZETTI: L'Elsir D'Amore Sutherland, Pavarotti, English Chamber Orchestra (Bonyng), London OSA 13101
26	22	36	POPS IN SPACE The Boston Pops (Williams), Philips 9500921
27	19	10	HAYDN: Cello Concerto Yo-yo Ma, CBS Masterworks M 36674
28	36	49	SOMETIMES WHEN WE TOUCH, Cleo Laine & James Galway RCA ARL1 3628
29	32	14	BEETHOVEN: Piano Concerto No. 5 "Emperor" Pollini, Vienna Philharmonic (Bohm), DG 2531 194
30	31	40	BRAHMS: Double Concerto Perlman/Rostropovich, Angel 37680
31	37	49	BRAHMS: Violin Concerto Perlman, Angel Q 37286
32	NEW ENTRY		BEETHOVEN: Ninth Symphony Price, Finnila, Laubenthal, Rintzler, Concertgebouw Orchestra & Chorus (Haitink), Philips Digital 6769-067
33	23	10	MOZART: Concerto For Flute And Harp Rampal, CBS Masterworks M 35875
34	28	5	ROSSINI: L'italiana In Algeri Horne, Ramey, Scimone, RCA ARL 33855
35	29	5	KORNGOLD: Violanta Marton, Berry, Jerusalem, (Janowski), CBS Masterworks 35909
36	30	36	HANDEL: Water Music Academy Of St. Martin-In-The-Fields (Marriner), Philips 9500691
37	17	71	SONG OF THE SEASHORE: James Galway RCA ARL 1-3534
38	NEW ENTRY		TOMITA: A Voyage Through His Greatest Hits, Vol. 2 RCA ARL-4019
39	38	5	MAHLER: Symphony No. 10 Bournemouth, Rattle, Angel DSB 3909
40	40	5	MAHLER: Symphony No. 10 Philadelphia Orchestra (Levine), RCA Digital CTC2 3726

CLASSICS...





PEER WEST—Ralph Peer II, right, senior vice president of the Peer-Southern Organization, hosted an open house at the publishing company's new West Coast offices in Los Angeles. Among the attendees were Lloyd Segal, left, president, Regency Records; and Mike Stewart, president, April-Blackwood Music.

New National Music Council Leaders

NEW YORK—A new slate of officers has been elected to the National Music Council, the non-profit organization representing a number of non-profit music associations.

In key changes, composer/conductor Gunther Schuller replaces Merle Montgomery, who is elected

to chairman of the board. Victor Fuentelba, president of the American Federation of Musicians, is president, replacing Schuller.

Elected vice presidents were Lucille Ward, Hal David and Ed Cramer; secretary, Patricia Stenberg; treasurer, Gene Wenner; and archivist, Donald L. Leavitt.

Publishing

Living Well With Dual Leadership Freed, Grace Split Almo/Irving's U.S., Intl Markets

By PAUL GREIN

LOS ANGELES—"It's unorthodox but it's working."

That's Lance Freed's analysis of the situation at Almo/Irving 10 months after its leadership was split in two, with Freed overseeing the U.S. and Canada and Bob Grace taking responsibility for the rest of the world.

The two are, in effect, co-presidents, with Grace additionally serving as managing director of Rondor Music London Ltd.

Freed says the two work closely. "It's an international industry," he says. "I don't like to sign for just America—I like to sign for the world."

He adds that foreign income has risen to a point of rough parity with the U.S. "Bob Marley's last album sold 200,000 copies in Italy," Freed notes. "In America, his last album sold 185,000."

Freed says he's made few major changes since taking over the domestic reins last September. "The company was real successful, so there wasn't any reason to make a lot of changes. I've just made some alterations in course and direction."

"There's a little more attention paid to the professional side of the company. I've upped the professional staff to three; it was down to one full-timer at one point."

Brenda Andrews, a 10-year Almo/Irving veteran, was elevated to vice president of creative and professional affairs; Allan Rider and Todd Morgan are professional managers.

At the same time last September that Chuck Kaye left Almo/Irving for Geffen/Kaye (he's since moved again, to Warner Bros. Music), Joel Sill left the company for a top job at Paramount Pictures. Sill had been responsible for Almo/Irving's film and television interests.

"He hasn't been replaced," Freed acknowledges. "We're definitely looking to cover that area more than we are now."

A year ago, Almo/Irving had a staff promotion specialist to work its records, but it has since eliminated the position. "Labels know what they need," Freed says. "I shouldn't assume I know their business better than they do."

Freed seems uneasy about the recent trend for publishers to fill some of the traditional record company functions. "Those things should be left up to record companies," he says.

"I'd prefer to not have to chase labels to get deals for my writer/artists. That's not really what we do; we're not agents of talent."

"I'm not pro spending money on indie promotion either," Freed says, "but with the mechanical rate in-

Shadow Writes

NEW YORK—The Creative Music Group has signed an exclusive songwriting deal with Shadow, the Elektra/Asylum group.

The act's new album, "Sinister Way," produced by Leon Ware, has just been marketed.

According to Jay Warner, vice president of the Los Angeles-based company, Shadow members James "Diamond" Williams, Willie Beck and Clarence "Chet" Williams join other writing staffers Bob Gaudio, John Davis, Jackie English, Jim Weatherly, Ben Weisman, Evie Sands, Anthony Gouridine and Frankie Valli.

creased there may be greater expectation from record companies for publishers to participate in promotion and advertising. That's the way it is in Europe, because publishers' revenues there are so much greater than here."

Freed also registers concern over the fact that labels are becoming so slow in awarding mechanical income.

"Record companies are holding greater reserves than ever before," Freed says. "They don't want to end up with credit balances on songs because of returns, so they're becoming very stingy about paying. We do get our money—I'm not suggesting we don't—but it takes a lot more time. Because money is expensive, it's nice to have it as quickly as possible."

Freed is fond of "slapping together collaborations," as he puts it; teaming his staffwriters with various writing artists. In this way, Will Jennings teamed with Steve Winwood; Richard Kerr with Jeffrey Osborne; former lead singer of L.T.D., and David Foster with Brenda Russell.

"There is still a place for making a demo record and getting cover records," Freed says. "but I think it's substantially better in the long run to get our writers involved in the process of making that album. I like that kind of exchange: you end up with exactly what you need."

Almo/Irving's stable of staffwriters also includes Peter Allen, Allee Willis, Leon Ware and David

Lasley. "We've traditionally been a company that's had a very strong core of writers," he says.

The company's print, licensed through Columbia Pictures Publications for the past 2½ years, has been a stable income source, according to Freed.

"Foreign and performance income," he adds, "have offset any discouraging feelings we might have about mechanicals being down."

Freed, too, is looking to the future. "I recognize the importance of the developing areas of videocassette and videodisk, (but) I see cable tv as carrying the important weight of the new video."

Almo/Irving has a close, but not exclusive, relationship with A&M, according to its U.S. chief. "The close working relationship we have doesn't mean when someone signs there the publishing automatically comes here. You have to negotiate these things."

Freed, however, worked at A&M for six years, starting in November, 1966. He joined the label when its staff consisted of just 19 people, of whom only Herb Alpert, Jerry Moss and Gil Frissen are still with the company.

Freed moved over to the publishing wing nine years ago, and was executive vice president at the time of his recent promotion.

Almo/Irving has a staff of 24, including the royalty, accounting and copyright department, but excluding 11 staffwriters.

2 Sign Co-Publishing Deal

NEW YORK—Cherry Lane Music reports a co-publishing and administration deal with Group 7 Music (BMI) and Rainy New Music (ASCAP), two contemporary/inspirational catalogs under the aegis of Ray Nemow's Paradise Group.

The company says the deal was "inspired" by its successful association, starting in June, 1979, with Ray Hearn's Sparrow label and publishing group, also an inspira-

tional-directed firm with such publishing units as Sparrow Song (BMI), Birdwing Music (ASCAP) and His Eye Music (SESAC).

All licensing and permissions for Group 7 Music should be directed to Cherry Lane Music Publishing Co., formerly Cherry Lane Music Co. and just recently incorporated under the presidency of Jean Dinegar. The company's BMI affiliate, Cherry River Music, is handling Rainy Now (BMI).

Columbia Print Ups Hackinson

NEW YORK—Frank Hackinson has received a twofold 10th anniversary present at Columbia Pictures Publications, the music print division of Columbia Pictures Industries: he's been promoted to president, and the company itself completed its fiscal year in June with the top gross and revenues in history.

The veteran print executive, named vice president and general manager in June, 1971, says he intends to keep the company's momentum in full swing by attempting to capture more potential retail outlets for the firm's printed product, which, he adds, has had a consistent pattern of 30 to 40% share of songs on trade charts.

"We haven't scratched the surface yet," maintains Hackinson, who in addition to adding more salesmen plans more marketing and merchandising approaches.

"We actively solicit 2,000 accounts and get some business from 2,000 more. We have, however, a potential of 10,000 accounts without including book or record stores."

While a number of record outlets sell print, Hackinson believes those

who don't are "dead wrong" in not doing so, claiming that print is a natural "spin-off" of recorded product.

Hackinson also notes he's gotten the green light to buy educational catalogs when they become available, particularly among \$500,000 to \$1,000,000 grossers that are family owned and are looking to sell-out.

Before joining what was then called Screen Gems-Columbia Publications, Hackinson had been general manager in charge of licensing and acquisitions at Hansen, where he is said to have made the first print deal in the U.S. for Beatles' songs.

Hit 100,000 Mark

NEW YORK—The National Music Publishers' Assn. has distributed the 100,000th copy of its 24-page guide to the U.S. Copyright Act of 1976. The guide, designed to help educators avoid breaking the complex federal statute which provides both cash damages and criminal penalties for various kinds of infringements, is available without charge from NMPA headquarters at 110 East 59th St., New York, N.Y. 10022.

Survey For Week Ending 7/18/81

Billboard® Hot Latin LPs™
Special Survey

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LOS ANGELES (Pop)		MIAMI (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EMMANUEL Intimaments, Arcano 3535	1	JULIO IGLESIAS De nina a mujer, CBS 50317
2	VIVI EL NORTE 15 exitos nortenos, Profono telediscos 1501	2	RAPHAEL En carne viva, CBS 80305
3	JULIO IGLESIAS De nina a mujer, CBS 50317	3	SOPHY Baladas y salsa, Velvet 6004
4	DIEGO BERDAGUER Estoy vivo, Profono 3044	4	LISSETTE Perdon, Odeon 76201
5	CHELO Ya no me interesa, Musart 1801	5	EMMANUEL Intimamente, Arcano 3535
6	JUAN GABRIEL 15 sensacionales/exitos, Telediscos 1018	6	ROBERTO CARLOS CBS 12314
7	YOLANDA DEL RIO Arcano 36088	7	NYDIA CARO Intimidades, Al. 171
8	JOSE JOSE 15 exitos mas grandes, Telediscos 1015	8	HERNALDO Procuero olvidarte, Al. 3209
9	RAY CONIFF Exclusivamente latino, CBS 10312	9	MARIO ALBERTO MILAR TH 2130
10	JUAN PARDO Juan mucho mas Juan, CBS 80304	10	LUPITA D'ALESSIO Ya no regreso contigo, Orfeon 5267
11	ROCIO DURCAL Canta a Juan Gabriel Vol 5 Pronto 1090	11	CHEO FELICIANO Sentimiento tu, Vaya 95
12	JOSE LUIS PERALES Tiempo de otono, CBS 80302	12	DYANGO La radio, Odeon 74112
13	JOSE JOSE Romantico, Pronto 1095	13	MANOELLA TORRES Ahora no CBS 20468
14	VICENTE FERNANDEZ 15 exitos mas grandes, Telediscos CBS 20422	14	ALBERTO CORTEZ Castillos en el aire, CBS 80301
15	CAMILO SESTO Amaneciendo, Pronto 1086	15	ROCIO JURADO Canciones de Espana, Arcano 3614
16	LUCERITOS DE MICHOCAN Cantandole a la raza, Luna 1065	16	BASILIO Karen 59
17	CARLOS Y JOSE El chubasco, TH 2099	17	JOSE JOSE Romantico, Pronto 1095
18	ROBERTO CARLOS CBS 12314	18	TANIA Indiscutible, Th 2124
19	MARIO ALBERTO MILAR TH 2130	19	JOSE LUIS RODRIGUEZ Atrevete, TH 2095
20	BEATRIZ ADRIANA Mexico y su musica Vol 13, Perless 2183	20	CAMILO SESTO Amaneciendo, Pronto 1086
21	JUAN TORRES Tema de New York, Musart 1803	21	MIGUEL GALLARDO Sigueme, Pronto 1087
22	RAPHAEL En carne viva, CBS 80305	22	VICENTE FERNANDEZ 15 exitos mas grandes, Telediscos CBS 20422
23	ROCIO JURADO Canciones de Espana, Arcano 3614	23	CHARYTIN TH 2118
24	JOSE LUIS RODRIGUEZ Atrevete, Th 2095	24	CAMILO SESTO 15 exitos mas grandes, Telediscos 1011
25	ALBERTO CORTEZ Castillos en el aire, CBS 80301	25	JOSE JOSE Amor amor, Pronto 1085

20th Anniversary

MILLER INTERNATIONAL

SCHALLPLATTEN GMBH

A SUBSIDIARY OF M.C.A. RECORDS



A HISTORY OF 138,000,000 SOUND CARRIERS

At the end of the 1950's in West Germany, the stage was set for an undreamed of economic miracle. The record industry had achieved prosperity to some degree, but to quote Dave Miller, "it was controlled by a fraternity of unimaginative ultra-conservative gentlemen enjoying a high margined monopoly on the greatest game in Western democracies." Miller had been exposed to the local market by over six years of recording classical repertoire there and also had produced the "101" Strings series in Hamburg. Since 1956 he had felt the time was ripe for a new retail price category. The price of goods was too high related to the disposable income of the average wage earner. The market was recognized as a highly educated consumer with extreme quality demands that could only be satisfied with the best of program content. Marketing called for very special sales approaches as the industry would resist in the most fierce manner. High prices were sacred.

Miller International Schallplatten G.M.b.H. was registered in Hamburg June 19, 1961 with Drs. Eric Beurmann, Wilhelm Wille and Miller International U.S.A. as shareholders. Beurmann and Wille, both with degrees in physics and musicology, had acted as sound engineers and artistic liaison for Miller for over five years prior to formation of the German fledgling firm. With D.M. 100,000 (\$25,000.00 U.S. dollars) as start-up capital, the bold venture began.

The initial releases were culled from the Miller U.S.A. catalog and marketed with moderate success at D.M. 9.80. Miller was convinced that this price was still too high to achieve the goal of 2,000,000 LP's annually that would be required to support a small pressing plant and a sales force of six men.

In 1962 a four press plant was built in Randstrasse, Hamburg. Three shifts seven days could not meet demand. Harald A. Kirsten joined the company in 1963 as managing director and

eventually became a shareholder. With Beurmann and Wille recording local product night and day the program was coming in balance to German tastes. Kirsten's goal was not only market acceptance in the record industry, but also respect from the banking and general business community. From the mid sixties on he developed one of the greatest marketing-manufacturing teams in Europe.

Hans-Martin Neumann joined the company as marketing director in 1964 and with Dave Miller developed unique promotions that propelled the new 5 D. mark Europa label into millions of homes in 1965. It is fair to say 1965 was the year the barriers came down, as sales rose from 952,000 LP's to 1,914,000 in 1966. The curve started to accelerate to over 13,000,000 units per year.

In 1967 a new factory, warehouse and offices were dedicated on a six acre site in Quickborn, Pinneburg located 14 miles north of Hamburg.

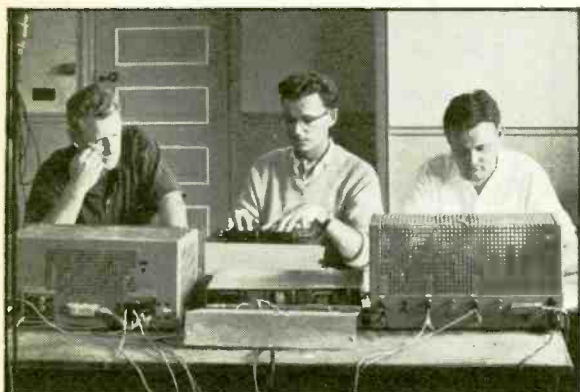
In 1969 the company's shares were sold to M.C.A. All of the original management team and prior owners are still helming the operation. Kirsten reports to Universal City, California to M.C.A. International V.P. Lou Cook. The company operates on the general planning by the management committee consisting of Miller, Kirsten, Dr. Beurmann and Dr. Wille. To quote Kirsten, "our entire operation enjoys an autonomy and cordiality within M.C.A.'s corporate structure. It is the envy of the entire multi-national community in Germany."

The following is a brief sketch of the history of a vertical operation that can boast over 138,000,000 LP's and cassettes sold and paid for. A company with a track record that has never lost one minute of production to strikes or disputes; a company that has shown twenty years of profits, counted as among the highest in the world with ratio of net to sales; and above all a company that has a family pride and is respected in every area of the community.

CREATIVITY-MANUFACTURING-MARKETING

MILLER INTERNATIONAL

A GLIMPSE OF THE PAST



1959 REMOTE RECORDING
Walthamstowe Hall, London. L. to R.
Miller—Beurmann—Wille. Early stereo
days.



1962 FIRST 4 PRESSES
At Randstrasse, Hamburg. Called the
"Torture Chamber."



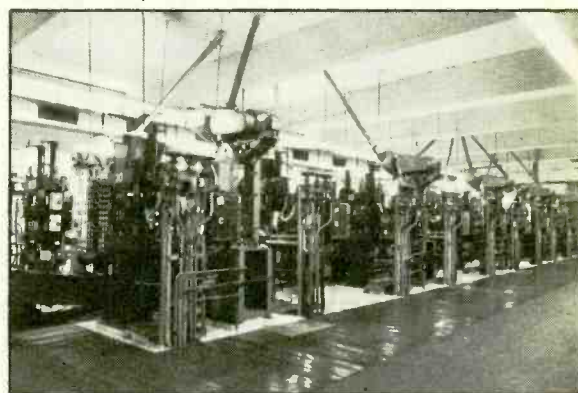
**1964 BOOKKEEPING AT RAND-
STRASSE OFFICES(?)**
God pity the working girl. (All are still
with us.)



**1966 CORNERSTONE LAYING
QUICKBORN FACTORY.**
L. to R. Contractor—Kirsten—Miller and
Reidenbach.



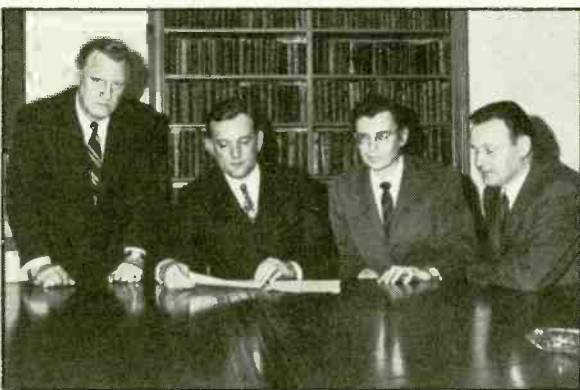
**1967 DEDICATION PARTY OF
NEW FACTORY.**
700 make merry as Kirsten attacks a
roast ox—Miller looks on.



**1969 TWENTY TRACY-VAL
PRESSES.**
Develop a capacity of 10,000,000 LP's
per year. Completely vertical plant.



1970 8 TO 1 CASSETTES.
First cassette duping line for a serious
entry into tape configurations.



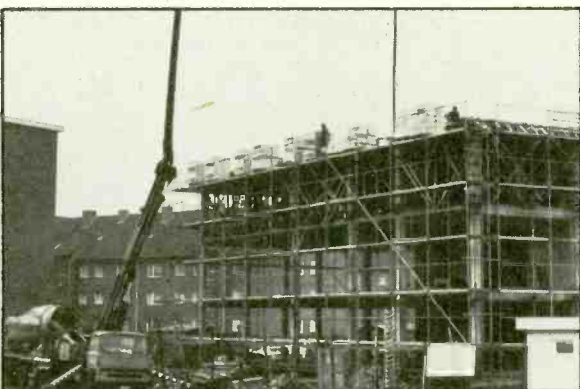
1969 SALE TO M.C.A.
L. to R. at signing of sale of shares—
Miller—Kirsten—Beurmann—Wille.



1975 RECORDING TEAM
Beurmann and Wille are pictured in
world famous Musikhalle with crew.



1976 MILLER SALES
Crew on incentive sales trip to Rhodes,
Greece. One of many to 8 countries.



**1978 CONSTRUCTION OF NEW 3
FLOOR ADMINISTRATION
BUILDING.**



**OCTOBER 1978—100,000,000
UNITS**
As W. German minister of Economics
Dr. Juergen Westphal Watches King
Loader.

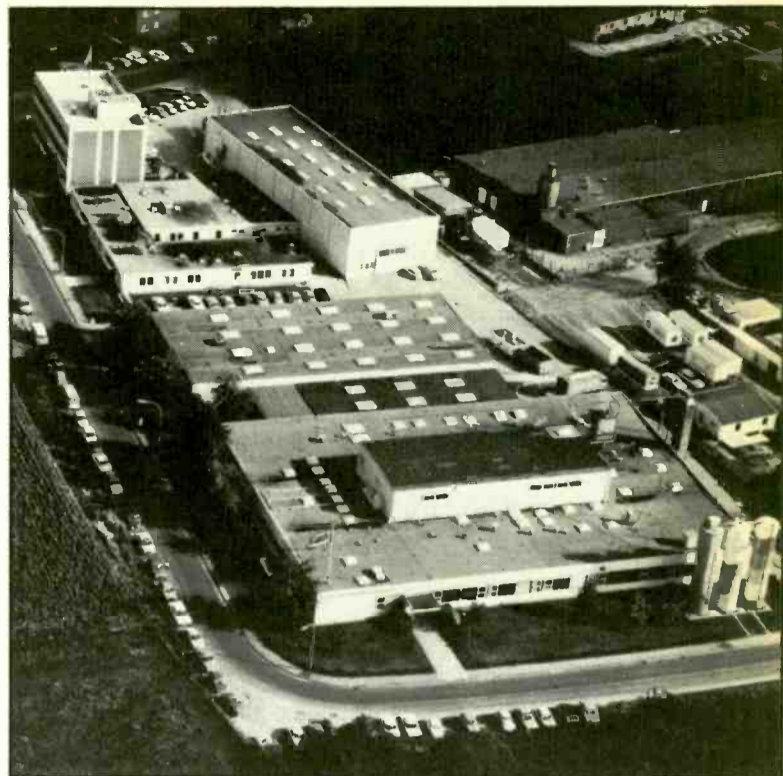
20 YEARS OF - MILLER MILESTONES

ADVERTISEMENT

AND NOW

AFTER 20 YEARS OF SOLID GROWTH

The aerial photo on the right depicts Miller International 1981. Top left of the photo is three floor administration building. Foreground shows silos, pressing plant, cassette manufacture, sleeve fabrication, mastering labs, plating rooms, and warehouses. Far right (dark area) is company land for future expansion. Below are detailed pictures of some of the individual functions that process a constant flow of over 13,000,000 units of Miller product each year.



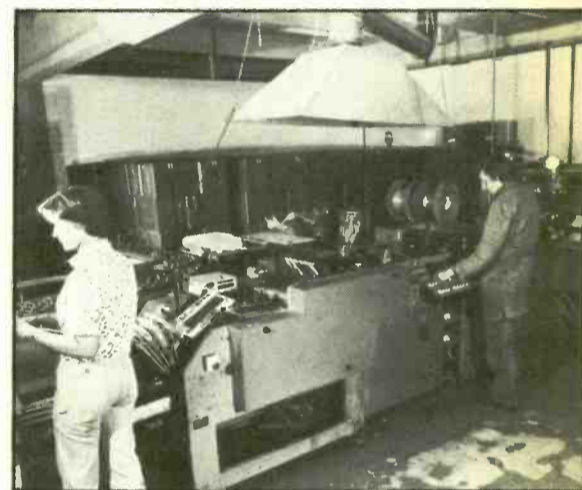
QUICKBORN 1981



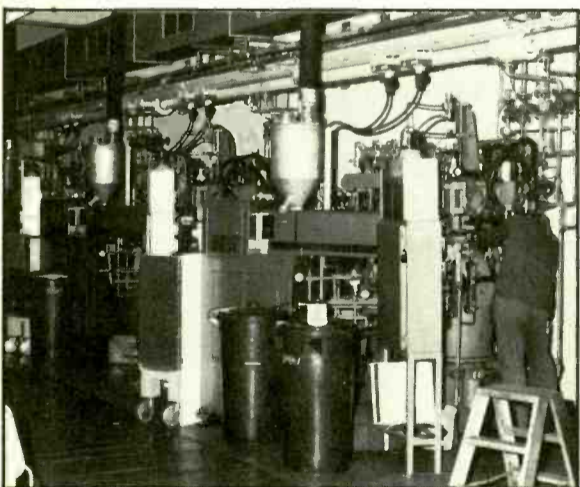
TWO 24-TRACK STUDIOS
WORK DAY AND NIGHT RECORDING AND EDITING VARIOUS PRODUCTS.



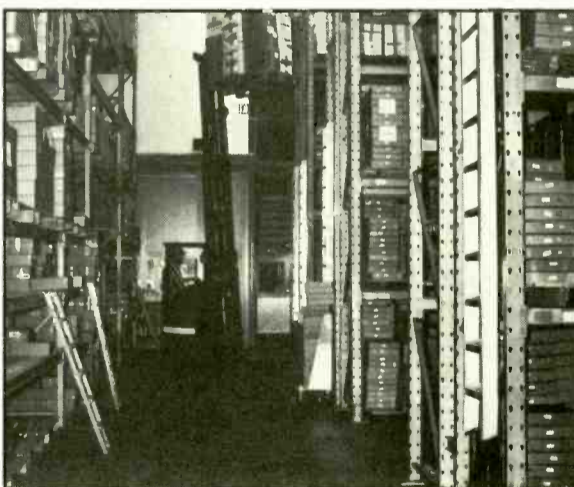
CASSETTE DUPING PLANT
WITH 64 TO 1 LINES. 12,000,000 PER YEAR CAPACITY.



SLEEVE FABRICATING UNIT
THAT REDUCES NECESSITY FOR HIGH PRINT INVENTORIES. IMPORTANT EXPEDITING TOOL.



AUTOMATIC 12" LP PRESSES
WITH ANNUAL CAPACITY OF OVER 5,000,000 DISCS. BACK UP WITH MASTERING AND PLATING.



FINISHED GOODS WAREHOUSE
WITH EDP CONTROL FOR SHIPPING OF 97% OF ORDERS ON 24 HOUR FILL.



THE EUROPA RACK IN 3600 RETAIL LOCATIONS.
CONSTANT FACING CHANGES BY MILLER FIELD SERVICE.

**THE COMPLETELY
VERTICAL COMPANY**

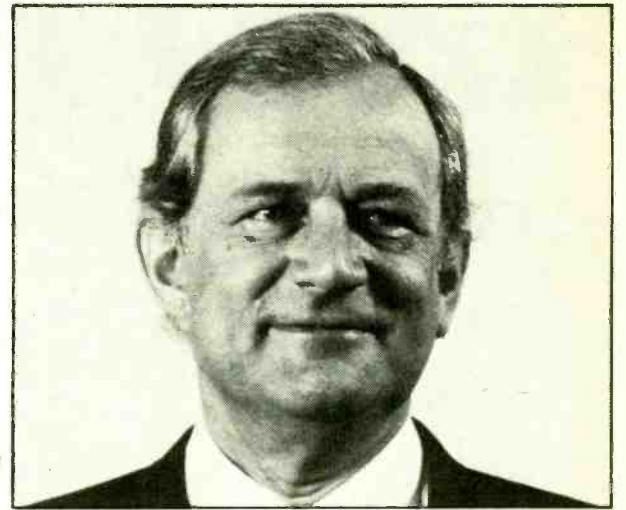


**FROM STUDIO
TO RETAILER**

ADVERTISEMENT

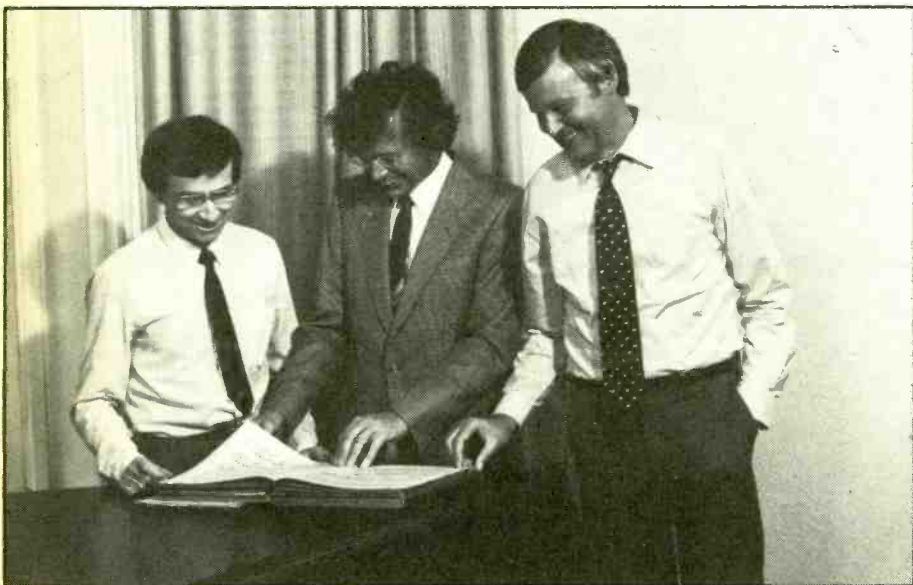
EUROPA**MILLER INTERNATIONAL SCHALLPLATTEN GMBH
MANAGEMENT TEAM**

HARALD A. KIRSTEN as managing director heads one of the finest management teams in the world of recorded entertainment. To quote Kirsten, "we are very proud of our position in the market. A 20 year upward curve has been achieved through hard work, severe market analysis and viable product. The most valuable company asset is the members of the team. Each fulfills his duties with a complete understanding and sympathy to the entire project at hand. A group of strong egos at work—welded to a common purpose. This is the process of forecasting and shaping intellectual properties into goods, and then marketing at a profit. With a very high standard, we cover the complete range of activities in the industry. All of us look forward to the future with great enthusiasm. Barring some insane world catastrophe, Miller product in some configuration, will be enjoyed in homes as the year 2000 rolls around".

**HARALD A. KIRSTEN
MANAGING DIRECTOR****HEINZ MUELLER, CONTROLLER.**

Heinz Mueller joined Miller as deputy controller in 1970. He now heads all the financial functions associated with the firm. Mr. Mueller has developed accounting systems and controls that enable sales-management and administration to forecast budgets that rarely come in "off projections." The EDP system and costs analysis and inventory controls give an immediate day to day picture of total status. Monthly P and L's are cast within 10 days of the end of month.

Mueller coordinates corporate accounting policy with Dan McGill in U.C., California.

**A and R—PRODUCTION EXECS.**

L. to R. Hans-Joachim Gorny, Dr. Eric Beurmann, Dr. Wilhelm Wille

The creative department of Miller is headed by Drs. Eric Beurmann and Wilhelm Wille. The company owns two 24 track studios at different locations in the city of Hamburg. A fair amount of recording is also done as remotes or in studios in other cities such as Munich, Berlin and London under direction of Dr. Wille. The spoken word and children's series are scripted and produced by Dr. Beurmann and his charming wife Heikedene Korting-Beurmann. Over 90% of all sales generated by Miller are from their own productions. The balance is licensed from CBS and other licensors. This year, Europa will release in excess of 90 new programs plus 12 licensed. A vital part of the A & R function is constant negotiation of low royalty product that has a place in the market. It necessitates an extremely high degree of script writing and direction with every facet of the audio arts from scoring to recording and editing—and all within stringent cost controls. This recording team accounts for over 11,000,000 units a year—every year—and all brought in within budget.

**HANS WALTER JAHN,
FACTORY MANAGER.**

In March of 1981 Mr. Jahn succeeded Harro A. Michna as technical director and factory manager. He joined Miller in 1973 and presently is responsible for all manufacturing processes within the Quickborn plant. The range of manufacturing activity that Mr. Jahn coordinates and supervises, calls for an unusually wide range of technical expertise and personnel motivation.

**CHRISTEL (KI-KI)
BEURMANN-RHANA
LICENSING MANAGER**

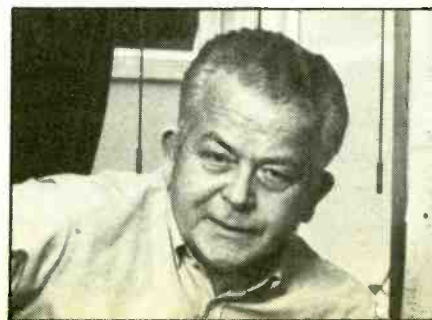
Christel (Ki-Ki) Beurmann-Rhana joined Miller in 1971. She was trained in copyright and licensing while working with Dave Miller in the U.S.A. and England for over 6 years. She is responsible for all product licensing both to foreign licensees and supervises all contracts and royalty distributions in the company.

**HORST ZWICKLINSKI,
WAREHOUSE MANAGER.**

Mr. Zwicklinski has managed the Miller warehouse since 1968. His department must coordinate balanced fill-to-sales of a constant 400 active titles (both configurations) to over 3,600 retailers. As Miller ships very little through distributors, Mr. Zwicklinski's crew averages some 4200 accurately documented shipments per month.

**DIETER FREITAG,
EDP CENTER.**

Mr. Freitag runs the computer center feeding twenty terminals within the Quickborn complex. The ICL unit provides split second information on sales, inventory, royalty and customer analysis. A must, in an operation that coordinates information on an hour to hour basis. The system has reduced stock obsolescence to under 1%.



ADVERTISEMENT

QUALITY PRODUCTS—PROGRESSIVE MARKETING

The marketing philosophy at Miller has always been "a better product at a sensible price". Due to inflation, the 5 Mark magical list price had to end a few years ago; but, only after 60 or 70 million units of Europa goods were in German homes. In fact, two whole generations of all ages have enjoyed Miller's products. The label now retailing at DM 6.95 (\$3.50) is a trusted household name and is purchased with brand loyalty and confidence.

The repertoire includes spoken word and children's product with the company having record rights to such renowned authors as Alfred Hitchcock, Enid Blyton, H. G. Francis and E. Alexander-Burgh. Combined sales of Hitchcock and Blyton stories are now topping 11 million LP and cassette sales. The Miller catalog includes a complete range of classics that include great names such as Paul Badura-Skoda, Maurice Andre, Christof Eschenbach, Horst Stein, the London and Vienna Philharmonic Orchestras and several other concert hall luminaries.

Sales of "Fips" Asmussen, an exclusive Europa artist and one of Germany's leading comics, has exceeded sales of 1,300,000 units.

The entire German folk bag is covered from "blass-musik" to zither featuring Alfons Baur. Top hits are constantly covered in bi-monthly folio, and these programs sometimes exceed 300,000 units in sales. In fact, Miller's mechanical royalty payments are on average the highest of any independent label in Europe.

Program is determined in new product meetings between sales and creative staff. These are knock-down and drag out affairs that culminate in release of product that the public really wants to buy.

Regardless of the high artistic levels achieved in the product, all are constantly reminded that "we are merchants—not art critics".

In 1979 Miller started licensing program from CBS and others. Top international names such as Costa Cordalis and Johnny Cash generate very handsome royalty statements for licensors while rounding out the Europa repertoire.

Miller sells on 100% exchange, and can boast the lowest returns of any company in the world. This is a consistent track record and the firm has never sold a cut-out under physical cost with royalties inclusive.

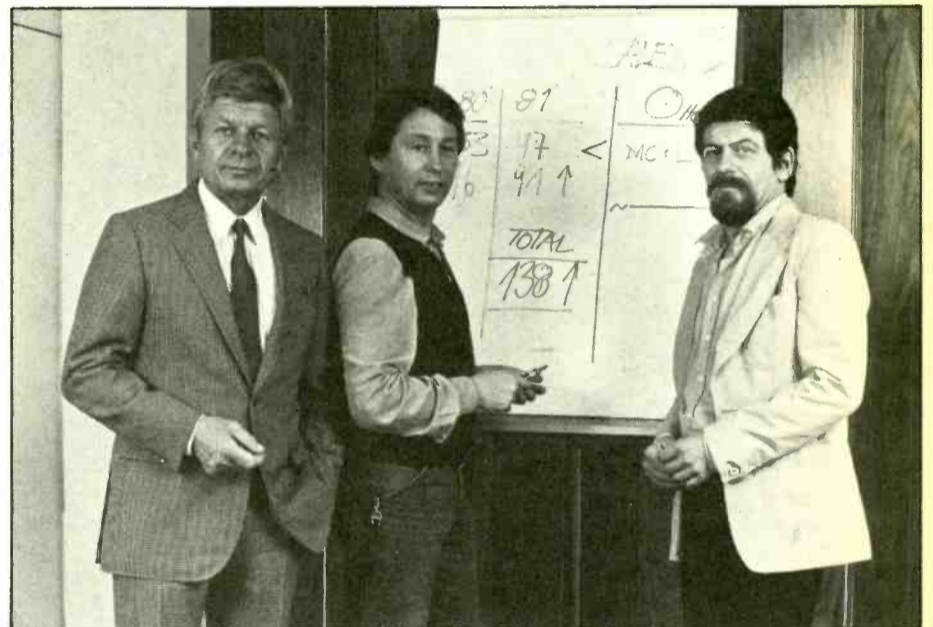
For twenty years running, scrapped or obsolescent inventory is historically less than 1/2 of 1% of sales.

The sales-marketing is supervised by the trio Neumann-Lerschma-Miesen. Orders are filled from Miller warehouses in Stuttgart, Duisburg, and Quickborn. Three regional managers control 25 field salesmen in all areas of the Federal Republic. The entire sales staff sells virtually only Miller product.

A small percentage of goods is channeled through rack jobbers such as Warren Merchandising. Export to other areas such as Austria and Switzerland provide 5.0% of sales.

A constant analysis of consumer trends are monitored by the sales staff and on occasion, specialist marketing surveys are conducted by outside organizations. High budgets are allocated to TV, consumer magazines, radio spots and mobile promotions (Europa Disco). Point of sale racks and displays are constantly innovated. The cycles of salesmen's calls are religiously adhered to, and daily performance print-outs document all field activity and quota progress. The salesmen are highly paid and highly motivated—they perform and earn.

Acute awareness of competition and dedicated service allows Hans Martin-Neumann to boast "we have not fallen under our annual budget projections in 20 years. In fact, 1981 will be one of our best years".



SALES-MARKETING MANAGERS

HANS-MARTIN NEUMANN, MARKETING DIRECTOR

ROLF LERSCHMACHER, SALES MANAGER

CHRISTIAN MIESAN, MARKETING SERVICES MGR.

At monthly one or two day meetings the general planning of Miller is shaped. Agendas start with the P and L of the prior month and all targets and results are reviewed. New projects and the budget forward is then detailed with all department heads. Problems are never left unresolved, and are actioned prior to the next meeting. The committee echoes Dave Miller in saying "in spite of economic, marketing and configuration changes, the company can look forward to the year 2001 with a spirit of high optimism. The first 20 years were the hardest—and they sure have been fun. Encore please!"



THE MANAGEMENT COMMITTEE

DAVE MILLER, DR. ERIC BEURMANN
DR. WILHELM WILLE, HARALD A. KIRSTEN

THE MANAGERS EXTEND THEIR HEART-FELT THANKS TO ALL OF THEIR CO-WORKERS, ARTISTS AND AUTHORS, LOU COOK AND THE M.C.A. BOARD; AND ABOVE ALL TO THE RETAILERS AND THE ULTIMATE CONSUMERS WHO HAVE MADE THE PAST 20 YEARS SO REWARDING.



MILLER INTERNATIONAL SCHALLPLATTEN GMBH

JUSTUS von LIEBIG RING—QUICKBORN (PINNEBERG) W. GERMANY
AN M.C.A. COMPANY

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**LIEBE
MILLER-LEUTE,
HERZLICHEN
GLÜCKWUNSCH!**

"Tips"

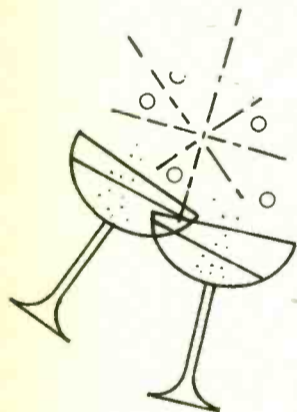
**The recording sciences combined with
artistic integrity is a difficult
marriage to achieve. Dr. Wille
has achieved the difficult.**

**Congratulations to
Miller International Schallplatten for
your 20 year contribution to the art.**



London Philharmonic Orchestra

Artistic Director SIR GEORG SOLTI



**HAPPY 20TH BIRTHDAY
TO OUR FRIENDS AT MILLER INTERNATIONAL**



**Heikedene Korting—Beurmann pre-
sents Authors Gold for 5,000,000
sales to David Carowell in May 1980.**

**P.S. Where are our
additional Authors Gold Discs?
I hear you are heading for
eight million sales of Blyton material.**

WORLDWIDE
AUDIO PRODUCTS LTD.

8 Great Chapel Street, London W1V 3AG Tel: 01-437 5246
Telex: 27659 Cable: Telefilm W1

**Congratulations on
achieving a successful 20th
anniversary.**

**Seven million sales of Enid
Blyton stories is a tribute to the
super productions of Mrs.
Korting-Beurmann and your
dynamite marketing staff.**

**All the best for another 20
years forward.**


David T. Cardwell
Managing Director
World wide Audio Products Ltd.

NOTICE TO THE MUSIC INDUSTRY

**THE FOLLOWING NAMED PEOPLE WILL INSURE
THAT MILLER INTERNATIONAL SCHALLPLATTEN
WILL REMAIN NUMBER ONE MIDPRICED LABEL
IN THE WORLD—FOR **ANOTHER** 20 YEARS.**

Heinz Ahrens
Sabine Antonius
Uwe Swen Apfelbaum
Harro Asmussen
Hüseyin Azi
Manfred Bagowsky
Christa Ballheimer
Angelika Barsties
Claus Bartels
Fred Bastian
Manina Behncke
Hildegard Beste
Käthe Bestmann
Dr. Erich Beurmann
Christel Beurmann-Rahna
Friedrich Boldt
Günter Brestel
Johanna Brunckhorst
Birgit Buttler
Grete Buttler
Uwe Carstens
Edeltraud Chlupka
Tabea Daumann
Kriemhild Degen
Haideh Dehdashti
Maren Demski
Herbert Donath
Kerstin Dortmund
Ingelore Dreyer
Herta Ehrhardt
Helga Ellmer
Michael Elsner
Hannelore Engler
Hannelore Fallak
Christa Finster
Wolfgang Fischer
Bernd Fleckenstein
Thomas Francke-Weltmann
Dieter Freitag
Bernd Freudenthaler
Martha Fürstenberg
Anke Gätgens
Günter Gehde

Gerd Geiger
Gerda Geng
Bernd Gilles
Gisela Götze
Sieglinde Golinski
Hans-Joachim Gorny
Sabine Gübloff
Marlies Grabowski
Heinrich Gurtatowski
Felicitas Haube
Harry Heidel
Elke Heidmann
Marion Heinsohn
Gisela Hennings
Ilse Herold
Aloide Hildebrandt
Inge Hinz
Lieselotte Hoffmann
Renate Holl
Rainer Holthaus
Gerda Hoppe
Rita Hügens
Martha Jaggi
Hans-Walter Jahn
Werner Jahn
Veronika Jaster
Detlef Judisch
Mirka Jurkovic
Klaus Kaiser
Elli Kampa
Ingrid Karle
Helma Ketelsen
Harald A. Kirsten
Michael Kleefoot
Dieter Klemt
Michael Köppe
Heike Kohnke
Veronika Kolleyer
Edgar Krabbe
Rudolf Kroschinsky
Volker Krüger
Rudolf von Krüger
Gerda Ksuk

Willi Kühl
Rolf Lachmann
Ulrich Lammers
Gisela Lange
Melitta Lange
Elke Langefeld
Traute Leibrock
Gisela Lemmermann
Rolf Lerschmacher
Elfriede Lohse
Lieselotte Lohse
Karl-Friedrich Malow
Christel Marquardt
Eduardo Martinez-Jimeno
Dorothea Matzkewitz
Klaus Mecke
Anita Mees
Ella Messer
Ingeborg Meyer
Erika Michaelis
Rolf Michelsen
Christian Miesen
Fima Miladenovic
Christiane Möller
Ingrid Mohr
Dietrich Müller
Heinz Müller
Heike Nehring
Josef Neumaier
Hans-Martin Neumann
Günter Nickchen
Siegmond Niezborala
Fatma Pacan
Sigrid Pahl
Jutta Perthen
Rita Pettschuleit
Heinz Pilz
Andrea Pingel
Elsa Platzer
Günther Plötner
David Ponellis
Manuel Prieto
Irena Rast

Roswitha Rehberg
Gertrud Röhrig
Hans-Heinrich Rogowski
Hans Rohlfing
Günter Rontzkowski
Kurt Rothe
Gisela Samp
Adolf Seemann
Karen Soltwedel
Sabine Sommer
Lusia Gomes de Sousa
Maria Gomes de Sousa
Waltraud Suhr
Horst Schlender
Georg Adrian Schmidt
Jürgen Schmidt
Wolfgang Schmölling
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Karola Schönemann
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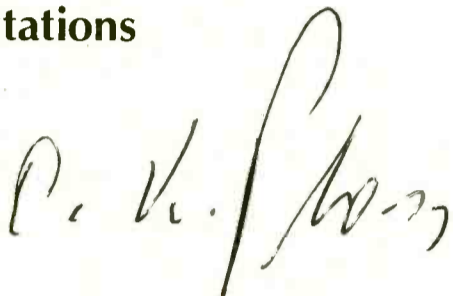
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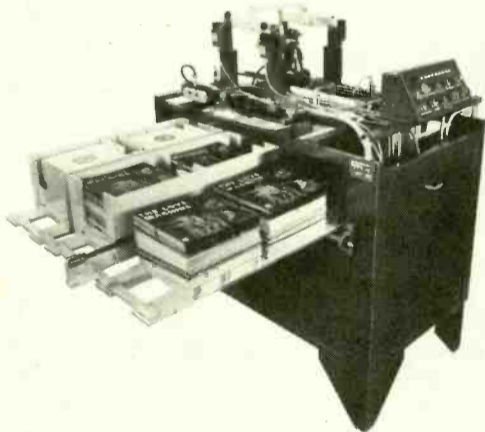
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Jazz

Newport Event Will Rise Again

• Continued from page 4

concerts there, so the city gave me back my license."

The festival will be held at Ft. Adams, a former Army facility now controlled by the state as a park, and Wein projects a crowd of 5,000 each day for the noon to 6:30 p.m. programs. The open air setting will find listeners dispersed between open lawns and the park's picnic sites.

Among artists Wein mentions for the revived festival are Dizzy Gillespie, Lionel Hampton, Nancy Wilson, McCoy Tyner, Dave Brubeck, Gerry Mulligan, Dexter Gordon, Buddy Rich and Dick Hyman, with others to be added. He plans five sets per day.

As the leading jazz impresario throughout the world, Wein now finds the festival business so time consuming that he spends five months each year traveling, despite the existence of the extensive organization he's built up to handle his various projects.

Those include not only the New

York Kool dates that just concluded last week (see separate stories, this issue), but the Playboy Jazz Festival in Los Angeles, his New Orleans festival promotions and numerous Kool dates around the U.S., along with various European concerts.

His season began with the New Orleans dates in May, two days of Playboy shows at the Hollywood Bowl in June, and the New York Kool dates from June 26 through July 6.

Wein himself will produce festivals this summer in Nice, London and Munich. He will also service musicians for as many as 10 other festivals on the Continent.

The outdoor festival business has been growing, Wein says, since 1974. The recent Playboy bash at the 18,000-seat Hollywood Bowl was Wein's third association with the magazine as financial sponsor and copromoter. In the early '70s Wein put on a jazz festival in L.A. at the Bowl, the Santa Monica Civic Audi-

torium and several other locations and took a bath.

Nowadays Wein acknowledges the basic need for the funds to promote a major festival. Speaking of L.A. as a festival town, he says: "This is a blasé town because everything happens here, so you need a big star or something unique to make people come out."

Sponsoring festivals requires booking the talent in advance. "They realize the importance of festivals," Wein says. "Festivals generate work for them because the clubs, colleges and universities read about their activities in the media."

Wein says the marquee value of fusion groups seems to have leveled off. Weather Report, in Wein's opinion is "number one in terms of drawing power."

The Hollywood Bowl's seats represent the largest single venue Wein uses. Wein and Playboy can pay top dollar because of the seating capability. How much can the acts receive? Wein sidesteps a direct answer, but Marty Cooper of Playboy Enterprises candidly inserts: "To play 40 minutes and get \$25,000 is good money." Who that would be Cooper wouldn't say.

On the matter of his string of Kool Festivals which are actually soul, not jazz, shows. Wein says he'll be injecting more true jazz names into the agenda which encompasses 14 Kool bashes around the nation this season.

The Kool Soul bash in Oakland has already "bombed," according to Wein. "The people didn't come." One reason: Aretha Franklin is sick and was replaced by a soul act whose name Wein can't remember several weeks after the concert. The crowd at the Oakland soul bash was better although Aretha had to be replaced there by Natalie Cole.

Wein finds for the first time that his soul festivals are being affected by the economy. "It has caught up with the black population," he says. "By next year the economy will have caught up with the jazz population."

This year the global festival picture glows brightly, prompting Wein to verbalize: "This is the first year I will say that jazz is growing and reaching a bigger audience than in the past. More people are going to festivals as part of their life."

Wein also sees people weaned on rock for the past 10 years now gravitating to jazz. They have no background in the music, he says, but that doesn't stop them from buying seats for a festival and hearing firsthand what the excitement's all about.

Dentist-Pianist Hits On Greek Charts

BUDAPEST—Top Hungarian jazz pianist Gyorgy Vukan, who has never been recorded in his native country, has scored a hit in the Greek album charts with "Clarification," an LP taped in Athens by Columbia-EMI.

The session followed performances by Vukan's trio in a leading Athens jazz club. A Columbia press conference marking the release was broadcast live by Athens Radio, and Hungarian TV has made an hour-long film of Vukan's work to be shown shortly.

Vukan, a dentist by profession, has written dozens of film scores and is a key figure in Hungarian jazz life. Copies of the album have found their way to America, and as a result Vukan's trio has been invited to record in the U.S.

Western Jazz Federation Firms Its Officers & Goals

By IRA DAVID STEINBERG

LAS VEGAS—The Western Federation For Jazz completed its three-day organizational meeting June 26-28 with "cautious and careful" groundwork laid for the future promotion of jazz through education, public service announcements and membership drives.

Representatives of jazz groups throughout the Western states (and including out-of-country organizations like the jazz club from Vancouver, B.C.) gathered at the Tropicana Hotel for the event hosted by the Las Vegas Jazz Society, the "flagship" of the federation. Keynote speaker was Dr. Walter Anderson, special assistant to the chairman of the National Endowment for the Arts, who stressed the need for corporate underwriting and fundraising to help keep the fledgling federation afloat. He also announced a grant of \$7,500 to the federation for its pursuit of making jazz a visible

part of the American cultural scene.

Orrin Keepnews, vice president of the federation and president of the Bay Area Jazz Foundation, told delegates of the "tremendous progress that jazz has made. We've gotten to the point where we can be discussed in the same breath as churches."

The federation was officially incorporated and bylaws filed on May 15, 1981 in Nevada. The federation shares office space with the Las Vegas Jazz Society.

The board of trustees of the new organization (Monk Montgomery, president; Orrin Keepnews and Bernie Powell, vice presidents; Leo Johnson, treasurer; Duane Martin, secretary; and Jim Brown and Maxine Adams, board members at large) will meet in Dallas July 25 to continue the laying of additional groundwork for the federation.

Alternate Jazz Concerts Cluster Around Kool Fest

• Continued from page 4

aeis of Joseph Papp's popular New York Shakespeare Festival.

She stresses that the booking of the Coleman concert during Kool was coincidental. She says, "We always wanted to have Coleman at the Public Theatre. We are very happy that the public expressed the interest that they did and helped to sell out the concerts."

The people who are pushing "Celebrate Brooklyn And The New Prospect Park" series, went directly to George Wein, director of the Kool festival to ask for assistance in getting Brown & Williamson support. They got it.

For four days during the Independence Day weekend, Brooklyn featured jazz performed either by native Brooklynites, or by people who have become identified with Brooklyn over the years. Among them were saxophonist Cecil Payne, drummer Max Roach, pianist Randy Weston, trumpeter Marvin Hannibal Peterson and composer/conductor David Amram.

None of the events for the jazz alternatives overlapped the main concerts of the Kool event. Instead, as intended, they played an important role in helping to expand the whole jazz concept.

In the case of the films, Ricker whose "Last Of The Blue Devils" has achieved some success as a feature extolling Kansas City, Mo., as a haven for jazz, says that his series was easy to sell.

"Ours are not just clips as are featured on the Festival program," he points out. "We offer full-length features about jazz people and/or events."

Ricker feels that a mini-festival such as the one he is promoting, can be worked into the Kool Jazz programs as adjuncts to concerts.

"Perhaps concerts could be planned in conjunction with the films," he says. "There are all those jazz people milling about looking for alternatives, or for late night or early daytime events. It's a natural. Perhaps they would relish the relative peace and quiet of a movie theatre."

The films, which were shown this year at the Little Carnegie around the corner from Carnegie Hall, a major venue for Kool Jazz events, included "Jazz On A Summer's

Day," about the 1958 Newport Jazz Festival; "Jammin' The Blues," a pictorial masterpiece with rare footage of some jazz legends; "Jazz Hooper: The Legendary Baby Laurence;" "Sun Ra: A Joyful Noise;" "Talmadge Farlow;" "Joe Albany: A Jazz Life;" "On The Road With Duke Ellington;" and "Blue Devils." The films were shown in repertory.

The films are personal glimpses of the artists in their own words and as such are historical documents. Ricker says "Valuable things can get passed over when there is a media blitz such as the one that accompanies the Kool Festival."

Classical jazz films were also shown at Saint Peter's Church in Manhattan's Citicorp building. They included "Stormy Weather," and "St. Louis Blues," and featured such performers as Lena Horne, Bill "Bojangles" Robinson, Cab Calloway, Fats Waller, Nat "King" Cole, Eartha Kitt, and Ella Fitzgerald.

Soundscapes program was even more ambitious. Director Gillis presented extra talent during the week and additional shows on the weekends to draw Kool festival patrons. She offered "new" or underexposed music at her loft.

There is a legacy of alternative festivals, with lofts playing a prominent role. In 1960, bassist Charles Mingus and drummer Max Roach organized a "rebel" festival in Newport, R.I., during the traditional Newport Festival.

Mingus and Roach felt their music was not being given proper exposure, nor enough time. The Rebel Festival, as it was called, appeared to be an anti-establishment thing at first, but Wein took it seriously. Eventually all of the musicians who took part in the Rebel Festival were welcomed to the stage of Newport Jazz Festival.

When the Newport Festival moved to New York City in 1972, jazz lofts were in full bloom. Some of them organized, albeit loosely, and formed the Loft Musicians Festival, which had one successful season. It was incorporated into the Newport Jazz Festival program a year later only to crumble because of bickering and a reported physical encounter between two loft owners.

Gillis's is one of the three fulltime
(Continued on page 49)

Survey For Week Ending 7/18/81

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This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number	(Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number	(Dist. Label)
☆	3	35	WINELIGHT ▲	Grover Washington Jr., Elektra 6E-305		26	29	10	LOVE LIGHT	Yutaka, Alfa AAA 1004	
	2	14	VOYEUR	David Sanborn, Warner Bros. BSK 3546		27	22	8	LET ME BE THE ONE	Webster Lewis, Epic FE 36878	
	3	10	THE CLARKE/DUKE PROJECT	Stanley Clarke/George Duke, Epic FE 36918		28	30	5	STRAPHANGIN'	The Brecker Brothers, Arista AL 9550	
	4	5	HUSH	John Klemmer, Elektra 5E-527		29	27	11	WINTER MOON	Art Pepper, Galax 5140	
	5	4	RIT	Lee Ritenour, Elektra 6E-331		30	31	22	THE HOT SHOT	Dan Siegel, Inner City IC 1111	
	6	6	THE DUDE ●	Quincy Jones, A&M SP-3721		31	32	4	SOCIAL STUDIES	Carla Bley, ECM/W11 (Warner Bros.)	
	7	7	FRIDAY NIGHT IN SAN FRANCISCO	John McLaughlin, Al DiMeola, Pato De Lucia, Columbia FC 37152		32			THREE QUARTERS	Chick Corea, Warner Bros. BSK 3552	
	8	5	AS FALLS WICHITA SO FALLS WICHITA FALLS	Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)		33			CHATTAHOOCHEE RED	Max Roach, Columbia FC 37176	
	9	9	'NARD	Bernard Wright, Arista/GRP GRP 5011		34	26	6	RACE FOR THE OASIS	Kittyhawk, EMI/America ST-17053	
☆	10	5				35	40	3	RE: PERSON I KNEW	Bill Evans, Fantasy F 9608	
	11	11	GALAXIAN	Jeff Lorber Fusion, Arista AL 9545		36	23	30	LATE NIGHT GUITAR	Earl Klugh, Liberty LT 1079	
	12	15	SECRET COMBINATION	Randy Crawford, Warner Bros. BSK 3541		37	39	4	SONGS OF THE BEATLES	Sarah Vaughan, Atlantic SD 16037	
	13	13	LIVE	Stephanie Grapelli/David Grisman, Warner Bros. BSK 3550		38	41	24	VOICES IN THE RAIN	Joe Sample, MCA MCA-5172	
	14	12	THREE PIECE SUITE	Ramsey Lewis, Columbia FC 37153		39	33	9	EYES OF THE MIND	Casiopea, Alfa AAA-10002	
	15	17	MAGIC	Tom Browne, Arista/GRP 5011		40	35	3	WHAT CHA' GONNA DO FOR ME	Chaka Khan, Warner Bros. HS 3526	
	16	14	ZEBOP! ●	Santana, Columbia FC 37158		41	45	6	50TH ANNIVERSARY CONCERT	Lionel Hampton, Sutra SUS 1006	
	17	16	TARANTELLA	Chuck Mangione, A&M SP-6513		42	36	11	PATRAO	Ron Carter, Milestone M9099	
	18	18	DIRECTIONS	Miles Davis, Columbia KC2-36472		43	37	50	GIVE ME THE NIGHT ▲	George Benson, Warner Bros. HS 3453	
	19	21	80/81	Pat Metheny, ECM ECM-2-1180 (Warner Bros.)		44	47	24	GOTHAM CITY	Dexter Gordon, Columbia JC 36853	
☆	34	2	APPLE JUICE	Tom Scott, Columbia FC 37419		45	43	7	EASY AS PIE	Gary Burton Quartet, ECM-1-1184	
	21	25	RAIN FOREST	Jay Hoggard, Contemporary 14007		46	38	31	NIGHT PASSAGE	Weather Report, ARC/Columbia JC36793	
	22	24	HIDEAWAY	David Sanborn, Warner Bros. BSK 3379		47	49	17	BY ALL MEANS	Alphonse Mouzon, Pausa 7087	
	23	19	EXPRESSIONS OF LIFE	Heath Brothers, Columbia FC 37126		48	48	2	MY DEAR LIFE	Sadao Watanabe, Inner City IC 6063	
	24	20	YOU MUST BELIEVE IN SPRING	Bill Evans, Warner Bros. HS 3504		49	50	39	INHERIT THE WIND	Wilton Felder, MCA MCA-5144	
	25	28	TIN CAN ALLEY	Jack DeJohnette, ECM ECM 1189 (Warner Bros.)		50	42	3	UNITED	Woody Shaw, Columbia FC 37390	

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KID CREOLE August Darnell's Multifaceted Group Reflects Culture Clash

By CARY DARLING

LOS ANGELES—Culture clash is what New York producer/artist August Darnell is all about. His work can be unmistakably identified by its uncommon mixture of 1940s musical bluster, Gotham City salsa, second generation reggae, big band jive, a mild disco thump and a hazily surreal lyrical edge.

The mastermind of nearly as many acts as George Clinton, Darnell is spreading his word beyond the East Coast as he is touring with an 18-piece big band under the guise of Kid Creole & the Coconuts. His increasing popularity, with a certain underground set if not the general population, can be verified by a recent appearance on "Saturday Night Live" and the Warner Bros./Sire distribution of the Coconuts' "Fresh Fruit From Foreign Places" album.

The artists with whom Darnell has been active reads like a veritable marquee at Ricky Ricardo's fabled Tropicana Ballroom; the acclaimed Dr. Buzzard's Original Savannah Band, Don Armando's 2nd Ave., Rhumba Band, Gichy Dan, Coati Mundi, The Aural Exciters, Machine and Cristina. He even remixed the 12-inch version of "Contort Yourself" for avant-jazzier James White, formerly of James White & the Blacks.

"There's a definite need to speak out about culture clash," remarks the 30-year-old Darnell, himself of mixed racial heritage. "You run into so much of it in New York City. It's very evident as you walk down the street. You can't help but recognize it."

If his musical melange comes naturally, he has run into a brick wall with much of the public. Outside of discos and a growing cult, Darnell and company are hardly household words. "Black programmers feel the music is not ethnic enough and white programmers feel it's too

black. So, you can't win for losing," he laments. "We're only giving them what we are."

Echoes cohort/coproducer Andy Hernandez (alias Coati Mundi), "The music we're playing is the music of the streets. I can't see what the problem is. It's not like we're from Venus and trying to push some weird form of music. It boggles my imagination."

Both Darnell and Hernandez shy away from suggesting racism. "It's general closedmindedness," says Darnell. "There is a blind faith not to accept things that haven't been tested. Just like Adam & the Ants. That was blind faith. They had so much hype, people believed they were great. England hasn't offered anything great since Lennon and McCartney. "Then, neither has America. The last great thing in the world of music was Bob Marley and that wasn't allowed to take root here because of ignorance."

Adds Hernandez: "It could be nationalism; people relate to their own kind. Most people feel safer clapping and supporting someone from their own ranks."

Darnell and Hernandez first met when Darnell's half-brother, Stony Browder, formed Dr. Buzzard's Original Savannah Band in the mid-1970s. The group's first album enjoyed critical and commercial success, partly due to the stylishly uptown remake of "Whispering/Cherchez La Femme/C'est Si Bon," which was a top 30 hit. After three albums and innumerable hassles, the group became inactive. "Contrary to popular belief, the Savannah Band still exists," offers Darnell. "We exist now more as a fraternity than as a recording act. We are pursuing another record contract, though. We had a lot of problems with RCA and then we had problems with Elektra on top of RCA's

problems. It's a problem-ridden conglomeration right now."

Kid Creole, and all of Darnell's other activities, were spawned from the Savannah situation. "The Savannah Band was going through its problems and there was a lot of dead time. I like to keep busy so I just went into the studio and just produced a number of things I liked," he explains. "Whenever the time is there. I would rather be in the studio than at home watching tv, eating popcorn or whatever."

A 1940s film fan, Darnell has his eyes on other media than records. "The goal is to take 'Fresh Fruit' and house it in a theatre for a number of weeks back in New York City," he says. "We've always had cinematic dreams. Eventually, we want to make a feature-length film. When I say eventually, I mean in the next five years." With the Kid Creole guise good for only one more album—the Kid gets killed in his next venture, "The Return Home"—Darnell has penned several serious plays including "Soraya" (based on a Dr. Buzzard song) that is supposed to go into production soon. He is also working on an entire salsa album.

Having his hands in so many pies, it could be thought that Darnell is happy with his cult following. "Having a cult following for too long is tedious. You can't accomplish the thing you're trying to do. For us, that is bringing about a change and you can't bring about a change with a cult following," he reasons.

"I want someone from Boise, Idaho to hear our records," throws in Hernandez. "They're people, too. Sure, they're so-called hicks. It would give me great pleasure to be driving in a car across the corn belt and hear one of my songs blaring out of some farmer's barn."

For all their freewheeling mix of styles, the two hold tight reins in the studio. Darnell doesn't reject the term "dictator." "Absolutely, it's the only way," he concedes. "If I weren't a dictator, our music would come out sounding like everyone else's. The only room for improvisation in the studio and in the stage show rests with Andy and me."

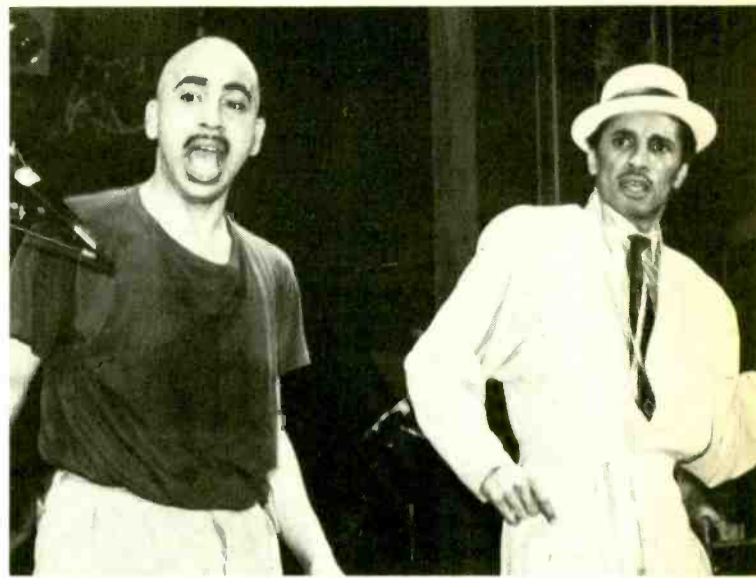
As for spontaneity, Darnell dismisses it. "We're so aloof from the mainstream that it comes out sounding spontaneous anyway. The average listener always asks, 'where's the structure?'"

Like the Savannah Band before him, Darnell has some disagreements with his record company—Michael Zilkha's Ze Records—that is now more of a production house. "I can see another six months at Ze," Darnell confesses. "Zilkha gave me a real hard time on this album. He had the audacity to tell me it was too ambitious."

While they don't disdain mass success, both Darnell and Hernandez are prepared to be out of synch and perpetually misunderstood. Opines Darnell, "There's that underpinning of racism. It's almost as if anyone of color who does an album has to first be appreciated on a dance level before you can be appreciated as a songwriter. That's why I say, if we were white we would be deities because we would be allowed to do different things."

"I imagine one can go on being misunderstood as long as one's finances hold out. As for myself, that means forever. I've been financing myself for the longest time."

Hernandez is not quite as optimistic. "I can't go much longer," he replies. "Next week, I'll probably have my own hot dog stand."



Billboard photo by Chuck Pulin

AUGUST & ANDY—Andy Hernandez, left, and August Darnell of Kid Creole & the Coconuts perform at the Ritz in New York.

Variety Of Shows Offers Alternative To Kool Fest

• Continued from page 47

lofts remaining. The others—Jazzmania and Jazz Forum—expanded their weeknight programs during Kool Jazz Festival week, but only Soundscape got their's listed in the official program. However, business was brisk at Jazzmania and Jazz Forum.

"We got a late start but there was no conflict," Gillis says. "Attendance increased about 25% over last year's Festival, but overhead also increased due to the added number of players and shows."

There was no extra financial support for the Soundscape Festival. Says Gillis, "We had to make due with our smaller contributions from such firms as Con Edison and Citibank."

There was no dearth of talent at Soundscape this year. Congero, Daniel Ponce, and pianist, Jorge Dalto, who appeared with Paquito D'Rivera at Town Hall as part of the Kool Jazz Festival, played Soundscape twice, with two Afro-Cuban influenced jazz groups featuring bassist, Andy Gonzales, reedman, Mario Rivera and trombonist, Popo Vasquez.

Abdullah, a group named for the trumpet player-leader, produced rhythms from Africa, and the Caribbean, Kalaparush McIntyre, an often overlooked charter member of Chicago's Association for the Advancement of Creative Music (AACM), brought his group, The Light, into Soundscape for a long night's performance.

Lofts passed from the scene not because the players no longer needed places to play, but because the music gained acceptance and ended up in clubs and concert halls. One of those players, indeed, one of the first to organize a loft for jazz, was Coleman. He is fast becoming a cult figure. He has been picked up by Sid Bernstein Management and his four shows at the Public Theatre broke records for selling out as quickly as they did.

His band, "Prime Time," includes two each of guitars, drums and bass guitars; the music the saxophonist plays is called "harmolodic." He's been doing it for a while but only recently has gotten a grasp on the punk/funk/jazz aspect, accenting the dance rhythms. The harmonies and rhythms are familiar to anyone who has ever set foot in a jazz club or a church, rhythm and blues and gospel among them. Coleman appeared strong and confident.

Coordinator Weiss feels the expo-

sure was good for Coleman, who, she points out, is overdue for recognition. But she says the response would have been the same even if the events were held on any other weekend. "If it were Christmas Eve we would have sold out," she boasts.

"The Kool Jazz Festival is good for what it is, but not everyone is into jam-session jazz. Some prefer hearing artists by themselves. The Public Theatre has more latitude in that direction. We don't have to sell out every time. We have more room for experimentation." She suggests that perhaps the Kool Jazz Festival needs more of that attitude.

The Brooklyn events were an experiment of another sort: producer Burl Hash had been presenting jazz in Prospect Park since 1979 incorporating it into his "Celebrate Brooklyn" series. He notes that Wein has been utilizing the services of outside producers, and applied for one such job. Consequently, 1981 proved to be the biggest year for jazz in Brooklyn. Despite a postponement caused by a wet July 4, the four days were successful.

On July 2, the Eubie Blake's—he resides in Brooklyn—Theatrical Workshop directed by Roy Abrams, offered works by Thelonious Monk, Wynton Kelly, Earnie Henry, Duke Jordan, Dizzy Gillespie, Max Roach and Blake himself.

July 3 showed the talents of Payne, and the Bill Hardman-Junior Cook Quintet featuring Walter Bishop, Jr.

The July 4 washout—held July 5—featured Danny Holgate, tap dancer Sandman Sims and Randy Weston. Also appearing were Charlie Brown, Lloyd Mayers and Anita Moore.

Outdoor Music Mountain Venue Opens In Catskills

By PETER KANZE

SOUTH FALLSBURG, N.Y.—After two years in the making, promoters Frank Russo and Jack Ad-dato finally opened Music Mountain, their multi-million dollar rock country venue in the Catskill Mountains with the Outlaws and .38 Special June 26.

The complex, which covers almost four acres of land, includes a private club, Olympic-size pool and full hotel facilities for the performers. It even has a well-stocked country stream for fishing. The private club serves as the local disco. Bananas, when not in use for concerts.

The outdoor stage faces a long 45-degree sloping hill for audience seating. It's said that the audience area can comfortably hold 10,000 people, but the debut evening's crowd of 4,400 looked like a drop in the

Wine Concerts Big

LOS ANGELES—Paul Masson Vineyards claims ticket sales are up 400% over last year for the 1981 Masson summer series of classical and jazz concerts. Despite an increase in the number of musical events from 20 to 32, 35% of all tickets available have been sold within the three weeks they have been available.

Soldout concerts are Joan Baez on June 28, Dave Brubeck July 12 and George Shearing Aug. 29.

bucket compared to the empty seating space available.

The stage area is separated from the audience by a 20-foot moat that runs the length of the concert area. The audience is kept away by fencing. But, as pointed out by Fred Salem of the Outlaws, there is the possible danger of falling off the stage and into the water. The massive sound system is superb and clear from every point in the area.

Other weekend concerts include Pure Prairie League, New Riders, Doobie Brothers, Carl Wilson, Ros-sington-Collins Band, Firefall, Fog-hat, Whitesnake, Tubes, Allman Brothers, Ozzy Osbourne, Johnny Cash, ZZ Top, Beach Boys and Bonnie Raitt.

South Fallsburg is located about 100 miles north of New York City in the heart of the Catskill Mountain resort area. The scenery around and in the concert area is quite breathtaking, especially with the night lighting set-up. The main access to the area seems to be by one two-lane road, not suited for this kind of venue. The roads, however, are well marked, even to the point of having people with signs positioned at intersections to point out the right turn and answer questions.

The promoters eventually hope to lure scheduled bands to the site a day or two early for rest and relaxation in the country.



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Talent In Action

TEDDY PENDERGRASS

Melody Fair, N. Tonawanda, N.Y.
Tickets: \$12.50, \$10.50

A virtual dynamo of musical energy, Teddy Pendergrass proved why he has such an ardent following during a varied upbeat performance June 29 at this revitalized theatre-in-the-round in suburban Buffalo.

Despite the obvious comparisons to such Vegas-type idols as Engelbert and Tom Jones, the Philadelphia International artist easily far outclasses and performs these cabaret rivals.

From the opener, a fast-paced "You Can't Hide From Yourself" to the closing, powerful Ashford & Simpson ballad "Is It Still Good To You?", Pendergrass' musical and sexual undertones were more subtle and believable than similar performers.

The hyped overture and stage-ringed security guards were a bit much, but it is the handsome, stately singer's intense stylings that succeed where others depend on excessive charts and loud bands.

Mellow, funk hit "TKO" featured Pendergrass on a semi-gospel type scat section prior to fast-paced 4/4 "Where Did All The Lovin' Go?"

Scoring equally effective on ballads, Pendergrass nearly stopped-the-show with a soulful, super arrangement of Kenny Rogers' "Lady" which contained nice phrasing.

Sexual, story-like lyrics permeated ballads

"Come On Over To My Place," a mellow, sizzling soulful effort, and "Turn Out The Lights," which contained slow reggae rhythms.

The six-man Teddy Bear Band, led by musical director Sam Reed, cooked throughout with standout efforts by bassist Norman Smith and guitarist WaWa Legrand. The three-piece horn section also was excellent and Teddy's Angels, three female backup vocalists, also were integral to his musical impact. **HANFORD SEARL**

KID CREOLE & THE COCONUTS

The Ritz, New York
Admission: \$15

Kid Creole & the Coconuts performed their new "Fresh Fruit In Foreign Places" LP before SRO audiences at the Ritz, June 27 & 28, that could hardly be expected to know Kid Creole's music, let alone appreciate a new concept album.

But for 90 minutes August Darnell and friends performed and embellished their new LP and the mostly white suburban audience appeared mesmerized by Darnell's particular brand of new wave calypso, reggae, funk and rock.

But could there be any other reaction? It was quite a show. There was Darnell a/k/a Kid Creole, himself, radiant in a light zoot suit and straw

hat, leading the proceedings on guitar and vocals; there was second lead singer and xylophonist Coatimundi (Andi Hernandez) brandishing a spear; there was the striking Lori Eastside leading the female vocals; there were the two different rappers, one for each night, who moved the story along; there was the horn section which did silly little choreographed dances between their parts.

And, of course, there were the Coconuts: Cheryl Poirier, Taryn Haegy and Adriana Kaegl, three traffic stopping blonde singers who formed the visual and musical counterpoint to the rest of the group. Altogether there were 17 people onstage, everyone with something to do, so it was literally impossible to take it all in at one time.

But no matter how splendid visually a show is, if the music can't hold it up, then it fails. But there were no failings here. Nailed down solidly by at least four percussionists at all times, the music was a hybrid Latino-American pop as performed by no one else.

Neither black nor white, nor even Latin in its sensibilities, instead it was a perfect complement and reflection to the tragico-comic "Fresh Fruit" story about Kid Creole's journey from New York to a mythical Caribbean Island looking for his love, Mimi.

He doesn't find her, but on the way he passes through a number of storied and musical adventures, highlighted in such songs as "Latin Music/Musica Americana," "In The Jungle," "Gina, Gina," and the bittersweet "Dear Addy," which in concert was ended on a much more upbeat way than on the disk.

Kid Creole played only one encore, consisting of Coatimundi's "Me No Popeye," and Creole's "He's A Softie." They should have played more. The audience was ready to follow them anywhere. **ROMAN KOZAK**

RICK JAMES CHANGE ATLANTIC STARR

Memorial Auditorium, Buffalo, N.Y.
Tickets: \$10, \$8

From the opening punk-funk sounds of current chart-climbing "Give It To Me Baby" to its closing reprise, it was all Rick James unleashing his energetic, grandiose produced show June 28 at the near SRO Aud. Motown's James was the total showman as the musical anchor throughout a tightly-paced 12-song, hour and one-half set. The high-powered Stone City Band was super in this rousing homecoming for the former East Side native.

Whether it was an intense, soulful ballad like "Fire And Desire" from his last LP "Street Songs" or old, dependable hits as "Fired Up" and "Love Gun," James' viability and control were evidenced continually.

The animated headliner delivered gutsy interpretations as well as two guitar and clavinet spots each, harmoniously integrated within feverish lighting, an elaborate cityscape stage set and colorful outfits.

Funky "Mary Jane" spotlighted James' marketable rebel image, complete with flair guns, explosions, and flashpots which comprised 40% of the entire production's dazzling visual effects.

These elements punctuated rather than overshadowed his musical, hard-working talent and underscored his diversity of styles from funk, pop, soul and rock to semi-classical touches.

The Stone City Band knocked out their own impressive selections with funky "All Day And All Night" and "Freaky," both from "The Boys Are Back" LP featuring keyboardist Levi Ruffin on lead vocals.

Meanwhile, RFC Records' Change scored a solid, stylish debut armed with a musical kaleidoscope ranging the spectrum of jazz, r&b and soul to dance-oriented music.

Current hit "Paradise" was a sharp, upbeat execution preceding the group's latest LP title track, "Miracles." The mellow, infectious "Hold Tight" also was a standout.

A somewhat lengthy, percussive "Searching" opened Change's short but thorough segment which also contained a soulful ballad, "Stop For Love" led by James Robinson's strong vocals.

And A&M recording artists Atlantic Starr, minus a soundcheck, opened the four-hour, Alan Haymon promoted event with a muddled, disappointing six-song program unevenly paced in a 35-minute effort.

David Lewis and Sharon Bryant provided the nine-member band's highpoint with duet effort "Am I Dreamin'?" Hits "When Love Calls" and "Send For Me" were received enthusiastically. **HANFORD SEARL**



Billboard photo by Chuck Pulin
GRACE & MICKEY—Grace Slick and Mickey Thomas of Jefferson Starship share a duet during a recent performance at the Dr. Pepper Music Festival on Pier 86 on the Hudson River in New York.

New Music Artists At Home In Paradise

By ROMAN KOZAK

NEW YORK—What do G. Gordon Liddy, Dr. Timothy Leary, and the Dead Kennedys have in common? Answer: They all have the same booking agents.

"We are looking for American punk and new music acts, the second generation after Blondie and Patti Smith," says Tom Neilsen, vice president and cofounder with Brian Winthrop of Paradise Artists, a recently formed booking agency, that is an offshoot of Epstein, Winthrop Intl. Ltd., a lecture agency that also books Jake LaMotta, Birch Bayh, Jim Bouton and others.

Neilsen says the lecture bureau became so successful, particularly with Liddy, that he and Winthrop decided to form Paradise Artists, first signing the Dead Kennedys at the beginning of this year. Since then, the company has signed the Los Angeles-based Adolescents, which Paradise also manages; the Bad Brains, an all black punk band; UXA with Dee Detroit; and the Stimulators from New York.

Paradise is based in New York, but it has a representative on the West Coast (Bill Dorr), who scouts the local new music there for bands that can play in the lucrative Northeast new music market.

"No band should go off the road without having made some money," says Neilsen, who adds that the tours he books are all low-cost, with the bands travelling by van and renting what equipment they need. "Bands shouldn't worry about hotels, meals, or transportation. We pre-arrange the tour coordination," he adds.

Neilsen says that Paradise is

looking for the 11- to 25-year-old market. To get it, he says that his bands are willing to work for less. It was the Dead Kennedys who played the first afternoon show for kids at Bonds in New York in May.

"If you don't play for the kids, you eliminate half your market," says Neilsen. "If you don't train them to hear the new music, all they will know is what they hear on the radio.

"One of the problems is that the shows are often at midnight, and to attract a quality audience, you need to do a show earlier. I would rather do shows at 8 p.m. on a Saturday night.

"Also most clubs don't want to do shows for all ages, because they make most of their profits on alcohol. And they are afraid of the kids. They think the kids will come all luded out. But if you have the right security, you can handle anything," he continues.

Neilsen says stories about violence at punk shows are considerably overstated. Though the kids pogo, and "slam" with each other on the dance floor, "I have seen more fights at Charlie Daniels or Ashford & Simpson concerts," he says.

In fact, he adds, when some of the Southern California surf punks come East to New York, they are somewhat nonplussed by what they find here.

"That whole California scene is fueled by middle class kids. They are more educated and more formal than New York punks who tend to be more street. These are kids who have come off the beach and are rebelling against mommy and daddy."



Billboard photo by Chuck Pulin
HEADLINE DATE—Ireland's U2 headline a date at the Palladium in New York.

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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Stadiums & Festivals (More Than 20,000)

1	BRUCE SPRINGSTEEN & THE E STREET BAND —Monarch Entertainment, Meadowlands Arena, E. Rutherford, N.J., July 2, 3 & 5 (3)	58,658	\$10.50-\$12.50	\$688,205*
2	HEART/BLUE OYSTER CULT/PAT TRAVERS/LOVERBOY/OZZY OSBOURNE/415 —Bill Graham Presents, Colis., Oakland, Ca., July 4	37,910	\$15-\$17.50	\$570,758
3	HEART/JIMMY BUFFETT/PAT TRAVERS/LOVERBOY/COLD CHISEL —Avalon Attractions/Marc Berman Concerts/Larry Vallon Presents, Stad., San Diego, Ca., July 5	30,000	\$15	\$450,000
4	HEART/BLUE OYSTER CULT/PAT TRAVERS/LOVERBOY/HEATS —Double Tee Promotions, Stad., Eugene, Oreg., July 3	35,545	\$12.50	\$449,090

Arenas (6,000 To 20,000)

1	TOM PETTY/FABULOUS THUNDERBIRDS —Larry Vallon Presents, Forum, L.A., Ca., June 28-30 (3)	46,810	\$9.50-\$12.50	\$564,390*
2	RUSH/JOE PERRY —Alpine Valley Music Music Theatre, Alpine Valley Music Theatre, E. Troy, Wisc., July 4 & 5 (2)	40,000	\$9-\$12.50	\$394,900*
3	DOOBIE BROTHERS/CARL WILSON —Alpine Valley Music Theatre, Alpine Valley Music Theatre, E. Troy, Wisc., July 1 & 2 (2)	30,778	\$10-\$15	\$327,489
4	STYX —Bill Graham Presents, Colis. Arena, Oakland, Ca., July 4 & 5 (2)	28,000	\$11-\$12.50	\$307,593*
5	RUSH/JOE PERRY —Shoen Productions, Met. Center, Minneapolis, Minn., July 2 (2)	23,691	\$9.75-\$10.75	\$249,390
6	GRATEFUL DEAD —Monarch Entertainment/Furlong Productions, Manor Downs, Austin, Tx., July 4	15,000	\$10	\$150,000*
7	CHUCK MANGIONE —Feyline Presents, Red Rocks Amp., Denver, Co., July 5 (2)	10,080	\$11.50-\$12.50	\$128,359
8	GRATEFUL DEAD —Innervisions/Howard Pollack/Little Wing/Monarch Entertainment Zoo Amp., Oklahoma City, Ok., July 5	8,965	\$10-\$12	\$93,070*
9	JAMES TAYLOR —Ruffino & Vaughn, Civic Center, Providence, R.I., July 1	8,100	\$10-\$11	\$86,700
10	GRATEFUL DEAD —Monarch Entertainment/Pace Concerts/Louis Messina, Summit, Houston, Tx., July 2	8,166	\$8.65-\$10.65	\$84,672
11	TED NUGENT/BLACKFOOT/KROKUS —Electric Factory Concerts, Spectrum, Philadelphia, Pa., July 2	7,725	\$7.50-\$9	\$68,649
12	SANTANA —Don Law Co., Colis., Yarmouth, Mass., July 4	7,200	\$9.50-\$10.50	\$68,588*
13	JAMES TAYLOR —Cross Country Concerts, Colis., New Haven, Ct., June 30	6,000	\$9.50-\$11.50	\$65,732
14	OZZY OSBOURNE —Avalon Attractions, Swing Aud., San Bernardino, Ca., July 2	7,200	\$8.75-\$9.75	\$63,374*
15	JEFFERSON STARSHIP —Monarch Entertainment, Music Fair, W. Orange, N.J., June 30	6,425	\$8.50-\$9.50	\$56,444
16	TED NUGENT/KROKUS —Sunshine Promotions, Ohio Center, Columbus, Ohio, June 30	6,610	\$8.50	\$56,185*

Auditoriums (Under 6,000)

1	TEDDY PENDERGRASS/BOB McDONALD —Front Row Theatre, Front Row Theatre, Cleveland, Ohio, July 3-5 (5)	15,797	\$12.75	\$196,123
2	ENGELBERT HUMPERDINCK/STEWIE STONE —Frank J. Russo, P.A.C., Providence, R.I., July 2	4,291	\$15-\$17.50	\$70,109
3	AIR SUPPLY/LIVINGSTON TAYLOR —Brimstone Productions, Jubilee Aud., Edmonton, Canada (2)	5,092	\$11-\$12	\$59,671*
4	ENGELBERT HUMPERDINCK —Frank J. Russo, Mini-Theatre, Portland, Me., July 1	4,156	\$10.50-\$12.50	\$49,516
5	SANTANA —Festival East, Kleinhans Music Hall, Buffalo, N.Y., July 1	2,944	\$9-\$10	\$29,020*
6	CONWAY TWITTY/GAIL DAVIES —Fantasma Productions, Aud., W. Palm Beach, Fla., July 3	3,504	\$7.50-\$8.50	\$28,504
7	RAMONES/STOMPERS —Casino Productions/Jim Goodwin, Club Casino, Hampton Beach, N.H., July 3 & 4 (2)	3,200	\$8.50-\$9.50	\$28,000*
8	KOOL & THE GANG/BILL SUMMERS —Fantasma Productions, Sunrise Theatre, Ft. Lauderdale, Fla., July 5	2,158	\$10	\$21,580
9	CLARKE DUKE PROJECT —Feyline Presents, Rainbow Music Hall, Denver, Co., July 7 (2)	2,021	\$10-\$11	\$21,438
10	AIR SUPPLY/LIV TAYLOR —Brimstone Productions, Centennial Aud., Winnipeg, Canada, July 3	2,178	\$9-\$10	\$21,283*
11	AIR SUPPLY/LIV TAYLOR —Brimstone Productions, Center Of The Arts, Regina, Canada, July 1	1,942	\$10-\$11	\$21,000*
12	AIR SUPPLY/LIV TAYLOR —Brimstone Productions, Centennial Aud., Saskatoon, Canada, July 2	1,923	\$10-\$11	\$20,735*
13	HOYT AXTON/LOUDON WAINWRIGHT III —Double Tee Promotions, Paramount Theatre, Portland, Oreg., June 30	2,121	\$8.50-\$9.50	\$19,751
14	PURE PRAIRIE LEAGUE/MIDNIGHT TRAVELER —Casino Productions/Jim Goodwin, Club Casino, Hampton Beach, N.H., July 1	1,600	\$9.50-\$10.50	\$15,600*
15	JOHN KAY & STEPPENWOLF/SILVERADO —Casino Productions/Jim Goodwin, Club Casino, Hampton Beach, N.H., July 2	1,600	\$7.50-\$8.50	\$12,400*
16	OZZY OSBOURNE/MOTORHEAD —Bill Graham Presents, Civic Aud., Santa Cruz, Ca., July 5	1,175	\$9.50-\$11	\$11,882

Talent Talk

While the promised phone call by **Bruce Springsteen** never happened, the "KEZY Town Meeting" Monday (6) at Anaheim, Calif.'s Quality Inn on the subject of ticket scalping had its moments. The panelists included **Derek Sutton** of Stardust Management (Styx and others), **Jim Rissmiller** of Wolf & Rissmiller Concerts, **Claire Rothman**, vice president and general manager of the Forum; **Damon Zumwalt**, president of Contemporary Security; **Fred Ross**, secretary/treasurer of the Calif. Assn. of Ticket Agencies, as well as other representatives of the ticket brokering industry. Calling in were **Eric Bloom** of Blue Oyster Cult, **Alice Cooper** and California Sen. **Mel Levine** (D-Los Angeles) who is sponsoring a measure to limit what a ticket agency can charge.

The brokers accused the record industry and promoters of hogging the best tickets while the others charged the brokers with stealing money from the music community. Those who spend more than face value, they reasoned, are less likely to buy a ticket to another show the next week. Sutton, Cooper and Bloom came out solidly against "big government." Sutton says he has Styx play as many possible dates in each market thereby creating a supply that is equal to demand. The result is that there is no room for profit for a scalper. Both sides admitted that it is a complex issue which doesn't look like it is anywhere near being solved.

Transplanted New Yorker **Stanley Siegel** now has a half-hour late night tv show in Los Angeles on KCOP-TV which is doing its bit for alternative music. Two weeks ago a recent show on punk rock featured a sneering **Penelope Spheeris** (maker of "The Decline Of Western Civilization") and several punk rock fans. Siegel came out against punk rock saying it didn't have a positive message as did "Robert Marley." Last week, a show featured the **Busboys** and comedian **Franklin Ajaye** speaking on being black in America. Siegel said the Busboys were the first black group of rock'n'rollers in "150 years."

Perkins Palace in Pasadena, Calif. wants to clear up that Avalon Attractions, which now books the New Florentine Gardens (Billboard, July 11, 1981) has not booked that facility in a long time. Perkins does its own booking.

Clarence Clemons, of **Bruce Springsteen's E-Street Band**, has opened Big Man's West, a 400-capacity club in Red Bank, N.J. The "Big Man" himself and "friends" were scheduled to appear opening night Saturday (11). . . **Soupy Sales** has recorded a live LP for MCA at the Other End in New York. . .

The Lower Manhattan Cultural Council and Phoenix Marketing Corp. is sponsoring a series of free concerts Aug. 10-14 at Jeanette Park, near the Battery, in New York. The lunchtime concerts will feature such acts as the **R.A. Madison Band**, **Nadeen Rich & Hot Ice**, **Junior Fire**, and the **Flames**. Production, promotion, and management is handled by John Kaye's Hot Talent Corp.

"Weird Al" **Yankovich**, creator of "My Bologna" and "Another One Rides The Bus," will be seen on "P.M. Magazine" tv show Friday (17). . . **Jim Steinman** is developing no less than four different film properties based on various songs from his "Bad For Good" LP. . . "I haven't quit the **Beach Boys**, but I do not plan to go on touring with them until they decide that 1981 means as much to them as 1961," says **Carl Wilson**, currently on a solo trek.

Todd Rundgren & Utopia's next LP, titled "Swing To The Right,"

concerns "the Christian New Right, the survival of consciousness and the propaganda that war is unavoidable." . . Pasadena, Calif. teenager **Bill Valentine**, winner of a KROQ-FM radio promotion, had his family's television smashed to bits on his front lawn by the Plasmatics' **Wendy O. Williams**. A replacement tv was part of the contest prize.

Phoebe Snow had to postpone her remaining West Coast dates after she injured her vocal chords in San Francisco June 27. She is back home in New Jersey recovering and the dates are to be rescheduled. . . **Karla Devito** has replaced **Linda Ronstadt** in the Broadway play, "The Pirates Of Penzance." Devito took over June 2. Devito has appeared as Meat Loaf's partner on his 1978 world tour. In addition, she has been in "El Grande de Coca-Cola," "A Midsummer Night's Dream," "Jubilee" and "Godspell." She records for Epic and has an album upcoming titled, "Is This A Cool World Or What? . . . **Tommy Mottola** and his Champion Entertainment organization have entered into a film agreement with the Ladd Co. to produce feature films. His first project is an action drama about an urban priest.

Creative Concerts and the Kimball Art Center at Parkwest, Utah, outside Salt Lake City, will feature **Jerry Jeff Walker, the Dirt Band, the Pat Metheny Group, John Prine, B.B. King, the Persuasions, John Lee Hooker** and others in its summer concert series.

Dillons, a disco in Los Angeles which had recently closed its doors, is back in action as a new wave hangout. Performing at the reopening June 5 were **Code Blue, Missing Persons and the Pop. . . Pat Travers'** drummer **Sandy Gennaro** broke his ankle at a recent gig when he jumped over his drum kit. He continues to perform with his leg in a cast. . . **Janis Ian** launches her first major North American tour in four years July 8 in London, Ont. It ends Aug. 28-29 at Los Angeles' Roxy.

Some 4,000 persons are expected to go to the second annual West Coast Women's Music and Cultural Festival in San Francisco Sept. 10-13. Appearing will be **June Millington, Holly Near, Meg Christian and Teresa Trull, jazz quintet Alive, Sweet Honey in the Rock, Maiden Voyage, Chevere! and Interference.**

Among the most popular exhibitions of "America Now: A Look At The Arts of the '70s," a cultural exhibit, sponsored by the U.S. International Communications Agency, is a life-sized mannikin in full costume and made up to look like **Gene Simmons** of **Kiss**, surrounded by a full colored backdrop, platinum records and flashing lights. The exhibit has been seen by about 270,000 people in Yugoslavia, Hungary and Romania. . . **Marie Osmond** to play her mother in "Side By Side: The Story of the Osmond Family," a two-hour musical biography set by NBC-TV.

Tangerine Dream is at work on another soundtrack. This time, it's for "Dead Kids" starring **Michael Murphy** and **Louise Fletcher** being shot in New Zealand. The German group recently did the "Thief" soundtrack. . . Members of the original **Mothers of Invention** (minus **Frank Zappa**) are playing club dates in New York as the **Grandmothers.**

The **Ventures**, who have been together 21 years, are playing East Coast club dates. It is the first time East for the band in 10 years. . . **Melissa Manchester** kicks off a three-month tour in Montreal July 27.

ROMAN KOZAK AND CARY DARLING

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Survey For Week Ending 7/18/81

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	31	5	IT'S TIME TO PRAISE THE LORD Praise Five, Maranatha MM 0077A
2	1	18	PRIORITY The Imperials, Day Spring DST 4017
3	NEW ENTRY		IN CONCERT Amy Grant, Myrrh MSB 6688
4	2	44	IN HIS TIME, PRAISE IV Maranatha Singers, Maranatha MM0064 (Word)
5	7	5	FOR THE BRIDE John Michael Talbot, Birdwing BWR 2021
6	8	68	AMY GRANT Myrrh MSB 6586
7	4	49	NEVER ALONE Amy Grant, Myrrh MSB 6645 (Word)
8	5	68	HEED THE CALL The Imperials, Dayspring DST 4011
9	10	68	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625
10	36	10	HEY, I'M A BELIEVER Dallas Holm & Praise, Greentree R3441
11	14	68	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004
12	16	68	MUSIC MACHINE Candle, Birdwing BWR 2004
13	19	31	ARE YOU READY? David Meece, Myrrh MSB 6652
14	6	68	FORGIVEN Don Francisco, New Pax NP 33042
15	NEW ENTRY		KIDS PRAISE ALBUM Maranatha MM0068
16	37	5	THE NEW GAITHER VOCAL BAND Day Spring MST 4024
17	32	5	HORRENDOUS DISC Daniel Amos, Solid Rock Records SRA 2011
18	3	31	FAVORITES Evie Tornquist, Word WSD 8845
19	NEW ENTRY		JUST PIANO... PRAISE Dino, Light L3-5727
20	13	31	BEST OF B.J. THOMAS B.J. Thomas, Myrrh/Word MSB 6653
21	26	5	SILVERWIND Sparrow SPR 1041
22	22	68	GOT TO TELL SOMEBODY Don Francisco, New Pax NP 33071
23	12	68	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015
24	18	22	THIS AIN'T HOLLYWOOD The DeGarmo & Key Band, Lamb & Lion LL 1051
25	NEW ENTRY		HYMNS TRIUMPHANT Birdwing BWR 2023
26	9	57	THE VERY BEST FOR KIDS Bill Gaither, Trio, Word WSB 8835
27	38	22	HAPPY MAN B.J. Thomas, Myrrh 6593
28	NEW ENTRY		SOLDIERS OF THE LIGHT Andrus/Blackwood & Co., Greentree R3738
29	11	68	NEVER THE SAME Evie Tornquist, Word 8806
30	17	68	NO COMPROMISE Keith Green, Sparrow SPR 1024
31	23	5	YOU GAVE ME LOVE B.J. Thomas, Myrrh MSB 6633
32	40	14	HOME WHERE I BELONG B.J. Thomas, Myrrh 6574
33	30	36	PH'LIP SIDE Phil Keaggy, Sparrow SPR 1036
34	15	44	WITH MY SONG Debbie Boone, Lamb & Lion, LL 1046 (Word)
35	35	49	LIVE Andrus Blackwood & Co., Greentree R3570
36	33	22	ALL THAT MATTERS Dallas Holm & Praise, Greentree 3558
37	NEW ENTRY		NOBODY KNOWS ME LIKE YOU Benny Hester, Myrrh 6655
38	27	68	LIVE Dallas Holm & Praise, Greentree R 3441
39	24	18	LIVE ACROSS AMERICA Bill Gaither Trio, Word WSX 8847
40	34	10	BEGINNINGS John Michael Talbot, Sparrow SPR 1040

JULY 18, 1981, BILLBOARD

2 Firms Help Crossovers

NASHVILLE—Two local companies have combined forces to assist gospel music acts that want to crossover into secular markets.

Aristo Music Assoc. and R.W. Bledsoe Assoc. are concentrating on the secular and gospel phase, respectively, of artist development and exposure. Currently, they are working with the Hinsons, who are on the Calvary label.

Walker says his duties will be confined strictly to public relations and promotions. "I won't be involved at all in record production," he explains.

To establish initial visibility for the Hinsons in the secular arena, Walker has sent press hits to 60 television syndicators, network executives and independent producers. The kit offers a videotape of the Hinsons for those who want a closer appraisal of the act.

Bledsoe says the campaign for each act will be keyed to a concept of who the primary audience is. "Our clients will always have a gospel message," he adds, "but in a secular format. One of our biggest assets is that we're coming from two different directions."

Each company will keep its own separate identity and its own list of clients—in addition to those they work for in common.

Board To Meet

SAN FRANCISCO—The Gospel Music Assn. will hold its first quarterly board meeting here Sunday through Tuesday (26-28).

3½ YEARS OLD

Hymnal's Sales Pass 1 Million Mark

NASHVILLE — Alexandria House, the Alexandria, Ind., gospel music publisher, reports that it has sold more than a million copies of "Hymns For The Family Of God." The hymnal was first published 3½ years ago by Paragon, the company's Nashville-based subsidiary.

Jerry Weimer, Alexandria's marketing manager, estimates that 80%-90% of the record sales were made through Christian book and record stores. He says the company distributes through about 5,000 such stores. Other sales were made directly to churches of many denominations, Weimer adds. "It's crossed the denominational lines," he asserts. "Some Catholic churches have even called us to say they use it."

Published in hardback, paperback with spiral binding, and looseleaf, the book has 699 songs as well as worship aids. Extra pages have been included in the books to allow users to paste in additional songs. Retail prices are \$6.95 each for the hardback and paper editions and \$13.95 for the looseleaf. A "Hymnal Companion," published last year, sells for \$12.95. About 4,000-5,000 of

Buyers' Inspiration

NASHVILLE—Bobby Jones and the New Life Singers will present a program of inspirational music on Oct. 11 at the Country Music Assoc.'s 10th annual Talent Buyers Seminar here.

A recent Dove award nominee, Jones is host of "The Bobby Jones Gospel Show," which is syndicated in more than 530 markets by the Black Entertainment Television network.

Gospel

3-Day Radio Seminar Will Start On July 31

ESTES PARK, Colo.—The National Gospel Radio Seminar will convene here July 31 with three days of seminars and discussions for station owners, managers, programmers and sales reps.

Speakers and discussion leaders are Tim Timmons, founder of

Maximum Life Communications and pastor of South Coast Community Church in Irvine, Calif.; Court Newton Jr., president of the public relations firm of Courtland G. Newton Inc.; Larry Perry, editor/publisher of the "National Newsletter Broadcasting And Law"; Tom Sipes, pastor of Calvary Chapel, Denver; Bob Augsburg, president of Programming Plus, a Christian radio counseling firm; Jason Jennings, organizer of Jennings Retail Advertising Seminars; John F. Mueller Jr., vice president of finance and acquisition of Communication Cooperation for America.

Also Toni Patti of Spot Radio Sales; John Young, program director for WZGC-FM Atlanta; John Fullingim, president of Matri Information Systems; and Gary McCartie, director of promotion and artist development for Light Records.

Topics on the first day, July 31, include functions of the Gospel Radio Network, new broadcasting laws, format adjustment, promotion and sales methods and analyses. Topics on Aug. 1 cover improving business practices, new technologies, new records, functions of the Gospel Radio Network and improving interpersonal communications. The annual banquet will be held at 8 p.m. The final day of the conference, Aug. 2, will be devoted to an assessment of and prospects for the Gospel Music Assn., the National Gospel Radio Seminar and the Gospel Radio Network.

Appearing at the New Artist Showcase July 31 will be Brush Arbor, Word; Steve and Annie Chapman, Starsong; Tina English, Triangle; Gary Chapman, Lamb & Lion; Kathy Lee Johnson, Bread 'N Honey; and Silver Wind, Sparrow.

Registration information is still available from Jim Black NGRS chairman, at (615) 244-1992.

Williams Switches

NASHVILLE—Shannon Williams, veteran producer for the Nashboro and Creed labels, has been appointed gospel director of Black Label and H.S.E. Records, both owned by Larry Blackwell.

According to Blackwell, Williams produced over 300 gospel albums during the past 15 years.

Williams says he will start his new job working with Willie Banks and the Messengers, but adds that he wants to sign other name acts to Black and H.S.E. and to expand into the contemporary gospel music field.

Blackwell's labels are at 113 17th Ave., So., Nashville, Tenn. 37203.

Tulane Archives

NEW ORLEANS—Tulane Univ. has set up a gospel music archives. Now housed with the school's jazz archives, the gospel collection will eventually assume its own identity as it grows.

Current holdings include the papers of Thomas A. Dorsey, composer of "Peace In The Valley," "Precious Lord," and other gospel standards; materials from New Orleans composer/performers J. W. Williams, Eliot Beal and Harold Lewis; the first issue of Mahalia Jackson's initial gospel recording; and a transcript of the first recording of black gospel music in New Orleans.

Curator of the jazz and gospel collection is Curtis D. Jerde.

DISCO YIELDS AT KY. FAIR

NASHVILLE—Gospel music will form a large part of the entertainment at the Kentucky State Fair, Aug. 13-22.

In addition to a free Aug. 18 concert featuring Andrus/Blackwood & Co. and Micki Fuhrman, the Kentucky Farm Bureau will sponsor a gospel singing championship. Also, the Kentucky Interfaith Community and the Kentucky Council of Churches has set up a series of concerts by local gospel singers that will be held throughout the run of the fair.

Betsy Kronish, assistant director of expositions, says she noticed an upswing in gospel interest last year when a number of young talent contest entrants competed by performing gospel songs—instead of the disco that had dominated the event the year before.

The gospel concert at the 1980 fair featured J.D. Sumner and the Stamps, Debbie Blakeman and the Hinsons, according to Kronish. It drew about 2,000.

these have been marketed, Weimer says.

The hymnals are published with eight different color covers. Dealers who buy the prepack display—it features sample copies of all eight covers—are eligible for discounts. No discounts are given to churches that buy directly from Alexandria. Dealers who carry the book are provided with point-of-purchase displays and sample literature.

Weimer estimates that the company made about 25 separate printings to reach the million mark.

The hymnal was edited by Fred Bock. EDWARD MORRIS

Reba Rambo Guests With K.C. Orchestra

NASHVILLE—Light Records' Reba Rambo was guest artist for three performances with the Kansas City Philharmonic Orchestra July 2-4.

With tickets priced at \$7-\$13, Rambo drew crowds of 5,705, 5,105 and 3,860 on July 2, 3 and 4, respectively.

A spokesperson for the orchestra said Rambo was the only gospel performer to be invited to participate in this year's guest-artist series. Other guests will be Victor Borge, Marvin Hamlisch, Lou Rawls, Henry Mancini and Mitch Miller and Judy Collins.

On July 25, Rambo is scheduled to perform with the Dallas Symphony. Her program there—as in Kansas City—will feature songs she has written with her husband, Dony McGuire.

Disco Business

EUROPEAN LURE

Foreign Tourists Enjoying Familiar Artists In Miami

By SARA LANE

MIAMI BEACH—The Swinger Lounge in the Marco Polo hotel here has changed its name to the International Room and is now catering largely to an audience of European tourists.

Last summer, Miami Beach played host to hundreds of thousands of European tourists, most of them from the United Kingdom. They were drawn here by inflationary prices at European resorts, attractive air fares to the U.S., and special low rates offered by hoteliers.

Although the influx has slowed in recent months due to increased crime in Miami and the negative press it has received abroad, Sydney Rose and Jack Rodgers are capitalizing on the upsurge.

Rose is a transplanted English entrepreneur who has been managing British groups for years. He has been responsible for the appearance of U.K. performers in stylish night-

clubs in New York, Las Vegas, Puerto Rico, Nassau, Bahamas, and Miami. Rodgers is the personal manager of the Blarney Boys, a five-man group from Northern Ireland.

Rose and Rodgers, who produce the show at the International Room, have an agreement with the owners of the Marco Polo hotel to run the room indefinitely.

The decision was made to feature British acts during the summer months because the Marco Polo is located in Sunny Isles, Miami Beach, along the motel row where many Europeans are lodged.

Rose explains, "When the British tourist goes away he likes to have something that reminds him of home—egg and chips, certain brands of beer, and certainly entertainers from his homeland.

"While they are familiar with the standard superstars such as Sinatra, Dean Martin, Bob Hope, Barbra Streisand, the Bee Gees, Barry Manilow and Neil Diamond, they are less familiar with performers such as Jerry Vale. So we made the decision to promote acts that our audiences are familiar and comfortable with."

The Blarney Boys, reportedly one of Ireland's highest paid acts, have appeared in concert all over Europe, according to Rose and Rodgers. Their one-hour show at the International Room includes material by top British writers, in addition to their own material. The show is choreographed by Norman Maen, Britain's number one choreographer and director; he has worked with such internationally famous performers as Gene Kelly, Liza Minnelli and Rudolph Nureyev.

While Rose was offered rooms in a number of Miami Beach hotels, he chose the Marco Polo because of its location, and "because it is an active hotel with three entertainment rooms."

Says Rose, "The average British tourist is what we in England would call the 'bucket and spade brigade.' The group is made up of steel workers, car workers and bus drivers.

"The acts we plan on bringing in will fit comfortably in this type of environment, while some of the others would have required a much more sophisticated show with dinner and fine wines which, as far as logistics are concerned, are impractical."

In addition to local marketing and promotion, a media campaign was launched in England to woo tourists heading from that country to Miami.

A tie-in was set up with Air Florida based on a mutual promotion program, and a joint press lunch was held in England.

While the club's clients are drawn mainly from the U.K. and other parts of Europe, many U.S. tourists and local residents—particularly those living in nearby condominiums—are flocking to see the show. It features the Blarney Boys, comic Ted Rogers and the dance music sounds of the Sonny Mange Band.

The Blarney Boys are scheduled to remain at the International Club through September, but comics will be changed monthly. Rose says negotiations are underway with other acts for the winter season.

Cost of admission to the club is \$6 per person during the week, and \$7 per person on weekends. On Fridays and Saturdays, there are two shows, at 9 p.m. and 11 p.m. There is one 9 p.m. show during the week.

ASCAP Rolling Roxy To Court

NEW YORK — ASCAP has slapped Steven Greenberg, colorful owner of the fashionable Roxy Roller Disco, with a suit charging infringement of copyrights of a number of ASCAP-licensed songs.

Among the songs allegedly played without authorization at the Roxy are "Ooh, Baby Baby," by Smokey Robinson and Alfred Cleveland; "Sailing," Christopher Cross; "Tracks Of My Tears," Smokey Robinson, Warren Moore and Marvin Tarplin; "I've Got Love On My Mind," Chuck Jackson and Marvin Yancy; and "I Ain't Gonna Stand For It," Stevie Wonder.

Judith Saffer, ASCAP's senior counsel, claims that her firm was forced into the litigation because "the Roxy rink has persistently refused to obtain an ASCAP license that would have entitled it to perform any and all ASCAP's members copyrighted musical works."

The alleged infringements are said to have taken place at the club in lower Manhattan over a period of time, including Oct. 25, 1980, and Feb. 2, 1981.

If convicted of the charges, Greenberg and the Roxy may face fines of up to \$10,000 per song on each of the allegedly infringed tunes.

An ASCAP performance license costs \$1,440 a year.

JULY 18, 1981, BILLBOARD

GERMANY'S DIFA '81

200 Companies Exhibit At Fast Growing Fair

By WOLFGANG SPAHR

MUENSTER—The third international discotheque fair, DIFA '81, staged here recently lived up to its quickly built reputation as probably the biggest and most prestigious event of its kind in Europe.

Certainly in statistical terms, DIFA appears to have outstripped similar fairs staged in London, New York and Paris this year.

Says Manfred P. Groneck, organizer: "Participation of leading international firms gave us the opportunity to showcase the latest developments and technical advances in the disco field."

For the first fair in the series, there were only 46 exhibitors. This year, 200 companies exhibited in 7,000 square feet of floor space. They came from the U.S., U.K., Australia, South Africa, Spain, Italy and Austria.

Groneck says: "There was especially brisk business dealings in new machines in the lighting and sound fields." A highlight was Avitec's presentation, spread over 600 square feet, of a "super-disco" a complete discotheque unit featuring the latest range of equipment and accessories.

An estimated 20,000 persons—ap-

proximately double 1980's figure—attended the event this year.

One feature of the fair was the presentation of "best-in-Germany" disco awards to Sams (Dusseldorf), Perkins Park (Stuttgart), Charly M (Nuremberg), Picciona (Cologne) and Dispuelay (Duisburg).

It's estimated that West Germany has some 10,000 full-time discotheques, plus another 12,000 or so operating on a part-time basis in smaller centers. Some of the latter are associated with restaurants or dance schools.

Says Groneck: "What we're noting is a change of emphasis in disco requirements in Germany. As of this year, it's clear that German discogogoers look for soft music and soft lighting—going more for the atmosphere of a private party where they can talk to friends between dance sessions.

"Certainly, the more middle-aged folk have come to hate the loudly amplified music and the constantly flashing colored lights. The aim of disco operators nowadays is to provide the private-club kind of atmosphere, with the music in the background."

ON RFC

Soccio Closer To R&B With 'Try It Out'

By ROB HOERBURGER

NEW YORK—RFC Records artist Gino Soccio works on the principle that dance music is only just beginning to realize its potential in the marketplace.

The Canadian singer's "Try It Out," from his third RFC album, has been on the disco Top 100 charts for the past five weeks; "Closer," the album from which the single is drawn, stars at 96 on Billboard's LP chart.

"Closer" marks a return to the hard, r&b sound of Soccio's first album, "Outline," that yielded "Dancer," a number one disco song in 1978. Soccio later abandoned that so-called disco sound, and took a more rock-oriented direction with his music on "S-Beat," his 1980 album.

"The new wave thing was just starting to happen, he says. "There was a lot of hype. It was frightening. Yet the 'S-Beat' failed to match the success of 'Outline.' Rock wasn't the direction I should have taken. You should stick with the style you do best; the one people know you for."

Soccio says he realized there was still room for a pure r&b song like "Try It Out." While disco music may have reached a peak two years ago, he adds, it is now a more streamlined, organized music that people still want to hear.

He adds, "A few years ago there were a lot of bad disco bands. Now out of 100 disco bands, all are good."

Soccio likens the state of new wave music today to the state of disco when it was just beginning to develop. "Out of 3,000 or 4,000 new wave bands, there might be one or two good ones," he says. "The point of new wave now is puberty, but the music will grow. The bands will realize they don't have to burn people's brains and step on people's faces to get a good time. It (new wave) will develop into an avant-garde music with a degree of sophistication."

Ironically, Soccio's biggest influences while he was growing up in Canada were rock acts like the Beatles and the Rolling Stones. But he says, "you don't hear a lot of good rock now. R&b is the strong music."

Vegas-Style Supper Club Slates Opening In Florida

HALLANDALE, Fla.—Vegas, a multi-million dollar supper club offering Las Vegas-style entertainment, will open here July 11, according to Arnie Green, the club's manager.

The 16,000-square-foot facility is being billed as the entertainment capital of Florida, and Green promises to book "name" acts 52 weeks a year.

Green is confident that Vegas, located in a resort area, can generate a viable year-round audience. He states that he and his investor partners feel that the concept is one that is "direly needed in the area."

He states, "We want to create an image, and we're doing something which we feel has been sorely lacking, that is giving people a luxurious entertainment complex with good acts, good food and good service.

"It is our experience that 90% of the clubs in business forget the word service, especially when the facilities are busy. However, we think service is the key to success, and we will stress it in our operation," Green says.

Vegas is located on a major U.S. highway, and within close proximity of a popular dog racing track. It was formerly a Polynesian restaurant, and has a seating capacity of 1,500. Its size makes it the largest club in South Florida.

Although it will have a country flavor throughout in decor, waitress costumes and initially with the live bands and acts, Vegas will not be 100% country, Green says. "We're going to cater to all audiences. We'll be diversified in every area pertaining to entertainment we book. We'll eventually have big bands here, some rock groups, maybe some disco, perhaps even a comic or two."

For the moment, however, Vegas is going country with two live country bands—Hot Walker and Rodeo. Some of the acts signed for the next few months are Roy Orbison, Jerry

Lee Lewis, George Jones, Johnny Paycheck and Johnny Tillotson. The acts are booked midweek—Tuesday and Wednesday, Thursday and Friday—for two or three days with two shows a night. With its late hour license, Vegas will remain open until 6 a.m. seven nights a week and will feature only the live bands. There will be no recorded music. Dinners as well as breakfasts will be served at the club.

"We're planning a fine restaurant with excellent food at competitive prices," Green explains. "We think by offering a breakfast menu we're doing something a bit different than other clubs in Broward County."

Drink prices will be competitive, Green says, and at this time there will be no charges at the door. He feels door charges are unnecessary and might deter late night crowds coming from other clubs. "The only time there'll be a charge will be when we have the name acts. I feel a lot of clubs hurt themselves by charging at the door. We don't feel it's necessary; we have a large club and we want a lot of people to come to it."

In reality, Vegas will be an entertainment complex with an electronic game room featuring video games, a mechanical bull, boutique and Griffs Western wear, a successful South Florida chain that specializes in western clothing and accessories. The boutique and Griffs are joined by a lucite tunnel and Griffs will open at 10 a.m.

Green, a former comedian turned businessman, has managed clubs in New York and Los Angeles. "Our aims for Vegas are the same as for anyone else who opens a club: we want to become the 'in' place and we have a lot going for us—a good location, a large building and, I believe, the know-how to do things right. What we really want is to bring Las Vegas to Florida." SARA LANE

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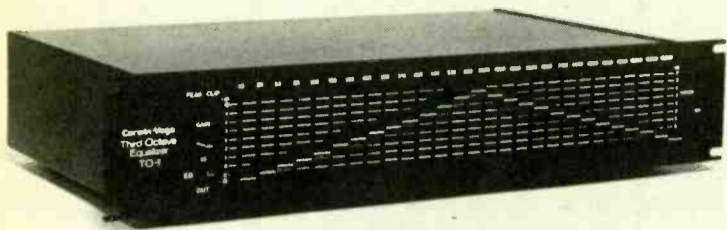
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Disco Mix

By **BARRY LEDERER**

NEW YORK—The Village People have returned to the club scene with important changes in their act. Not only have they switched labels (from Casablanca to RCA) but they have also replaced part of their group and incorporated a new sound and a new look. The result will be welcomed by their fans. Their first 12-inch features "5 O'Clock In The Morning" b/w "Do You Wanna Spend The Night," and is taken from their upcoming album titled "Renaissance." "5 O'Clock In The Morning," as the title suggests, is perfect for late night play. A grinding yet infectious slow tempo is matched with pulsating guitar chords and a full string section giving the song an intense but lush sound. "Do You Wanna Spend The Night" has a midtempo and commercial feeling with the once raucous and wild chants of the group now replaced with mellow and pleasant harmonies. Both cuts have a definite r&b feeling maintained by producer Jacques Morali.

featuring Youngblood on the saxophone—that gives him an opportunity to showcase his varied abilities. Producers Vincent Castellano and George Kerr will have no difficulty in finding other 12-inch releases from this album.

LaToya Jackson gives an invigorating performance on her Polydor 12-inch 33 1/3 r.p.m. that is part of a forthcoming album. "Stay The Night" is the title. It moves with a steady beat from the beginning to the end of its 5:45 length. The energetic tracks and sassy backup singers provide the appropriate background for Jackson's earthy vocals. Lots of bells, whistle effects and dominating instrumentation are crammed into the disk. They are maintained at the right level, however, to avoid overpowering the artist. The result is a positive new release by producer Ollie E. Brown.

Also from Polydor, but in a rock vein, is a 12-inch by the group 999 that contains four cuts from their album "Concrete." Although each selection runs about three minutes, they have enough substance for rock deejays to take notice. "Obsessed" jumps from high to low in its pace with strong guitar chords and chanting voodoo-like vocals that add an urgency to the song. In contrast, "Taboo" has a draggy style—yet works with a sensuous and haunting feeling created by the vocals and arrangements. "Mercy, Mercy" is more straight forward rock tune in which the group's harmony sounds best. "That's The Way It Goes" is a midtempo rocker with forceful instrumentation and a relentless sound that should fill the dance floor.

Lonnie Youngblood offers his followers a diverse field of musical treats in his first LP, "For Radio Records." "Try Love" and "The Best Way To Break A Habit" provide funky, nitty gritty tracks. "Try Love" has a catchy somewhat gospel-inspired arrangement whereas the "Best Way To Break A Habit" (available as a 12-inch 33 1/3 r.p.m.) packs a punch with driving percussion and potent brass section. "Feelings/Expressions" is a sensitive ballad highlighted by the artist's saxophone playing. "Whoop Dee Doo" is a flippant country-tinged tune that provides good listening. "Sax Symphony" is totally instrumental and offers a swirling sound—again

THE DISCO SOURCE

DOWNSTAIRS

HOT & NEW

12"—Searching (Instr.); Clash (Dirty Harry mix); Nigel Martinez; High Gloss; Jimmy Ross; Starque; 1945; Fantasy (Funky); Vogue; Laser (Charlie); Cheryl Lynn; SOS Band; Martina; Dynasty; Midas Touch; Be Magic; Unlimited Touch; Ateems; Tom Tom Club; Inner Life (Ain't No Mountain); Phyllis Nelson; Eruption; Funk Masters; France Joli; Modesty; Kraftwerk; The Graingers; Norman Giscomb; Rah Band; Nona Hendricks; The BB & Q Band.
LP's—Frankie Smith; Amanda Lear (Sweet Revenge); Colorado; Prime Cuts; Stars on 45 (Part II); Henry Chalklais; Carol Jiani; Super Snooper.

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LP's: Caprice. Goody Music Orch. Up & Down. Kyrie Mina. Visitors. The Pooh Hurricane. R. Kelly. Summerite Fever. Barbados. Spargo. Ann Steel. Viola Valentino. R. Cotter. Studio 54 (Double Album). N.Y.C. Woman. Hits from Italy (Disco bambina). Direct from Studio 54. Firefly. Searchin'. Midnite Gang. Ian Gomm (with 2 cuts not domestically released). Massada. LaBionda. Elite. Electric Funk. I Love 101. Rainbow Team. Strange Affair. Nitehawks. Elizabeth. Hiroshima. The Oceans. Jinny & Flamboyants. Colorado. Kangaroo. Pylon.

HITS OF THIS MONTH
LP—SANTA ESMERALDA —HUSH
LP—THE RAH BAND
12"—RANGE
12"—ROCKTAIL
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WE EXPORT—SAME DAY SERVICE

Billboard® Disco Top 100

Survey For Week Ending 7/18/81

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label		
★	1	13	TRY IT OUT—Gino Soccio—RFC/Atlantic (LP) 16042	★	61	25	YOU'RE MY MAGICIAN/YOUR LOVE—Lime—Prism (LP) PLP-1008		
★	2	2	PULL UP TO THE BUMPER—Grace Jones—Island (LP) ILPS 9624	★	63	3	FREAKY DANCIN'—Cameo—Chocolate City (LP) SP-1-6731		
★	3	12	GIVE IT TO ME BABY—Rick James—Gordy (LP) G8-1002M1	★	53	40	9	LET SOMEBODY LOVE YOU—Keni Burke—RCA (LP) AFL1 4024	
★	4	4	NIGHT (Feel Like Getting Down)/STAY THE NIGHT—Billy Ocean—Epic (12-inch) 48-02049	★	54	38	7	STAND AND DELIVER/BEAT MY GUEST—Adam And The Ants—CBS (7-inch) Import	
★	5	9	REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS—Boystown Gang—Moby Dick Records (LP) BTG 231	★	55	68	2	IT'S OBVIOUS/DEAR JOHN—Au Pairs—Human (LP) Import	
★	6	7	IF YOU WANT ME—Barbara Roy And Ecstasy, Passion And Pain—Roy B (12-inch) RBDS 2516	★	56	51	17	ROCK ME/BAD COMPANY/WARM & GENTLE EXPLOSION—Ullanda McCullough—Atlantic (LP) 19296	
★	8	6	I'M IN LOVE—Evelyn King—RCA (LP) AFL1-3962	★	57	44	19	GET UP (Rock Your Body)—202 Machine—Fire Sign (12-inch) FST 1451	
★	10	7	SHAKE IT UP TONIGHT—Cheryl Lynn—Columbia (LP) FC 37034	★	58	45	25	THE MAGNIFICENT DANCE/THE CALL UP/THE COOLOUT/THE MAGNIFICENT SEVEN—The Clash—Epic (LP/12-inch) E3x 37037/48 02036	
★	9	8	SET ME FREE/LOVE ME TONIGHT—Karen Silver—RFC/Quality (12-inch) QRFC 001	★	59	69	2	RADIO ACTION—Claudia Barry—Polygram (12 inch) Import	
★	10	7	PARADISE/HOLD TIGHT/HEAVEN IN MY LIFE—Change—RFC/Atlantic (LP) 19301	★	60	70	3	I WANT YOUR LOVIN'/DESIRE—Roni Griffith—Vanguard (12-inch) SPV 44	
★	11	8	DANCIN' THE NIGHT AWAY—Vogue—Atlantic (7-inch) 3847	★	61	62	12	PRIMARY—The Cure—Fiction (12-inch) Import	
★	12	13	I'LL DO ANYTHING FOR YOU—Denroy Morgan—Becket (12-inch) BKD 502	★	62	52	12	I'LL BE YOUR PLEASURE—Esther Williams—RCA (12-inch) JD 12209	
★	13	14	CAPITAL TROPICAL—Two Man Sound—TSR (12-inch) 826	★	64	NEW ENTRY	7	A LITTLE BIT OF JAZZ—Nick Straker—Prelude (12-inch) PRLD-612	
★	22	4	GONNA GET OVER YOU—France Joli—Prelude (12-inch) D 610	★	65	NEW ENTRY	7	ANGEL FACE/R.E.B.—Shock—RCA (7-inch) Import	
★	23	4	BUSTING OUT—Material with Nona Hendryx—ZE/Island (LP) IL 9667	★	66	NEW ENTRY	2	SHE'S A BAD MAMA JAMA—Carl Carlton—20th (LP/12-inch) T628/TCD129	
★	16	12	14	IF YOU FEEL IT—Thelma Houston—RCA (LP/12-inch) AFL1 3842/JD 12216	★	67	76	2	THE AMERICAN—Simple Minds—Virgin (12 inch) Import
★	17	18	6	FUNKY BE BOP—Vin-Zee—Emergency (12-inch) EMDS 6517	★	68	77	2	FUNTOWN U.S.A.—Rafael Cameron—Salsoul (LP/12 inch) SA 8542/SG 349
★	18	19	6	POCKET CALCULATOR/NUMBERS/COMPUTER WORLD—Kraftwerk—Warner (LP) HS 3549	★	69	64	5	DUMB WAITER/INTO YOU LIKE A TRAIN—Psychedelic Furs—Columbia (LP) NFC 37339
★	19	15	23	HIT N' RUN LOVER—Carol Jiani—Ariola (12-inch) OP2208	★	69	55	5	GOING BACK TO MY ROOTS—Odyssey—RCA (LP) AFL1 3910
★	20	20	7	HERE IS MY LOVE/GIVE IT UP (Don't Make Me Wait)—Sylvester—Fantasy/Honey (12-inch) D-165	★	70	NEW ENTRY	5	OUT COME THE FREAKS—Was (Not Was)—Island (LP) TLPS 9666
★	21	16	32	FUNKY SONG/YOU CAN'T LOSE.../TOO MUCH TOO SOON—Fantasy—Pavillion (LP) J2 37151	★	71	48	9	BETTE DAVIS EYES—Kim Carnes—EMI-America (7-inch) 8077
★	22	17	7	LOVE NO LONGER HAS A HOLD ON ME—Johnny Bristol—Handshake (12-inch) 4W8-02076	★	72	59	5	HIGH ON THE BOOGIE—Stargard—Warner (LP) BSK 3456
★	37	4	4	GET ON UP AND DO IT AGAIN—Suzy Q.—RFC/Atlantic (12-inch) DM 4813	★	73	NEW ENTRY	5	I LOVE YOU MORE—Rene & Angela—Capitol (LP) ST 12161
★	24	24	20	AI NO CORRIDA/RAZZAMATAZZ/BETCHA' WOULDN'T HURT ME—Quincy Jones—A&M (LP) SP 3721	★	74	NEW ENTRY	5	URGENT—Foreigner—Atlantic (LP) SD 16999
★	25	25	14	NEW TOY—Lene Lovich—Stiff (12-inch) IT 97	★	75	60	14	CALL IT WHAT YOU WANT—Bill Summers & Summers Heat—MCA (LP) 5176
★	35	4	4	IKO IKO—Loverde—Prism (12-inch) PDS 406	★	76	74	5	PAPPA'S GOT A BRAND NEW PIGBAG—Pigbag—Rough Trade (7-inch) Import
★	27	29	7	THE SOUND OF THE CROWD—Human League—Red (12-inch) Import	★	77	65	14	(We Don't Need This) FASCIST GROOVE THANG—Heaven 17—B.E.F. (12-inch) Import
★	28	21	33	SEARCHING TO FIND THE ONE—Unlimited Touch—Prelude (LP) PRL 12184	★	78	72	10	MYSELF TO MYSELF/WHITE SWEATER TALK DIRTY (TO ME)—Romeo Void—415 Records (LP) A0004
★	29	26	11	WHAT CHA' GONNA DO FOR ME/I KNOW YOU I LIVE YOU/WE CAN WORK IT OUT—Chaka Khan—Warner (LP) HS 3526	★	79	66	20	BODY MUSIC—The Strikers—Prelude (12-inch) PRL 608
★	30	30	9	LOVE ME TONIGHT/LET THE GOOD TIMES ROLL—Fern Kinney—Malaco (LP) 7401	★	80	78	4	SHINE YOUR LIGHT—The Graingers—B.C. (12-inch) BC 4009
★	31	42	4	FOLLOW THE LEADER—Killing Joke—EG/Malicious Damage (LP) EGM-111	★	81	73	5	CARELESS MEMORIES—Duran Duran—EMI (LP) Import
★	50	3	3	SQUARE BIZ/IT MUST BE MAGIC—Teena Marie—Gordy/Motown (LP) G8-100M1	★	82	75	9	ANY TIME IS RIGHT—Archie Bell—Becket Records (12-inch) BKD 501
★	49	3	3	PRIME CUTS/THE DOUBLE DANCE ALBUM—All Cuts—Various Artists—Importe/12 (LP) MP 313	★	83	79	9	STILL IN THE GROOVE—Ray Parker Jr. & Raydio—Arista (LP) 9543
★	34	36	10	I'M STARTING AGAIN...—Grace Kennedy—Profile (12-inch) 7001	★	84	71	20	HEARTBEAT—Taana Gardner—West End (12-inch) 22132
★	54	3	3	ON THE BEAT—B.B.Q. Band—Capitol (LP) SP 12155	★	85	85	13	MAKE ROOM—Fad Gadget—Rough Trade (7-inch) Import
★	46	4	4	BOY FROM NEW YORK CITY—Manhattan Transfer—Atlantic (LP) SD 16036	★	86	81	22	LOVE IS GONNA BE ON YOUR SIDE—Firefly—Emergency (12-inch) 6515
★	37	27	35	FEELS LIKE I'M IN LOVE—Kelly Marie—Coast to Coast/CBS (12-inch) 428-02023	★	87	98	8	W.O.R.K. (N.O. NAH NO! MY DADDY DON'T)—Bow Wow Wow—EMI (12-inch) Import
★	38	32	10	I REALLY LOVE YOU—Heaven and Earth—WMOT/CBS (LP) JW 3704	★	88	80	7	HEY EVERYBODY—Peoples Choice—West End (12-inch) 22133
★	39	33	12	GOOSEBUMPS—Debra Dejean—Handshake (12-inch) 4W8 70072	★	89	82	6	SIT UP—Sadane—Warner (LP) BSK 3503
★	40	43	11	MAGNIFIQUE—Magnifique—Siamese (12-inch) Import	★	90	89	45	TANTRA-THE DOUBLE ALBUM—all cuts—Tantra—Importe/12 (LP) MP-310
★	41	41	9	THE BOOGIE'S GONNA GET YOU/SWEET DELIGHT—Woods Empire—Tabu (LP) JZ 37334	★	91	83	13	LET ME BE THE ONE/KIMO KIMO—Webster Lewis—Epic (LP) JE 36878
★	42	28	26	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba—Atlantic (LP) SD 16023	★	92	87	16	DREAMING OF ME—Depeche Mode—Mute (7-inch) Import
★	43	31	16	DYIN' TO BE DANCIN'—Empress—Prelude (12-inch) PRLD 607	★	93	88	13	MEMORABILIA—Soft Cell—Some Bizarre (Import)
★	44	34	17	DON'T STOP/DO IT AGAIN—K.I.D.—SAM (12-inch) S-12337	★	94	94	13	ARE YOU SINGLE—Aurra—Salsoul (LP) SA 8538
★	45	39	14	STARS ON 45—Stars on 45—Radio Records/Atlantic (7-inch) 3810	★	95	90	16	HELP ME SOMEBODY/THE JEZEBEL SPIRIT/AMERICA IS WAITING—Brian Eno & David Byrne—Sire (LP) SRK 6093
★	46	47	5	I WANNA DO IT—Scandal & Lee Genesis—SAM (12-inch) S12338	★	96	92	16	YOUNG MEN DRIVE FAST—The Quick—Epic (12-inch) Import
★	67	2	2	WIKKA WRAP/ALL WRAPPED UP—Evations—Sam (12 inch) S 12339	★	97	93	11	WHAT WE ALL WANT—Gang of Four—Warner (LP) BSK 3565
★	58	3	3	YOU'LL NEVER KNOW/I'M TOTALLY YOURS—Hi-Gloss—Prelude (LP) PRL 12185	★	98	95	12	MOODY/YOU'RE NO GOOD—ESG—99 Records (12-inch) 99-04
★	49	53	16	PLANET EARTH—Duran Duran—Harvest (LP) ST-12158	★	99	97	14	YOU ARE THE ONE/HOOKED ON YOUR LOVE—Cerrone—Maligator (LP) Import
★	50	56	4	IT HURTS TO BE IN LOVE/I STILL REMEMBER—Dan Hartman—Blue Sky/CBS (LP) JZ 37045	★	100	99	7	DOUBLE DUTCH BUS—Frankie Smith—WMOT (7-inch) 8-5351

Compiled from Top Audience Response Records in the 15 U.S. regional lists. * non-commercial 12-inch

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

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

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Soggy Shows: Rains Dampen July 4 Fests, Earnings

• Continued from page 4

Myrtle Beach, featuring more than 30 headliners, would turn out to be a "country Woodstock," inclement weather the week preceding the two-day event hampered attendance.

"We probably had about four inches of rain on Thursday and Friday and it was pretty messy out there on Saturday," says promoter Jerry Bryant. Nonetheless, some 15,000 people turned out that day to see a lineup that included Emmylou Harris, Glen Campbell, the Bellamy Brothers, Mel Tillis, Rosanne Cash, Ray Stevens, Tompall and the Glasser Brothers, Johnny Duncan, Don King, Con Hunley, Doug Kershaw,

Bandera, Asleep At the Wheel and Memphis.

Bryant says that walkup sales were "tremendous" on Sunday. Some 25,000 persons attended, and under clearing skies watched Johnny Cash, Conway Twitty, Johnny Paycheck, Margo Smith, Billy "Crash" Craddock, Johnny Rodriguez, Donna Fargo, Alabama, Rex Allen Jr., Stella Parton, Happy Goodman and the Blue Ridge Quartet.

Despite the weather, Bryant was pleased with the success of the show. "There will definitely be a second show," he says, adding that negotiations are already underway for a Labor Day fest. The concert was re-

corded and videotaped by Fanta Sound and Encore Video for possible radio and television specials. Ticket price was \$25 per day and \$45 for the weekend, with Bryant estimating that the crowd was a potpourri of age and region.

According to a spokesman for CBS, attendance was quite low at Mickey Gilley's first annual Fourth of July picnic in Pasadena. Paid attendance was tabulated for 100 persons on Friday and 500 persons on Saturday, with Sunday's show cancelled due to the weather.

However, Gilley and crew adjourned to nearby Gilley's, with the club reportedly packed for all three days. There, all the artists videotaped their performances. Headline talent included Ricky Skaggs, Gail Davies, David Frizzell & Shelly West, Margo Smith and Rex Allen Jr., Ernest Tubb, Joe Ely, Floyd Tillman, the Bayou City Beats, Joe Cruz and the Cruisers, Johnny Lee, Gilley, Leon Everette and B.J. Thomas.

"The rain just killed us," says Sandy Brokaw, Gilley's West Coast manager. "But whatever we didn't do at the picnic, we did at the club. They were still taking cover charges at Gilley's at one in the morning." He adds that plans are being made to stage the event again next week.

Paid attendance was set at 15,000 at the Frontier Days Festival in Merrillville, Ind., near Chicago. Although Bruce White, president of Holiday Star Theatre and Whiteco Hospitality Corp., promoters of the event, was pleased with the outcome, he said that Saturday's rain storms probably dropped projected attendance by several thousand.

For a \$6 weekend ticket price, patrons were treated to a variety of activities ranging from rodeos to pie throwing contests. Local talent performed in a tented arena, while the headliners took the stage in the 3,800-seat rodeo arena. Performing were Johnny Paycheck, Razy Bailey, Bobby Bare, Charly McClain, T.G. Sheppard and Lacy J. Dalton. The Bare/McClain segment was taped for a delayed radio broadcast. The festival was cosponsored by Pepsi-Cola and WJZZ-AM/WJJD-FM Chicago.

Perhaps it was due to the longevity of the event, or perhaps it was due to the free admission, but despite the overcast skies, some 50,000 people turned out for the Statler Brothers 12th annual Fourth of July fete in their hometown of Staunton, Va.

Although generally having more modest aims and budgets than the country extravaganzas, many bluegrass festivals suffered also—mostly because of bad weather or the plethora of competing holiday activities.

Cecil Hall saw his fifth annual Country Gentlemen Festival (1-4) sputter out after four days and five inches of rain. The festival, he estimates, drew a top audience of 3,000—down 2,000 from last year's event. "I believe we would probably have had 8,000 to 10,000 people here if it hadn't been for the rain," he says.

For \$6 a day or \$20 for the whole festival, a fan had access to shows by the Country Gentleman, the McLain Family, Bill Harrell, Bill Clifton and Red Rector, Doyle Lawson and Quicksilver, Carl Story and others. Children under 10 were admitted free.

Hall reports that he advertised the festival through bluegrass music magazines, handbills, direct mail

and on radio stations that play bluegrass music. "We quit using stations that just played anything," he adds.

The third annual Summer Bluegrass Festival (3-5) at Buckhannon, W. Va., attracted approximately 1,000 fans according to promoter Mike Frederick. "It rained Sunday—it was a total washout," he says. Besides the rain, Frederick says he was faced with a competing bluegrass festival less than 40 miles away.

Still, he points out, this year's attendance nearly matched last year's. Frederick's fest relied on 10 acts that had only local or regional reputations, including Golden Grass and the Butler Brothers.

Tickets were \$3 Friday; \$6 Saturday; and \$4.50 Sunday. There was no cost for children under 12.

Mary Seaman estimates that 3,000 came to the 12th annual Ozark Mountain Bluegrass Festival (3-5) in Eminence, Mo.—about the same number that showed up last year. While there were only a few showers, Seaman reports, rodeos and motorcycle races were underway not far from the festival.

Attendance may have been helped, though, she observes, because of the proximity of the festival site to the Ozark National Scenic Riverways.

A three-day ticket cost \$14; or \$5 Friday, \$6 Saturday and \$4 Sunday. The event was chiefly promoted through handbills, ads in national and area bluegrass publications and through DJs who doubled as announcers for the festival.

The 12 acts included Don Brown and the Ozark Mountain Trio and the Bluegrass Patriots.

"Attendance was way down from last year," says Dave Hood, promoter for the third annual Firecracker Bluegrass Jamboree (3-5) in Deland, Fla., near Daytona. "This will probably be our last festival," notes Hood, who oversees the non-profit affair for the local Kiwanis club. "Bluegrass in Daytona is extremely marginal," he explains, "and there was a big festival in Tampa on Saturday that was competing with us."

At best, Hood says, last week's festival lured only 800-1,000 ticket-buyers. There were 2,000 last year. Costs this year were \$15 for the whole show; \$5 Friday, \$10 Saturday and \$5 Sunday. Children 6-12 years old were admitted for \$1 each. Those under six were charged nothing.

Hood says the festival was advertised by announcements and leaflets at other festivals in the area, ads in national and local music publica-

tions and a series of public service spots on 30 radio and several television stations.

The Firecracker roster featured the McLain Family, Red Murphy and the Bluegrass Partners, Verne McIntyre, Low Ground, Mill Run and Autumn Trail.

Also lowering attendance, Hood says, were a number of forest fires near Deland.

The sixth annual Guthrie Center Bluegrass Festival (3-5) at Guthrie Center, Iowa, wound up with about 2,000 enthusiasts despite heavy rain all fall. Diana Stearman says the crowd varied little in size from the one last year, but that its makeup was different. "This year, we were down on the number of campers and up on the number of local people," she explains.

A full festival ticket sold for \$10 \$4 Friday, \$6 Saturday, \$5 Saturday night and \$3 Sunday. Kids under 1 were admitted free.

Working against the festival Stearman says, was the fact that three towns within 40-45 miles of Guthrie Center held special holiday events. Bluegrass fans were reached through handbills, ads in local shops and small newspapers and by direct mail to the membership of the Society for the Preservation of Bluegrass Music in America.

Featured acts were Umy and the Goodtimers, Bob and Bill and the Blue Mountain Boys, Bluegrass Brigade and the Sally Mountain Show.

Promoter Jim Clark says his second annual Lake Erie '81 festival (3-5) at Geneva, Ohio, drew nearly 2,000. Even though the weather was good, Clark says the total was off around 500 from last year.

Clark booked some of bluegrass music's brightest lights, including Bill Monroe and the Bluegrass Boys, the Seldom Scene, Larry Sparks and J. D. Crowe and the New South. A three-day ticket sold for \$20; \$1 Saturday and \$10 Sunday. Senior citizens, Clark says, were admitted to the entire festival at the advanced price of \$15—even if they bought tickets at the gate.

A veteran bluegrass promoter Clark says he relies heavily on a mailing list of 17,000 to build his audiences. His lists do not quickly become outdated, he explains, because the people on it aren't the kind that "moves every other day." Most of them, he judges, are "moms and pops, college kids and professional people." Average age, he guesses, is 18-35, while about 25% are in the 35-50 bracket.

Rainy weather marred the seventh

(Continued on page 62)



Logo Looking: Tandy Rice, second from left, previews his company's new logo—"Top Billing International"—to some of the people who have helped the booking and management agency expand into international markets. Flanking Rice, from left, are Trisha Walker, U.S. rep for Mervyn Conn Promotions; Conn; and Andrea Smith, Top Billing's vice president and sales director.

Top Billing Adds 'International'

NASHVILLE—Reflecting country music's growing appeal worldwide, booking agency and public relations firm Top Billing Inc. has changed its name to Top Billing International.

According to Andrea Smith, senior vice president and director of sales for the 13-year-old firm, international dates will comprise nearly 10% of the company's 1981 booking gross. Tandy Rice, Top Billing president and chairman of the board, notes that the firm now books more

acts internationally than it did nationally during its first year of operation.

Among the Top Billing acts venturing abroad thus far in 1981 are Bobby Bare, Jeannie C. Riley, Kitty Wells, Jimmy C. Newman and Don Gibson. Upcoming European tours are slated for Razy Bailey, Wendy Holcombe, Bare and Newman. Tom T. Hall is scheduled to perform in Australia and New Zealand, while Wells will make Canadian appearances.

RCA Pairs Jim Reeves, Patsy Cline In Duets

NASHVILLE—Two long-dead country music giants are singing duets together—a feat they never accomplished in life.

Vocal tracks laid down by Jim Reeves and Patsy Cline have been combined to simulate actual studio performances. RCA's divisional vice president here, Jerry Bradley, says the technical experiment in pairing has been completed "and it works." However, the legal details, which involve two labels and the stars' heirs, have yet to be negotiated.

Because of a wealth of tapes Reeves left behind at his death in 1964, he has remained active on the RCA roster. Cline, who died in 1963, recorded for Decca, now MCA. Both performers were killed in private airplane crashes.

The complicated project was

undertaken and directed by Owen Bradley, who used to produce Cline. Interest in Cline, one of country music's strongest crossover artists, was renewed through her prominence in Loretta Lynn's biopic, "Coal Miner's Daughter." Since the movie's release, Cline has been the subject of a popular biography and other memorial efforts.

As bizarre as the mechanical marriage is, it is not without antecedents. Young Hank Williams Jr. sang along with his father's tracks for two albums. Deborah Allen not only recorded harmony with Reeves 15 years after his death, but also shared in three top 10 hits as a consequence.

Elvis Presley's "Guitar Man" album had instrumental tracks that were all done after his death.

EDWARD MORRIS





SKAGG'S WAY—Epic artist Ricky Skaggs sings to Linda Ronstadt during his recent appearance at the Palomino in Los Angeles.



To whom it may concern:
WILLIE NELSON has another hit from his latest album,
 "SOMEWHERE OVER THE RAINBOW", FC 36883.
 "I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER", 18-02187
 WILLIE NELSON'S next #1 single.



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Billboard[®] Hot Country Singles

Survey For Week Ending 7/18/81

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	2	9	FEELS SO RIGHT—Alabama (R. Owen), RCA 12236 (May Pop, BMI)	★	40	5	I JUST NEED YOU FOR TONIGHT—Billy "Crash" Craddock (Wallace, Skinner, Bell), Hall-Clement, Welk, BMI) Capitol 5011	68	51	10	NORTH ALABAMA—Dave Kirby (D. Kirby, J. Allen), Dimension 1019 (Millstone, ASCAP/J. Allen, BMI)	
★	3	12	LOVIN' HER WAS EASIER—Tompall & The Glaser Bros. (K. Kristofferson), Elektra 47134 (Combine, BMI)	★	36	7	BEDTIME STORIES—Jim Chesnut (D. Morrison, C. Lester), Liberty/Curb 1405 (House Of Gold, BMI)	69	52	14	MY WOMAN LOVES THE DEVIL OUT OF ME—Moe Bandy (B.P. Barker), Columbia 11-02039 (Baray, BMI)	
★	4	8	DIXIE ON MY MIND—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47137 (Bocephus, BMI)	★	42	6	SOME DAYS ARE DIAMONDS—John Denver (D. Feller), RCA 12246 (Tree, BMI)	★	NEW ENTRY	→	TAKIN' IT EASY—Lacy J. Dalton (M. Sherrill, B. Sherrill, L. Dalton), Columbia 167963 (Algee, BMI)	
★	10	9	TOO MANY LOVERS—Crystal Gayle (M. True, T. Lindsay, S. Hogg), Columbia 11-02078 (Cookhouse/Mother Tongue, ASCAP)	★	46	3	YOU DON'T KNOW ME—Mickey Gilley (C. Walker, E. Arnold), Epic 14-02172 (Rightsong, BMI)	71	55	5	DADDY—Billy Edd Wheeler (B. E. Wheeler, B. Gibson, J. Duncan), (Sleepy Hollow, ASCAP: Hitkit, BMI) NSD 94	
★	11	5	I DON'T NEED YOU—Kenny Rogers (R. Christian), (Bootchute, BMI) Liberty 1415	★	49	4	GOOD TIMES—Willie Nelson (W. Nelson), RCA 12254 (Tree, BMI)	72	56	7	HEADIN' FOR A HEARTACHE—Cindy Hurt (B. Hill, J.R. Wide), Churchill 7772 (Welbeck, ASCAP)	
★	8	11	FOOL BY YOUR SIDE—Dave Rowland & Sugar (B. Cox), Elektra 47135 (Kelly & Lloyd, ASCAP)	★	40	5	SURROUND ME WITH LOVE—Charly McClain (N. Wilson, W. Holyfield), Epic 19-01045 (Al Gallico, BMI/Bibo, ASCAP)	73	59	12	LOVE TO LOVE YOU—Cristy Lane (D. Heavener), Liberty 1406 (Cristy Lane, ASCAP)	
★	9	8	PRISONER OF HOPE—Johnny Lee (S. Whipple, G. Metcalf), Full Moon/Asylum 47138 (Elektra/Asylum, BMI)	★	41	6	BY NOW—Steve Wariner (D. Pfrimmer, C. Quillen, D. Dillon), RCA 12204 (Pi-Gem, BMI/Chess, ASCAP)	★	NEW ENTRY	→	HURRICANE—Leon Everette (K. Stegal, S. Harris, T. Schuyler), RCA 12270 (Blackwood, BMI, Rich Bin, ASCAP)	
★	14	8	I STILL BELIEVE IN WALTZES—Conway Twitty and Loretta Lynn (M.D. Hughes, J. MacRae, B. Morrison), MCA 51114 (Southern Nights, ASCAP)	★	42	7	THE MATADOR—Sybyla (B. Morris, D. Pfrimmer), RCA 12214 (Pi-Gem, BMI)	★	NEW ENTRY	→	YOU'RE MORE TO ME (Than He's Ever Been)—Peggy Forman (P. Forman), Dimension 1020 (Julina, SESAC)	
★	9	16	FIRE AND SMOKE—Earl Thomas Conley (E.T. Conley), Sunbird 7561 (Blue Moon/April, ASCAP)	★	61	3	WE DON'T HAVE TO HOLD OUT—Anne Murray (A. Mason, G. Adams), Capitol 5013 (Balmor, ASCAP)	76	77	4	BORN—Orion (F. Burch, W. Young), Sun 1165 (Shelby Singleton, BMI)	
★	12	10	UNWOUND—George Strait (D. Dillon, F. Dycus), MCA 51104 (Pi-Gem/Pannin' Gold, BMI)	★	44	45	6	I DON'T HAVE TO CRAWL—Emmylou Harris (R. Crowell), Warner Bros. 49739 (Visa, ASCAP)	★	NEW ENTRY	→	LOVE NEVER HURT SO GOOD—Donna Hazard (B. Whitaker, M. Fiedler), Excelsior 1016 (Music City, ASCAP: Combine, BMI)
★	17	10	DREAM OF ME—Vern Gosdin (R. Squires, B. Cannon, J. Darrell), Ovation 1171 (Sabal/Sawgrass, BMI/ASCAP)	★	45	50	4	I'VE BEEN A FOOL/SOMETIMES WHEN WE TOUCH—Stephanie Winslow (S. Winslow, D. Hill, B. Mann), Warner/Curb 49753 (Yatahey, Welbeck, ATV, Mann & Weill, ASCAP, BMI)	★	NEW ENTRY	→	THE PARTNER NOBODY CHOSE—Guy Clark (G. Clark, R. Crowell), Warner Bros. 49740 (World Song, Coolwell, Granite, ASCAP)
★	19	7	RAINBOW STEW—Merle Haggard (M. Haggard), MCA 51120 (Shade Tree, BMI)	★	46	29	11	I WAS COUNTRY WHEN COUNTRY WASN'T COOL—Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 51107 (Pi-Gem, BMI)	79	79	3	BURNING BRIDGES—Bill Nash (W. Scott), Liberty 1410 (Sage and Sand, SESAC)
★	13	11	DON'T BOTHER TO KNOCK—Jim Ed Brown & Helen Cornelius (K. Fleming, D.W. Morgan), RCA 12220 (Pi-Gem, BMI)	★	47	71	2	TIGHT FITTIN' JEANS—Conway Twitty (M. Huffman), MCA 51137 (Prater, ASCAP)	★	NEW ENTRY	→	TENNESSEE WHISKEY—David Allan Coe & Billy Sherrill (D. Dillon, L. Hargrove), Columbia 11-02118 (Pi-Gem, Algee, BMI)
★	21	6	IT'S NOW OR NEVER—John Schneider (W. Gold, A. Schroeder), Scotti Bros. 02105 (CBS) (Gladys, ASCAP)	★	48	66	2	SCRATCH MY BACK/MIDNIGHT HAULER—Razzy Bailey (R. Moore, M. Strong, E. Cage, W. Newton, T. DuBois), RCA 12268 (Fame, House Of Gold, BMI)	★	NEW ENTRY	→	MATHILDA—John Wesley Ryles (G. Khoury, H. Thierry), MCA 51128 (Combine, BMI)
★	15	13	GOOD OL' GIRLS—Sonny Curtis (D. Wilson), Elektra 47129 (Cross Keys, ASCAP)	★	49	58	4	HONKY TONK HEARTS—Dickey Lee (B. McDill), Mercury 57052 (Hall-Clement (Welk), BMI)	★	NEW ENTRY	→	RIGHT IN THE PALM OF YOUR HAND—Mel McDaniel (B. McDill), Capitol 5022 (Hall-Clement (Welk), BMI)
★	16	12	JUST LIKE ME—Terry Gregory (D. Anton, R. Wilkins), Handshake 70071 (Al Gallico/Algee, BMI)	★	50	57	4	IT'LL BE HIM—Debbi Boone (B. R. Reynolds), Warner/Curb 49720 (Hat Band, Baron, BMI)	★	NEW ENTRY	→	ON THE INSIDE—Patti Page (A. Caswell), Plantation 201 (Welbeck, ASCAP)
★	17	18	DON'T GET ABOVE YOUR RAISING—Ricky Skaggs (L. Flatt, E. Scruggs), Epic 19-02034 (Peer, BMI)	★	51	60	4	SOMEBODY'S DARLING, SOMEBODY'S WIFE—Dottsy (L. Young), Tanglewood 1908 (Emeryville, BMI)	★	NEW ENTRY	→	SECRETS—Mac Davis (S. Lorber, M. Nobel, J. Silbar), Casablanca 2336 (Bobby Goldsboro, ASCAP)
★	20	7	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)	★	52	54	6	SWEET SOUTHERN LOVE—Phil Everly (P. Everly, J. Paige), Curb/CBS 02116 (Everly & Sons/Music Table, BMI)	★	NEW ENTRY	→	RIGHT IN THE WRONG DIRECTION—Liz Lyndell (J. Taylor, R.J. Jones), Koala 332 (First Lady, Blue Lake, BMI)
★	25	6	DON'T WAIT ON ME—The Statler Brothers (H. Reid, D. Reid), Mercury 57051 (American Cowboy, BMI)	★	53	53	5	MY BABY'S COMING HOME AGAIN TODAY—Bill Leyerly (B. Leyerly), (Chapparral, ASCAP) RCA 12255	★	NEW ENTRY	→	ONE TOO MANY MEMORIES—Ray Pillow (K. Westberry), First Generation 011 (Sawgrass, BMI)
★	23	9	I SHOULD'VE CALLED—Eddy Raven (E. Raven), Elektra 47136 (Milene, ASCAP)	★	54	63	3	TODAY ALL OVER AGAIN—Reba McEntire (B. Harden, L. J. Dillon), Mercury 57054 (Coal Miner, King Coal, BMI, ASCAP)	★	NEW ENTRY	→	COUNTRY IS THE CLOSEST THING TO HEAVEN—Concrete Cowboy Band (E. Keeley, S. Vining), Excelsior 1011 (Captar, ASCAP)
★	21	22	THEY COULD PUT ME IN JAIL—Bellamy Brothers (B. McDill), Warner/Curb 49729 (Hall-Clement, BMI)	★	55	64	3	SHOULD I DO IT—Tanya Tucker (L. Martine Jr.), MCA 51131 (Unichappell, Watch Hill, BMI)	★	NEW ENTRY	→	IT'S REALLY LOVE THIS TIME—Family Brown (R.J. Jones, M. Kasser), Ovation 1174 (Blue Lake, BMI Terrace, ASCAP)
★	24	9	WHISKEY CHASIN'—Joe Stampley (B. Cannon), Epic 19-02097 (Sabal, ASCAP)	★	56	68	3	LOVE AIN'T NEVER HURT NOBODY—Bobby Goldsboro (B. Goldsboro), Curb/CBS 602117 (House Of Gold, BMI)	★	NEW ENTRY	→	EASIER TO GO—Gene Kennedy & Karen Jeglum (B. Smith, R. Webster), Door Knob 81-158 (Chip 'N' Dale, ASCAP)
★	27	3	(THERE'S) NO GETTING OVER ME—Ronnie Milsap (T. Brasfield, W. Aldridge), RCA 12264 (Rick Hall, ASCAP)	★	57	69	4	HELLO WOMAN—Doug Kershaw (D. Kershaw), Scotti Bros. 02137 (CBS) (Doug Kershaw, BMI)	★	NEW ENTRY	→	LEARNING TO LIVE AGAIN—Bobby Bare (B. McDill), Columbia 11-02038 (Hall-Clement/Welk, BMI)
★	26	7	RICH MAN—Terri Gibbs (E. Mattson), MCA 51119 (Song Biz, BMI)	★	58	75	2	TEXAS COWBOY NIGHT—Mel Tillis & Nancy Sinatra (M. Tillis, B. Cannon, R. Squires), Elektra 47157 (M. Tillis, BMI; Sabal, ASCAP)	★	NEW ENTRY	→	THIS MUST BE MY SHIP—Diana Trask (R. Murrain, T. Murrain, S. Anders), Kari 121 (Blackwood/Magic Castle, BMI)
★	28	7	WIND IS BOUND TO CHANGE—Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 11-02123 (Larry Gatlin, BMI)	★	59	NEW ENTRY	→	PARTY TIME—T.G. Sheppard (B. Chappel), Warner/Curb 49761 (Tree, BMI)	★	NEW ENTRY	→	STAY AWAY FROM JIM—Jimmy Arthur Orde (G. Fischhoff), Dore 969 (G. Fischhoff, Erasmus, ASCAP)
★	33	5	A TEXAS STATE OF MIND—David Frizzell & Shelly West (E. Crofford, J. Durill, S. Garrett), (Peso, Walle, BMI) Warner/Viva 49745	★	60	81	2	(I'm Gonna) PUT YOU BACK ON THE RACK—Dottie West (R. Goodrum, B. Maher), Liberty 1419 (Chappell, Sailmaker, Welbeck, Blue Quill, ASCAP)	★	NEW ENTRY	→	WHERE CHEATERS GO—Ben Marney (T. Hardin), Southern Biscuit 107 (Queen Of Hearts, BMI)
★	30	8	COULD YOU LOVE ME (One More Time)—John Conlee (C. Stanley), MCA 51112 (Fred Rose, BMI)	★	61	38	16	IT'S A LOVELY, LOVELY WORLD—Gail Davies (B. Bryant), Warner Bros. 49694 (Acu/Rose, BMI)	★	NEW ENTRY	→	DARLIN'—Tom Jones (O.S. Blandemer), Mercury 76100 (September, Yellow Dog, ASCAP)
★	32	8	LONGING FOR THE HIGH—Billy Larkin (O.B. McClinton, S. McCorvey), Sunbird 7562 (Cross Keys, ASCAP/Timber, SESAC)	★	62	39	15	BUT YOU KNOW I LOVE YOU—Dolly Parton (M. Settle), RCA 12200 (Tro-Devon, BMI)	★	NEW ENTRY	→	KEEP ON MOVIN'—King Edward IV (K.E. Smith, C.L. Rutledge), Soundwaves 4635 (Phono, SESAC)
★	35	6	QUEEN OF HEARTS—Juice Newton (H. DeVito), Capitol 4997 (Drunk Monkey, ASCAP)	★	63	47	10	ANGELA—Mundo Earwood (M. Earwood), Excelsior 1010 (Music West Of The Pecos, BMI)	★	NEW ENTRY	→	BALLY-HOO DAY/TWO HEARTS BEAT BETTER THAN ONE— Eddy Arnold (S. Pippin, L. Henley, R. Van Hoy, L. Keith, J. Slate), RCA 12226 (Tree/Windchime, BMI)
★	34	6	WHILE THE FEELING'S GOOD—Rex Allen Jr. & Margo Smith (R. Bowling, F. Hart), Warner Bros. 49738 (ATV/Hartline, BMI)	★	64	70	3	YESTERDAY'S NEWS (Just Hit Home Today)—Johnny Paycheck (M. Haggard), Epic 19-02144 (Shade Tree, BMI)	★	NEW ENTRY	→	I STILL MISS SOMEONE—Don King (J. Cash, R. Cash), Epic 19-02046 (Rightsong, BMI)
★	36	5	YOU'RE THE BEST—Kieran Kane (K. Kane, B. Chappel), (Cross Keys, ASCAP/Old Friends, BMI) Elektra 47148	★	65	48	14	LOVIN' ARMS/YOU ASKED ME TO—Elvis Presley (T. Jans, W. Jennings, B.J. Shaver), RCA 12205 (Almo, ASCAP: Baron, BMI)	★	NEW ENTRY	→	LIKIN' HIM AND LOVIN' YOU—Kin Vassy (J. MacRae, B. Morrison), Liberty 1407 (Southern Nights, ASCAP)
★	44	3	MIRACLES—Don Williams (R. Cook), MCA 51134 (Dick James, BMI)	★	66	78	2	HOLD ON—Rich Landers (R. Landers), Ovation 1173 (Nub-Pub, ASCAP)	★	NEW ENTRY	→	MAMA WHAT DOES CHEATIN' MEAN—Carroll Baker (B. Pahl), Excelsior 1013 (Cedarwood, BMI)
★	43	4	OLDER WOMEN—Ronnie McDowell (J. O'Hara), Epic 19-02129 (Tree, BMI)	★	67	NEW ENTRY	→	IT DON'T HURT ME HALF AS BAD—Ray Price (J. Allen, D. Lay, B. Lindsay), Dimension 1021 (Combine, BMI)	100	83	3	TAKE IT AS IT COMES—Michael Murphey & Katy Moffatt (M. Murphey), Epic 19-02075 (ATV, BMI)

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

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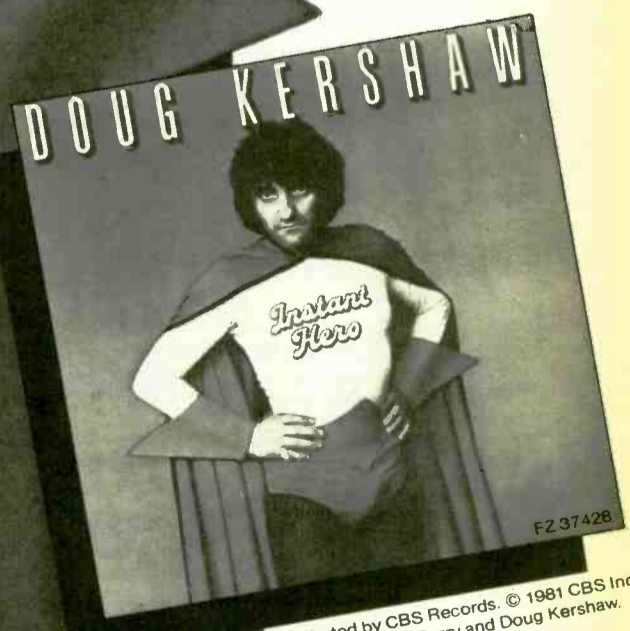
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MAY 1 CONVERSION

Denver's Country KBRQ

Continued from page 25

outlet is KBRQ's willingness to incorporate album cuts. Currently, some eight LPs are gracing the station's playlists.

Pointing to the fact that Denver has a solid commitment to bluegrass on the retail level, Stricklan says KBRQ spins a liberal amount of this genre. Currently, Bill Monroe's "Last Days On Earth" is one of the station's three most requested songs. Soon, a weekly one-hour bluegrass show is to be implemented.

Sequencing into the news on top of the hour is generally what Stricklan terms a "contemporary inspirational" number. "We originally thought this might be a negative thing, but it's been extremely popular," he says. Among the selections featured in this time slot are tunes like Tom T. Hall's "Me And Jesus," Kris Kristofferson's "Why Me" and

Edgel Groves' "Footprints In The Sand."

KBRQ also likes to keep abreast of local country talent. "We feel strongly that part of a station's commitment to the community is to establish a strong rapport with the local music community," says Stricklan, noting that the station will often feature a local group's song in regular rotation.

Stricklan says that playlist research is "not computer research, but on more of a human level," largely derived from retail reports and a 24-hour request line.

Upcoming promotions for the station include the "Gallop'n' Getaway" July 20 to Cheyenne Frontier Days, a week-long fest in Cheyenne, Wyo. Winners of the promotion will attend the Oak Ridge Boys show at the festival, meet the group backstage and receive the quartet's entire catalog.

Nashville Scene

While Kip Kirby, Nashville Scene's inimitable alter ego, recuperates from major oral surgery, the Nashville Spy treads the turf.

Happy birthday to the Carolina Opry House in Greenville, N.C. The 500-seat venue celebrated its second year of existence over the Fourth of July weekend. It's played host to a number of acts including George Jones, Alabama, Hank Williams Jr., Delbert McClinton, the Bellamy Brothers, Bobby Bare, Moe Bandy, Charly McClain, Ronnie McDowell, Hoyt Axton, Ernest Tubb and Doc Watson.

Headlining birthday festivities at the club was RCA's new band fronted by Bill Lyrer. Originating from the Carolina region, the Lyrer boys have long been a favorite in the area.

Another native North Carolina group to keep an eye on is the Super Grit Cowboy Band. Formed in 1975, this five-member band artfully blends bluegrass-tinged music with some funky country rock. Their engaging second LP, "If You Can't Hang," was just released on their Hood-swamp label, named for a small North Carolina town.

Well, it might be "Miller Time" for Eddie Rabbitt, but apparently the executors of Lester Flatt's estate feel that the legendary bluegrass picker would have been somewhat reluctant to endorse Colorado's home brew, Coors.

Reportedly, Flatt's estate executors have filed a \$1.5 million suit against Coors of the Cumberland Inc., the middle Tennessee distributors of the beverage. It seems that Flatt's face is among a collage of Tennessee sights advertising the beer once found only west of the Rockies. Among the other images found in the collage are Flatt's partner Earl Scruggs, their band, a portrait of Andrew Jackson and a view of Ryman Auditorium.

And while Flatt endorsed such Grand Ole Opry standbys as Martha White's Flour and Pet Milk, the executors of his estate contend that he was a teetotaler and would have been adverse to promoting an intoxicant.

Remember Joyce Cobb, a regular on WSM-AM's "The Waking Crew," WSM-TV's "Noon Show" and the "Ralph Emery Show"? Well, according to the Memphis Spy, Cobb is returning to her roots, with the word about town that she's preparing to lay some country tracks. Currently, Cobb is recording for Cream.

If you want to see how far country music really has come, just pull out your 8x10 glossy of Minnie Pearl and study her gingham dress and price-tagged hat. Then take a gander at the slick graphics being used as promotional devices for Columbia's Lacy J. Dalton and Elektra's Sami Jo Cole, among others.

Best wishes for a speedy recovery are in order for Jerry Lee Lewis and Shot Jackson. Lewis is in a Memphis hospital, bedridden with a stomach perforation. And Jackson is recovering at his home in Hendersonville, Tenn., following open heart surgery.

Mark your calendars for Sunday (19) for Roy Orbison Day in his hometown of Odessa, Tex. This will be Orbison's first homecoming in 15 years. Joining him in concert for the festive occasion are the Bellamy Brothers.

Warner/Viva's hot duo, David Frizzell & Shelly West, have been blitzing the tv screen, appearing on a number of shows recently, including "That Nashville Music," "Pop! Goes The Country," "The John Davidson Show," "Merv Griffin" and "Hee Haw." They're also slated to perform on "Don Kirshner's Rock Concert" later this summer.

Anne Murray's latest jingle is for sugarless gum Japanese-style. Murray was recently in Ontario to film a commercial set to air in Japan endorsing the product. And no, the theme song for the radio and tv spots, set to run for two years in the Japanese market, is not new wavers the Vapors' top 40 pop hit, "Turning Japanese." It's "It Should Have Been Easy," culled from Murray's latest Capitol album, "Where Do You Go When You Dream."

Lee Vegas Branch

LAS VEGAS—Buddy Lee Attractions Inc., a Nashville-based booking agency, recently opened up a branch office here. Stephanie Nielson heads up the operation while Bill Fuller serves as an agent. The firm's address is 3305 W. Spring Mountain Rd., Las Vegas, Nev. 89102.



GOLDEN MANDRELL—Barbara Mandrell examines her gold album awarded for "The Best Of Barbara Mandrell." Sharing her excitement are producer Tom Collins, left, and Jim Foglesong, president of MCA Records, Nashville.

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4th Of July Shows Soggy

Continued from page 58

Independence Weekend Bluegrass Festival (3-5) at Conowingo, Md., holding the crowd to about 1,000. That's a drop of 500-800 from last year, says Helen Graybeal.

Three-day tickets, inclusive of camping fees, went for \$20 each; \$15 Friday and Saturday, \$7 Sunday. Senior citizens were let in for half price. Children under 12 were admitted free.

Conflicting with the event were nearby parades and fireworks displays and a Sunday appearance by the Osborne Brothers at a park only 25 miles away.

The McPeak Brothers and Heights of Grass headlined the Conowingo event.

Of the promoters surveyed, Fred Pike was the most satisfied with his results. This is the third year for his Salty Dog Bluegrass Festival (3-5) at Greenville, Me. The 3,000 he drew over the weekend, he says, is a number that "is up considerably over last year." This was accomplished, he reports, even though there were "all kinds of competing activities" in Greenville.

Pike credits his adoption of a no-drinking policy for much of his success. He says he believes that a festival in which everything is kept under control is a reliable lure. There was little rain, he says, adding that a circus tent was ready if needed.

A second factor that helped, he reports, was that all promotional ma-

terial for the festival was distributed by early February—to allow fans to plan their vacations around the affair. Pike says he has his own mailing list of 5,000 and use of another one of 15,000 that has been compiled by other New England bluegrass promoters.

Showcasing 12 bands, all but one from New England, Pike says he charged \$18 in advance for a three-day pass or \$20 at the gate. Single day tickets went for \$7 Friday, \$7 Saturday and \$6 Sunday.

Pike estimates that he turned away 400-500.

CMA Is Balloting

NASHVILLE—With the mailing out of its first-round ballots during the last week of June, the Country Music Assn. set in motion the process that will culminate in its 15th annual awards ceremony, Oct. 12.

In the initial voting, CMA members are asked to nominate the year's top entertainer, single, album, song, female vocalist, male vocalist, vocal group, vocal duo, instrumental group and instrumentalist. Nominations are due back at Deloitte Haskins & Sells, the Nashville CPA firm conducting the election, by July 15.

Second round ballots are due Aug. 14, and final round ballots have a deadline of Sept. 14.

Hot Country LPs

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Chart table with columns for This Week, Last Week, Weeks on Chart, Title, Artist, Label & Number, and Dist. Label. Includes entries like 'FANCY FREE', 'FEELS SO RIGHT', 'ROWDY', 'GREATEST HITS', 'SEVEN YEAR ACHE', 'JUICE', 'WHERE DO YOU GO WHEN YOU DREAM', 'CARRYIN' ON THE FAMILY NAMES', 'OUT WHERE THE BRIGHT LIGHTS ARE GLOWING', 'DRIFTER', 'I AM WHAT I AM', 'SHARE YOUR LOVE', 'HORIZON', 'WILD WEST', 'NOW OR NEVER', 'GREATEST HITS', 'I LOVE EM ALL', 'GREATEST HITS', 'LEATHER AND LACE', 'MAKIN' FRIENDS', '9 TO 5 AND ODD JOBS', 'SURROUND ME WITH LOVE', 'DARLIN'', 'THE BARRON', 'SOMEWHERE OVER THE RAINBOW', 'BLUE PEARL', 'GREATEST HITS', 'YEARS AGO', 'MR. T', 'I'M COUNTRIFIED', 'PLEASURE', 'SOMEBODY'S KNOCKIN'', 'TAKE THIS JOB AND SHOVE IT', 'GREATEST HITS', 'EVANGELINE', 'LOOKIN' FOR LOVE', 'THE BEST OF EDDIE RABBITT', 'BACK TO THE BARROOMS', 'SOME DAYS ARE DIAMONDS', 'I BELIEVE IN YOU', 'THESE DAYS', 'URBAN CHIPMUNK', 'LOVE IS FAIR', 'ONE TO ONE', 'LIVE', 'JOHN ANDERSON 2', 'STARBUCK', 'WAITIN' FOR THE SUN', 'WASN'T THAT A PARTY', 'SOUTHERN RAIN', 'HONEYSUCKLE ROSE', 'HEY JOE, HEY MOE', 'ENCORE', 'DAKOTA', 'AS IS', 'GREATEST HITS', 'BETWEEN THIS TIME AND THE NEXT', 'REST YOUR LOVE ON ME', 'THE BEST OF DON WILLIAMS VOL. II', 'MY HOME'S IN ALABAMA', 'GUITAR MAN', 'GREATEST HITS', 'ROLL ON MISSISSIPPI', 'OUTLAWS', 'WHISKEY BENT AND HELL BOUND', 'I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN', 'TWO'S A PARTY', 'MUSIC MAN', 'WHO'S CHEATIN' WHO', 'THAT'S ALL THAT MATTERS', 'GREATEST HITS', 'WILLIE AND FAMILY LIVE', 'JUST LIKE ME', 'THE GAMBLER', 'HARD TIMES'.

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.)

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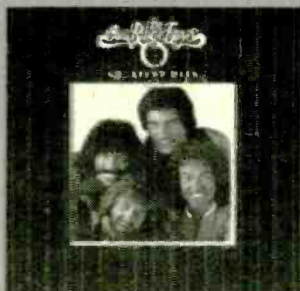
Elvina



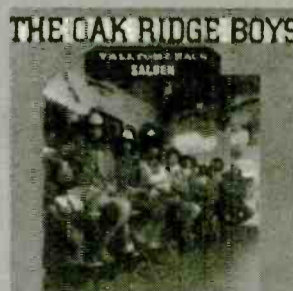
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New On The Charts



THE FAMILY BROWN
"It's Really Love This Time"—★

The Family Brown is hardly a newcomer to the country music scene. For more than a decade, they've been an integral part of the Canadian country music industry, with awards ranging from best country group to best album ("Familiar Faces, Familiar Places"). They are also hosts of a syndicated Canadian television show entitled, appropriately enough, "Family Brown Country."

Focal point of the seven-member group is bass-playing father Joe Brown. Son Barry is a lead vocalist and rhythm guitarist, with daughters Lawanda and Tracey also kicking in

on vocals. Rounding out the group are drummer/manager Ron Sparling, lead guitarist Dave Dennison and steel guitarist Gary Spicer.

"It's Really Love This Time," penned by Nashville writers Robert John Jones and Mike Kosser, has already been a No. 1 song for the Family Brown in Canada. The group is signed to RCA's Canadian label, with Ovation currently handling their American releases.

For booking information, contact Ovation Records, 803 18th Ave., So., Nashville, Tenn. 37203 (615) 327-4871.

Chart Fax

By ROBYN WELLS

Alabama scores its fourth No. 1 single in a row as "Feels So Right" charges to the summit in nine weeks. It's the dynamic foursome's fastest building single to date, needing only nine weeks to hit the top. This compares with the 10-week climb of "Old Flame," the 12-week fermentation period of "Tennessee River," and the 13-week chrysalis stage for "Why Lady Why."

There was only a 12-week time lapse between the top honors granted to "Feels So Right" and "Old Flame." And for six weeks during that time, Alabama's second LP, "Feels So Right," was also a chart-topper. It is displaced this week by "Fancy Free," the latest offering from the Oak Ridge Boys, who coincidentally, also recently scored their fourth No. 1 country single with "Elvira."

Besides these two powerhouse quartets, another country act bearing the name of a locale who has had an impressive run at the top is David Houston. Houston racked up four No. 1 Epic tunes in a row during 1967-1968—"With One Exception," "You Mean The World To Me," "Have A Little Faith" and "Already It's Heaven." His first top single was the 1966 hit, "Almost Persuaded," while his last was the 1969 release, "Baby Baby (I Know You're A Lady)." Rounding out this venerable artist's No. 1 repertoire is his 1967 duet with Tammy Wynette, "My Elusive Dreams."

Another artist bearing a city's name, John Denver, scored back-to-back top country hits, "Thank God I'm A Country Boy" and "I'm Sorry," in 1975. His only other country number to hit the apex was "Back Home Again," striking the climax in 1974. His current single, "Some Days Are Diamonds," climbs to starred 37 this week, while his similarly titled album bows at starred 39.

Hopscotching from artists to song titles, No. 1 country tunes over the past decade that have carried references to geographical places in-

clude Buck Owens' 1972 single "Made In Japan," Conway Twitty and Loretta Lynn's duet, "Louisiana Woman, Mississippi Man," and Johnny Rodriguez' "Ridin' My Thumb To Mexico," both recorded in 1973; Tanya Tucker's 1975 hit, "San Antonio Stroll"; and Marty Robbins' bicentennial classic, "El Paso City."

More recently, Waylon Jennings scored in 1977 with "Luckenback, Texas," while fellow outlaw Willie Nelson took "Georgia On My Mind" to the top in 1978. 1979 was a peak year for Don Williams' "Tulsa Time," the Charlie Daniels Band's "The Devil Went Down To Georgia" and Larry Gatlin and the Gatlin Brothers Band's "All The Gold In California."

And, to bring this digression full circle, in 1980, Alabama hit the top for the first time with the aforementioned "Tennessee River," while the Oak Ridge Boys scored with "Leaving Louisiana In The Broad Daylight." But just to prove that given an inch Chart Fax will take a mile every time, don't forget that the Oaks' most recent No. 1 tune and current top 10 pop single, "Elvira," was penned by Dallas Frazier.

George Strait takes his debut MCA single, "Unwound," to the top 10 this week. Another MCA newcomer, Terri Gibbs, took "Somebody's Knockin'," her first single, to number 8 earlier this year. Her followup effort, "Rich Man," strikes 24 this week.

Ray Pillow enters the chart for the first time in almost two years with his debut First Generation offering, "One Too Many Memories." To date, the biggest hit for this country veteran has been "Thank You Ma'am," which topped out at 17 in early 1966. Canadian group, the Family Brown, makes its American debut with "It's Really Love This Time." Penned by Robert John Jones and Mike Kosser, the tune has already been a big Canadian hit for the group.

Top entry this week is T.G. Sheppard. Other key adds include Ray Price, Lacy J. Dalton, Leon

Everette, John Wesley Ryles, Mel McDaniel, Patti Page, Mac Davis, Gene Kennedy & Karen Jeglum and Ben Marney.

Two blockbuster numbers on the chart this week are Kenny Rogers' "I Don't Need You" and Ronnie Milsap's "(There's) No Getting Over Me." As fast as they're both moving, both songs are slightly off the pace of both artists' most recent efforts. In its fifth week on the chart, "I Don't Need You" stands at superstar 5 compared to "Lady's" superstar 4 status after the same time. Milsap's current offering is at superstar 23 in its third week on the chart, as opposed to the superstar 19 placement for "Am I Losing You," in a comparable number of weeks.

Prime movers include Dottie West, Anne Murray, Razy Bailey, Mel Tillis and Nancy Sinatra and Conway Twitty.

LP CHART ACTION:

The Chipmunks make their country debut as "Urban Chipmunk" bows at starred 42. The versatile critters foray into punk last year with "Chipmunk Punk" earned them the 34th spot on the Top LPs and Tape chart and platinum status.

Also debuting this week are the Statler Brothers, John Denver and Bobby Bare, in his first album outing with producer Rodney Crowell. Taking a 33-spot leap to superstar 12 is Kenny Rogers' "Share Your Love."

Name PR Counsel

NASHVILLE—Calloway and Associates, a public relations firm here, has been named to represent publishers Nashville West (ASCAP) and My Key Music (BMI) of Beverly Hills. The companies are involved primarily in country music.

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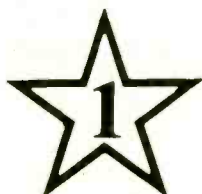
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Country Singles A-Z

A Texas State Of Mine (S. Garrett, S. Dorff).....	26	Party Time (Buddy Killen).....	59
Angela (J. Darrell, S. Vining).....	96	Prisoner Of Hope (Jim Ed Norman).....	7
Bally-Hoo Days (Bob Montgomery).....	63	(I'm Gonna) Put You Back On The Rack (B. Maher, R. Goodrum).....	60
Bedtime Stories (J. Gillespie, J. Chestnut).....	36	Queen Of Hearts (Richard Lewis).....	29
Born (S. Singleton).....	76	Rainbow Stew (Merle Haggard).....	12
Burning Bridges (Dave Burgess).....	79	Rich Man (Ed Penney).....	24
But You Know I Love You (Mike Post, Greg Perry).....	62	Right In The Palm Of Your Hand (Larry Rogers).....	82
By Now (Tom Collins).....	41	Right In The Wrong Direction (B. Vaughn, L. Lyndell).....	85
Could You Love Me (One More Time) (Bud Logan).....	27	Secrets (Rick Hall).....	84
Country Is The Closest Thing To Heaven (S. Vining, E. Keeley).....	87	Scratch My Back/Midnight Hauler (Bob Montgomery).....	48
Daddy (Walter Haynes).....	71	Should I Do It (Gary Klein).....	55
Darlin' (S. Popovich, B. Justis).....	94	Somebody's Darling, Somebody's Wife (B. Fischer, J.B. Barnhill).....	51
Dixie On My Mind (Jimmy Bowen).....	3	Some Days Are Diamonds (Larry Butler).....	37
Don't Bother To Knock (Tom Collins).....	13	Stay Away From Jim (D. Ralke, S. Ross).....	92
Don't Get Above Your Raising (Ricky Scaggs).....	17	Surround Me With Love (Larry Rogers).....	40
Don't Wait On Me (Jerry Kennedy).....	19	Sweet Southern Love (P. Everly, J. Paige).....	52
Dream Of Me (Brien Fisher).....	11	Take It As It Comes (Michael Murphy).....	100
Easier To Go (G. Kennedy).....	89	Takin It Easy (Billy Sherrill).....	70
Feels So Right (Alabama, L. McBride, H. Shedd).....	1	Tennessee Whiskey (Billy Sherrill).....	80
Fire And Smoke (Nelson Larkin, P. Grisset, E.T. Conley).....	9	Texas Cowboy Night (J. Bowen, B. Strange).....	58
Fool By Your Side (Jimmy Bowen).....	6	The Matador (Tom Collins).....	42
Good Ol' Girls (The Hitmen).....	15	The Partner Nobody Chose (R. Crowell).....	78
Good Times (Willie Nelson).....	39	(There's) No Getting Over Me (R. Milsap, T. Collins).....	23
Headin' For A Heartache (Bob Milsap).....	72	They Could Put Me In Jail (Michael Lloyd).....	21
Hello Women (D. Perry, D. Kershaw).....	57	This Must Be My Ship (Bill Rice).....	91
Hold On (M.R. Radford).....	66	Tight Fittin' Jeans (C. Twitty, R. Chancey).....	47
Honky Tonk Hearts (Jerry Kennedy).....	49	Today All Over Again (Jerry Kennedy).....	54
Hurricane (R. Dean, L. Everette).....	74	Too Many Lovers (Allen Reynolds).....	4
I Don't Have To Crawl (Brian Ahern).....	44	Unwound (Blake Melvis).....	10
I Don't Need You (Lionel B. Richie Jr.).....	5	We Don't Have To Hold Out (Jim Ed Norman).....	43
I Just Need You For Tonight (Dale Morris).....	35	Where Cheaters Go (B. Marney).....	93
I Should've Called (Jimmy Bowen).....	20	While The Feeling's Good (Curtis Allen).....	30
I Still Believe In Waltzes (R. Chancey, C. Twitty, L. Lynn).....	8	Whiskey Chasin' (Ray Baker).....	22
I Still Miss Someone (Steve Gibson).....	97	Wild Side Of Life/It Wasn't God Who Made Honky Tonk Angels (R. Albright, W. Jennings).....	18
I Was Country When Country Wasn't Cool (Tom Collins).....	46	Wind Is Bound To Change (Larry Steve, Rudy, Gatlin).....	25
It Don't Hurt Me Half As Bad (Ray Pennington).....	67	Yesterday's News (Just Hit Home Today) (Billy Sherrill).....	64
It'll Be Him (Larry Butler).....	50	You Don't Know Me (Jim Ed Norman).....	38
It's A Lovely, Lovely World (Gail Davies).....	61	You're The Best (Jimmy Bowen).....	31
It's Now Or Never (Tony Scott, John D'Andrea).....	14	You're More To Me (Than He's Ever Been) (Ray Pennington).....	75
It's Really Love This Time (Jack Feeney).....	88		
I've Been A Fool (Ray Ruff).....	45		
Just Like Me (Mark Sherrill).....	16		
Keep On Moving (Gene Elders, G. Betzer).....	95		
Learning To Live Again (Rodney Crowell).....	90		
Likin' Him And Lovin' You (Larry Rogers).....	98		
Longing For The High (Nelson Larkin, E.T. Conley).....	28		
Love Ain't Ever Hurt Nobody (Larry Butler).....	56		
Love Never Hurt So Good (E. Keeley).....	77		
Love To Love You (Jerry Gillespie).....	73		
Lovin' Arms/You Asked Me (Felton Jarvis).....	65		
Lovin' Her Was Easier (Jimmy Bowen).....	2		
Mama What Does Cheatin' Mean (D. Grashay, E. Keeley).....	99		
Mathilda (Ron Chancey).....	81		
Maybe I Should've Been Listening (Russ Reeder, Gene Watson).....	34		
Miracles (D. Williams, D. Fund's).....	32		
My Baby's Coming Home Again Today (Roy Dea).....	53		
My Woman Loves The Devil Out Of Me (Ray Baker).....	69		
North Alabama (Ray Pennington).....	68		
Older Women (Buddy Killen).....	33		
One Too Many Memories (Pete Drake).....	86		
On The Inside (S.S. Singleton).....	83		



HANDSDOWN WINNER—RCA's Dolly Parton makes her impressions on RCA's International's "Entrance Of The Stars" sidewalk outside the Atlantic City hotel casino.

Commentary

• Continued from page 16

I was in a store recently when a lady asked the price of a record, showing the display sleeve to the manager. He gave her the price, and she looked a little shocked, then said she would "come back for it." "If you're later than lunch time," he said, "the price might have gone up." This general impression was reinforced by a dealer in my part of the English Midlands, who is currently more concerned about the theft of LP sleeves than of the LPs. He thinks that the kids have got the message that the sleeves are worth more than the music that's slipped inside them.

Another blow to the morale of the old-time record store owner is the general absence, now, of price guidelines. A few months ago, the monthly all-company record (and tape) compilation magazine, sold to consumers at about 15 cents, announced that, at the request of some of the record companies, it was no longer able to indicate prices for all entries.

Some still have a price stated, this being a Recommended Price, which does not have the force of law. This means that consumers have a general suspicion that prices are moving up faster than, in fact, they are. WEA Records U.K. has tried to cheer up the hard-pressed record buyer by attaching a bright label to records and tapes. "Expect to pay around six dollars." This, in the view of this old-timer is innocent enough and maybe even a good sales aid.

However, some of the dealers did not like the idea. While the old RPM pricing system, legally enforceable, at least laid down a maximum price as well as a minimum one (both the same, naturally—the RPM price was the one fixed by the manufacturer) today's recommended retail prices are really a guideline. And, as we see all too clearly, companies are not always ready to mention them in public print. No dealer I know adds a mark-up beyond that of the proposed margin on the manufacturer's invoice. But, times being what they are, it would be surprising if somewhere in the backwoods, a hard-pressed dealer did not remove the WEA sticker, or whatever else indicates the recommended price, and add a few coppers more. That is, unless these hard-pressed dealers have got into the diversification game, and maybe have a steam laundry in the corner of the record store, halfway between Nashville and Baroque.

I'm inclined to think that progress has gone about as far as it can. When record stores have to take up the lines of the old-time penny bazaar's to keep in business, or when they have to move in so many racks that the consumer has to offer a physical battering whenever he/she moves, it is time to call a halt. Very few people believe in progress here in Britain these days—and not one of them works in the record business.

What comes next? The recession may make us think a little harder about the real end-result of the slithering price mechanism. It may also prompt a return to a quieter style of retailing for the growing market for classical, MOR, nostalgia and specialist recordings. This, I believe, will grow as the other electronic wonders batter our psyches. One of the mail order companies hints at this prospect in its shot to the shopper short on Schubert. In a letter that offers occasional LPs from an extensive classical and light music catalog, the company points out that it is very hard to find a store actually selling classical music these days. No doubt, Johanne Sebastian

General News



GO FISH—New England band members John Fannon, center, and Hirsh Gardner, right, play a round of "fish" with Marty Schwartz, E/A national album promotion director, during a recent trip to L.A. New England's new LP, "Walking Wild," was produced by Todd Rundgren.

Rock 'n' Rolling

• Continued from page 10

were trying to decide who would open and close the show. We decided that we would open one night, and they would open the other.

"We were playing in Knoxville, Tenn., and AC/DC got out there, and damn, people were ripping their shirts off. The show was half over and you could see everybody was singing every damn word to every song they sang onstage.

"And I said, goddam, we're going to sing 'Gator Country' to these mothers. It was unreal. I went to the telephone and I called our manager, and said, 'never put these f---in' dogs on us again. Don't you let them have eyes like that again! Needless to say, we opened the rest of the tour. That was the only band that ever kicked Hatchet in the ass, and they sure did."

"I feel like a priest, I have taken the vows," says "Count" Joe Viglione, the "resident president of the Virulvan Empire," whose Boston based Virulvan Records, distributed by Rounder, records such acts as the Eggs, the Roamers, Slow Children, Jared, Willie Alexander, Moe Tucker, Paul Don Santo, Dutch Courage, the Daughters, the Ron Scarlett Band and Viglione's own Love And Flame band.

This month, Virulvan is releasing "The Boston Bootleg 2" compilation LP, featuring many of the above bands. Viglione has formed VS Promotions in conjunction with Spirit Records. And he books acts into the 250-capacity Cantones club in Boston.

would have got into this diversification business and sold a few bottles of hair oil between his fugues.

Yes, sir, in a year or two, you may well see a new kind of record retail development in Britain, with decor akin to the 1950s, or earlier, and peace and quiet all round. Prices will not be cheap, but at least customers will know what they are before they enter the sanctum. In short, style is about to return to the record store, and, as in the old days of retailing "His Master's Voice" records, the dealer may have a special kind of franchise. And maybe even a top hat. In a Royal Wedding year, we may get more than a little conservatism and tradition thrown at us.

David Lazell has been a record retail store manager in England, and is a contributor to U.K. trade paper, *Music & Video Week*.

Viglione says he got into the business in 1976 when he first released his own single. "Salt Water Summers. Virulvan is the name of a fantasy science fiction magazine Vaglione has been publishing since 1970. In recent years, he says, the magazine has become more music oriented.

Despite his many projects, Viglione admits he is in the scene more for the music than the money. In fact, he says, he is running a deficit. And to pay for it all, the Count delivers papers for the Boston Globe.

What's going on with Bonds? The giant Times Square venue, which was the center of controversy during last month's Clash shows, is still open, but no shows are currently scheduled.

"A lot of things are up in the air, but I am not in a position to discuss anything," says John Addison, principle in the club. "There will be an announcement soon."

Charles Martin, who used to book the acts, is no longer with the club. He says that following the Clash and the Strangers, who played right after the Clash, he was looking to book James Brown and Lene Lovich into the 1,725-capacity club.

But, he says, when the club owners could not come up with the advances for Brown and Lovich, he quit. "After a while, you run out of handshakes," he says.

It is still not too late—if it is still Monday (13) or Tuesday (14)—to pay a visit to Privates in New York for the New Music Seminar.

For \$45 at the door, one can see Lene Lovich, David Johansen, Nona Hendrix, the Lounge Lizards and others perform the new music, and hear some new music heavies, and some who are not, discuss the music's problems and progress.

Stiff Records founder Dave Robinson is giving the keynote address. Among the panelists JEM's Marty Scott will discuss indie labels. Keith Leven of PiL will be there to talk about video. Consultant Lee Abrams will defend commercial radio.

Ian Copeland (of FBI), Jerry Brandt of the Ritz, and Jim Fouratt (various venues) will square off on talent and booking. PolyGram's Jerry Jaffe, Warners' Karen Berg, Epic's Bruce Harris and Miles Copeland of IRS, will explain what artists get and do not get signed. August Darnell, Oedipus of WBCN-FM, and Steve Strange will be among those discussing trends in music. And yours truly will be on a press and publicity panel.

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General News

Flip-Flop In Format Hitting The Jackpot

• Continued from page 18



PLATINUM TRIO—Earth, Wind & Fire's Maurice White harmonizes with Jeanette, left, and Wanda Hutchinson of the Emotions on "Let Me Be Loved By You" from the Emotions' upcoming album "New Affair." Producer Bill Myers listens in as the track is put down.

outs are not necessary in determining what gets played on KC-101.

"We all know what records lean female and what records lean male," he says. "It's self-explanatory. Exactly what you think is generally what the correct random call-outs show you. We've by-passed that step as not being worthwhile in terms of cost-efficiency."

KC-101 has a very-structured format. It is formatted with an internal rotation of different types of music, keeping it balanced with the same types of music all times of the day. Even the style of music is structured.

"You won't hear, for instance, the country-style records back to back," Hansen says. "And, you wouldn't hear two urban, or any other style back to back. We're consistent, and there is no day-parting whatsoever."

The personalities have no say in what gets played when it gets played. Hansen has a file-card rotation system in the control room

which the personalities draw from for music.

"We're blessed because we have jocks that are major-market material," Hansen said. "We have personalities working for us full-time that are doing part-time work at WNBC-AM, WABC-AM and WXLO-FM in New York. They're solid personalities."

Hansen claims that with strong personalities, hit music and the use of "hooks," the sound of the station is "hip."

"Each personality has their own individual book—that's something that makes them stand out and not be an ordinary jock," he says.

KC-101's morning personality, Dr. Chris Evans, does a "two-man" morning show with his character "Hozay." "The guy sounds like Tootie on Fantasy Island, but the women love him," Hansen adds. "That's Evans' own individual hook. Danny Lyons, who follows Evans, does soap opera up-dates. That works real well. He's always had the highest ratings on the whole radio station."

Hansen does air-checks regularly on his personalities. "We have air-check reviews, and it is generally a positive experience," he says. "I will air-check an hour of each personality show and go over that one hour with them, applauding the good points and questioning the questionable points."

KC-101 gets involved with community causes. "We are really proud with our public service involvement," Hansen says. "We do almost weekly telethons, bike-a-thons, etc. Whenever anyone is looking for non-profit support, our jocks are ready to help out. We actively solicit the chance to get involved in local causes. We do something every day. We have personalities that are chairmen of non-profit organizations in several Connecticut cities, we have personalities giving speeches and making appearances everywhere."

The station raised \$15,000 for the special olympics, works in Junior Achievement and fields a softball team.

KC-101 organized a prayer vigil, led by its chaplain, Father John Gatzak, when John Lennon was killed. More than 20,000 people showed up on the New Haven green. "We're one of the only stations that has its own priest," Hansen says. "He is like a radio priest, but he isn't heavy on the preaching—he deals more with the sociological and psychological aspects of moral issues when he does his Sunday night show."

The five-hour "Take A Stand With Father John" show has its own jingles. Father Gatzak plays hit music between telephone conversations. He also creates skits which are interjected to the show.

Hansen foresees little change for KC-101 and FM radio in the future. "We've hardly changed since we began KC-101," he says. "It's not that we wouldn't change. We try to maintain variety in consistency. We want to grow with our audience through the years."

"I don't think we would ever sacrifice our local community involvement to become a part of a satellite network, which has been getting all of the ink lately," Hansen adds. "I really doubt that a Connecticut station could be bringing its listeners programming from Los Angeles. A key to our success is our 'Connecticutness.' Lifestyles vary across the country and that could be the downfall of music formats via satellite."



STACY'S WEEK—Cotillion recording artist Stacy Lattisaw, right, admires the plaque declaring "Stacy Lattisaw Week" in Washington, D.C. presented to her recently by the city's Mayor Barry, left, while Ted Jaffe, Atlantic/WCI corporate administrator, looks on. The 14-year-old singer and Washington, D.C. native was honored at a gala dinner reception at the Desiree Club.

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Newman Records, formed by **Buster Newman** and **Richard Seibert**, president and vice president respectively. Other officers are national sales manager **Al Zabloski**, national promotion director **Tony Leaner**, East Coast promotion manager **Elizabeth Elaine**, West Coast promotion and trade coordination manager **George Sherlock** and national promotion consultant **Gus Redmond**. Initial release is "Found A Groove" by the **Wrecking Crew**. Address: 165 West End Ave., New York, N.Y. 10023. Suite 27A. (212) 787-9168.

Blue Rain Records, founded by **Jack Barthel** and debuting with a **Don Richards** single, "Love Let Me Down!/Throw The Pieces Away." Address: 343 S. Dearborn St., Suite 419, Chicago, Ill. 60604.

Greilworks, an artist management/promotion/entertainment marketing company, formed by **Steven J. Greil**. **Peter Mikelbank**, former regional marketing director of **Ringling Bros. Barnum & Bailey Circus**, joins the firm in the capacity of marketing and promotion director. First client signed is **Columbia** artist **Bobby Bare**. Address: 59 Music Square West, Nashville, Tenn. 37203 (615) 320-7713.

Creative Sounds, launched by **Steve Siegel** and **John Orzel** as a booking agency to cover 10 Midwest states representing such acts as **Bill Quateman**, **Perry Jordan & J.C. Hartsfield**, the **ODD** and the **Crickle**. It also provides tour direction and management services. Address: 2100 N. Halsted St., Suite 3B, Chicago, Ill. 60614. (312) 348-1986.

Foreign Repertoire Hurting French, Italian Industries

Italy Restricts Imports

By HENRY KAHN

PARIS—The earnings of French copyright society SACEM rose by 10% last year to almost \$200 million. But income from mechanical rights was 1.3% down, owing to the recession in disk sales.

After announcing these results, director-general Jean Loup Tournier again attacked English-language music. "The balance of earnings must preoccupy us," he said, "because of the growing presence of British and American material, largely originating from peripheral broadcasting stations." This refers mainly to Radio Luxembourg and Europe No. 1.

Tournier insisted that recent opinion polls showed French listeners preferred French songs. The deteriorating situation had been saved only

by greater use of background music in commerce—up 24%—and the cinema—up 20%. Earnings from exports of French music also increased, by 19%, to around \$2.3 million.

The director-general cited Claude Bolling, Jean Michel Jarre, Michel Legrand, Georges Delarue and Jacques Morali, whose outstanding work had earned millions and whose music exported most successfully.

SACEM had distributed royalties to French and foreign composers amounting to \$134 million in 1980.

Referring to accusations of waste and the threat of nationalization, Tournier said 80% of the society's costs were paid to the government in social charges for the 1,234 members. "We wait with interest to see

how the (new) government can lighten this cost," he adds.

On the subject of home taping, Tournier said there were now 150 million blank cassettes in circulation in France. The change of government had complicated some questions, but former minister of cultural affairs Philippe Lecat had prepared a full report on home copying for the new minister, Jack Lang, and it was to be hoped the new administration would take action soon on a blank tape levy.

Tournier pointed out that the record industry had constantly opposed the current mechanical rates, which he said was vital to French composers and earned 25% of the royalties they received in France.

On other topics he welcomed government proposals to develop regional broadcasting as "beneficial" and called once again for action against the current high sales tax on records and tapes. A commercial and artistic strategy that would aid the export of French music was necessary, he concluded, and a new center for young songwriting talent would be established soon.

But SACEM \$ Rises

By VITTORIO CASTELLI

MILAN—Government legislation to counter a widening national balance of payments deficit is hitting the Italian record industry hard.

The ruling was that all payments abroad, between May 29 and Oct. 1, this year, had to be accompanied by the deposit of a sum equal to 30% of the due amount at the Central Bank.

This deposit, made for a three-month period, carries no interest payments. It's a law that penalizes importers most heavily since it, in fact, affects payment of goods actually received here before the law came into effect.

It is a punishing blow for record companies that deal in foreign repertoire.

Says Guido Rignano, president of the Associazione dei Fonografici Italiani (AFI), the record company watchdog organization: "As far as the music business in Italy is concerned, imports always exceed ex-

ports. That is a matter of fact and of history.

"Consequently, the 30% deposit ruling can't do anything else but lead to raised production costs. Add in the rate of exchange of the lira against the U.S. dollar—now around the 1,200 mark—and the situation is worsened to a great extent.

"It makes many catalogs, specially those emanating from the U.S. and U.K., virtually impossible for us to acquire on license or even to be maintained by local companies—unless, of course, more favorable contractual rates are devised and brought into operation.

"While I'm sure, as AFI president, that business operators in the Italian industry will aim to be precise and correct on payment terms, despite likely difficulties and even sacrifices, I have to hope that our counterparts abroad will spontaneously concede there may be delays in the payments stream during this period of special legislation over imports."

Book Hits Labels' A&R In France

PARIS — Singer-songwriter Jacques Bertin, who records for the French Chant du Monde label, has published a book highly critical of the attitude of some multinational record companies towards their artists.

"That is the key reason the French song remains bogged down, despite so many efforts on its behalf, and suffers so much in the fact of imports, mostly U.S. and U.K.," says Bertin.

Bertin's view is that the major

record companies could do a great deal more to nurture French talent. But he says: "The policy, frequently evident, of option contracts, which can nail a singer down for years without a disk ever being released, is clearly an anti-talent policy." He adds that contracts incorporate so many conditions and clauses that artists feel "positively hamstrung."

Bertin's book, "Chante Toujours Tu M'Interesse," roughly translating into "Keep On Singing—You Interest Me," is published by Seuil.

SAYS 'INADEQUATE'

WEA U.K. Announces End Of Financing For Charts

• Continued from page 1

tice to the BPI should be considered "the right way to put pressure on everyone concerned to ensure changes are made. Problems have not been properly dealt with, so my one-year's notice stands."

In fact, Levison has previously expressed the view that there are arguments against having an industry-funded chart, but if it's felt to be beneficial to industry interests, "then it has to be accurate."

Apart from the changes he out-

lines, the WEA chief is also determined that greater emphasis should be put on the album chart rather than the singles listing most used by the media here. His view is, "We pay for it, and we should have a say in how it is used."

Clearly, fundamental changes in chart compilation procedures could bring about a WEA change of heart.

In the meantime, there is no official response from the BPI. The organization's charts committee is headed by Tony Morris, managing director of Polydor here.

EMI Sweden Distribution Grows

STOCKHOLM—Starting in August, EMI Sweden is to handle all distribution for the group's Norwegian company, EMI Norsk A/S.

The move, described by Anders Holmstedt, EMI Scandinavia chief, as "a rationalization of our operations in these territories," means that EMI Norsk will handle only marketing, promotion and sales in Norway.

All distribution operations will go through the EMI Svenska headquarters in Solna, near Stockholm.

In practice, it means that an order placed by a Norwegian dealer in Norway in the morning will be teleaxed over to EMI in Sweden and dispatched late in the afternoon, arriving in Oslo, Norway, the following morning.

Says Holmstedt: "This way, the Norwegian dealer will get his orders just half-a-day later than usual, and it would seem a natural progression that some time in the future this kind of operation could be repeated with Danish distribution for EMI."

Japanese DJ Signs Off At Age 60

TOKYO—Popular disk jockey Goro Itoi, 60, made his last broadcast as a disk jockey on the popular radio program, "All Night Nippon," on Nippon Broadcasting June 30, ending a 30-year career.

His usual late-night program ran 3-5 a.m. for 27 years. He was the last of the old disk jockeys putting records on himself as well as reciting

between-song patter.

Itoi began a deejay program for Japanese residents in New York last February. It is a once-a-week, one-hour program that he usually tapes in Tokyo and airships to New York. Once every three months, he visits New York to make a live broadcast. He will continue the New York program.



LATIN LAUGHS—Howard D. McCluskey, marketing director of RCA Records, Latin-America-Pacific, enjoys a moment with colleagues during the RCA Latin America-Pacific meetings held in New York June 28-July 2. Shown from left are McCluskey, Jack R. Craig, RCA division vice president, U.S. and Canada; Adolfo Pino, RCA vice president, Latin America and Pacific; Robert Summer, RCA Records president; and Guillermo Infante, vice president and general manager, RCA Records Mexico.

Danish Monopoly Challenged

By KNUD ORSTED

COPENHAGEN—Per Sorensen, for the past 16 years a record producer with EMI here, is setting up a new company that, in effect, challenges the state radio broadcasting monopoly.

His new firm, called RTVD (Radio-TV-Denmark), aims to air programs from various parts of the country. At this time, only Radio Denmark has official grants to broadcast, and there is legislation to back its exclusivity claim.

However, Sorensen argues: "According to the Danish constitution, there's a right inherent for every Danish citizen to express his or her thoughts in print or in speech. The law says that censorship of that right must never be established in this country; that freedom of speech is legally required.

"Therefore, the solo rights of Radio Denmark in the broadcasting field must be wrong. The new company is seeking permission to broadcast from the postal and telecommunications division, and copies of our request have gone to the prime minister, the minister of culture, the minister of justice and all political parties in parliament."

RTVD plans to use recording studios for initial broadcasting since the basic facilities are similar to those in radio station studios. The first station will, Sorensen hopes, be

near Copenhagen. He's asking to broadcast on the FM band and to transmit over a distance of some 20-30 miles.

The basic on-air fare will be pop music and he looks to recoup financial costs from advertising.

So far, Sorensen is the only emergent front man for the determined new company, it's known, however, that several others are firmly behind the project.

In a general sense, the Danish recording industry is in urgent need of a sales boost and such a radio station could provide valuable promotional aid.

While there must remain doubts about the viability of the scheme, the build-up of satellite broadcasting stations in the European and Scandinavian territories could ensure positive support for RTVD from several political parties here.

U.K. Viddape Rentals Countered

PARIS—RCA here has become the first company to clamp down on unauthorized rental of videocassettes intended only for direct sale.

The practice of many video clubs and retailers in offering sale and exchange facilities to customers is becoming a serious problem, defeating as it does the rights associated with outright sale. Tapes in this case are supplied by wholesalers, not direct from the producer.

Many retailers are simply ignorant of the position as regards rental or sale, which others have taken an aggressive stance. One huissier, or bailiff, was refused admission to check, but evidence from outside displays should be enough to war-

rrent a test case. It's hoped RCA's offensive will clear up a situation that costs producers, authors and others a great deal of revenue.

Riddle Set To Record

LONDON—Nelson Riddle, U.S. bandleader, arranger and composer, has signed with U.K. independent label Dansan Records to record a new album here in the fall, featuring his own arrangements scored for a 30-piece orchestra of U.K. musicians.

The deal was signed here during Riddle's cabaret session at the Grosvenor House Hotel where he appeared with Sarah Vaughan and Andy Williams in a limited run.

End To BBC Transcripts Fuels Furor

LONDON—Protest is building here among music organizations, with Performing Right Society at the forefront of the action, over the government's decision to cut out the BBC's transcription service as part of an economy drive.

The service provides British radio programs to more than 100 different countries and its abolition means the loss of a worldwide showcase for British music and musicians.

PRS members were told of the gravity of the situations at the society's annual general meeting. Richard Toeman, chairman of the general council, gained a unanimous vote of approval for a telegram sent immediately to Margaret Thatcher, the Prime Minister.

It reads: "We learn with deep concern of the government plan to abolish the BBC transcription services. If implemented, this proposal will severely restrict the opportunity for British music to be heard and appreciated abroad and will deprive Great Britain of a valuable source of foreign exchange income from both the sale of BBC programs to foreign broadcasters and also from the loss of performing right fees to British composers from such broadcasts and resulting public performances of their works."

Alongside cuts of "real substance" in the foreign language information services, the financial savings involved are 3.5%, produced by a total overall cut of 8% in external broadcasting, with programs in seven languages going altogether.

Lord Hill, in a letter to The Times, writes: "Removal of the transcription services which sell the cream of radio programs to broadcasters all over the world, while our competitors give their products away, makes it seem that Britain, in the artistic and educational fields, is moving towards an unhealthy reticence and an indecent obscurity."

Festivalbar Is Pushing Local Italian Talent

MILAN—Festivalbar, rated one of the top promotional assets for the Italian music industry, is to lean more heavily on local talent this year than ever before.

That's due to "a remarkably high artistic level reached by our artists in the past year or so," claims promoter Vittorio Salvetti.

The basic format is much the same as before. Some 34 songs, chosen from 600 put forward, are distributed to Italian jukebox operators. Then, on Sept. 5, the songs which were most heavily played during the summer months will go into direct competition through "live" versions on the stage of the Roman Theater in Verona.

In the same event, the winner of the Discoverde '81, a new talent contest being held in Chioggia and Sotomarina, will be announced.

Within the Festivalbar contest section, artists listed include Phil Collins (WEA), Eduardo De Crescenzo (Ricordi), Alberto Fortis (PolyGram), PFM (Numero Uno/RCA), Ricchi & Poveri (Baby) and Ron (Spaghetti).

Non-competing artists are George Harrison, Lucio Dalla, Pooh, Umberto Tozzi, Mia Martini and Alan Sorrenti.

Finnish Industry Fighting Dupers Blank Cassettes Outsell Pre-recorded As Pirates Sail

By KARI HELOPALTIO

HELSINKI—Resistance of the Finnish industry to piracy and counterfeiting goes on, but the illegal action still accounts for up to 10% of the total record and tape market. Looming on the horizon is the specter of video piracy, which could easily get out of control.

Approximately seven million blank cassettes are sold in Finland annually, while prerecorded cassette sales, according to official figures, persistently fail to make the three million mark.

According to a local survey, 97% of all blank cassettes sold are filled with music at least two or three times, creating a projected financial loss to copyright owners and artists in the region of \$15 million annually, assuming the purchaser would buy ready-made product instead of copying.

And 84% of those quizzed here said they would buy records or prerecorded tapes if they didn't have copying facilities.

The estimate is that Finns with a cassette recorder buy four or five blank tapes and three prerecorded cassettes annually.

Figures for the other Scandinavian territories show: Norway, four

blank, five prerecorded; Sweden, five blank, three prerecorded; Denmark, four blank, five prerecorded.

Finns fill their blank tapes mainly with domestic and international pop and disco music with the younger tapers going most strongly for foreign rock. Some 40% is copied from radio broadcasts and 30%, surprisingly low to some observers, from records.

Around 98% of the 15-19 age group, the heavy users of records and tapers, have a record player or a tape recorder of some type.

As an answer to the home taping problem, a cassette levy is still being discussed.

But there's continued action in Finland in terms of general anti-piracy campaigns, both at legal level and in educational work among dealers and consumers. Seminars are staged and advertising campaigns initiated.

Serious piracy cases are being unearthed and dealt with. The first was just three years ago, in Helsinki magistrates' court, when a local railroad worker had to pay \$7,500 in compensation for selling 3,000 illegal music cassettes which he'd produced painstakingly in the 1975-78 period.

Recipients of compensation were copyright society TEOSTO (\$3,600), industry organization AKT (\$2,630) and 26 musicians who received just \$33 each.

Now the anti-piracy action is up considerably.

In the fall of 1980, local police confiscated 4,000 "dubious" albums flown in from Singapore and local authorities brought a legal action against three importers and two distributors involved.

And currently in hand is a case involving 6,000 Swedish cassettes which a Finnish man imported for sale here. Until recently, his activity was viewed as being a normal parallel import business.

The local International Federation of Producers of Phonograms and Videograms branch has also intervened in the selling of cover disks and cassettes in cases where the picture or name of the original artist has been used in a "misleading" way.

Marketing tribunals and consumer agencies are also working actively in this trading area, demanding that English terms like "tribute to..." or "cover version" should be given precise Finnish-language translations.

CUTS FAST-SELLING LP

Greek Singer Hit With Japanese

By JOHN CARR

ATHENS—PolyGram Greece could be on the verge of becoming a Far Eastern power after the surprise success this year of local singer Bessy Argyraki in Japan's Song Festival and subsequently in the national marketplace there.

Argyraki, or Bessy, as the Japanese know her, packs a powerful set of vocal chords in a blonde, petite frame. She confesses to being as surprised as anyone at the success of her first album in which she sings in Japanese, titled "Toshihiko," on the Watanabe label.

Title track is the song she sang into second place in the Tokyo festival last March.

For the Greek recording companies, and PolyGram in particular, Argyraki's new Japanese connection opens up possibilities of recapturing the international successes of Maria Callas, Nana Mouskouri and Demis Roussos.

For Argyraki, the Japanese opening comes after several years at the pinnacle of the Greek MOR scene. She first came to the attention of Japanese observers during last year's Golden Rose song contest, held in Athens. Though the top prize eluded her, she was given a special award by the Japanese member of the judges' panel.

Following the award came an invitation to Tokyo where last December she recorded "Toshihiko" as a

Contest Cassette

PARIS—Barclay Records here has put a dozen of its biggest hits of the past three months onto a single cassette tied to a summer dealer and consumer contest.

The cassette, titled "Summer Vacation 1981," includes "Reality," by Richard Sanderson, "Mi Mi Mi I Love You" by Donovan as well as titles from Rita Lee and Funky Burger. Top public prize in the competition is an Akai hi fi system. The cassette retails at a budget \$5 price tag.

"trial" single. She says she's amazed at the speed and ease with which the song was recorded.

The song placed second in the Tokyo festival and this spring Argyraki was invited back to Japan to do an album, which she completed in five days, for the Watanabe label.

Though PolyGram says it has no sales figures available, the market success of Bessy Argyraki is gauged

on the fact that she has another invitation to Japan for next January.

She knows no Japanese but says she wants to continue her international career in English. To this end, she has a songwriting arrangement with fellow PolyGram artist Robert Williams, who is now penning material aimed specifically at Argyraki's next target territory, Australia.

SAYS VIRGIN TOPPER

Indie Retailers Go For 50% Buy Offer

By PETER JONES

LONDON—Richard Branson, controversial chairman of the Virgin group here, is getting "an extremely good response" to his plan for building up his retail chain by offering partnerships to currently independent dealers.

Virgin now has 26 stores in its national network. While shops coming in on Branson's new scheme would benefit from bulk-buying deals, they could retain either individual identity or take on Virgin identity.

Branson announced the plan a month ago and said his expansion schedule allowed for partnerships between Virgin Retail and up to 100 specialist record shops.

More than 50 interested parties have responded to an offer which involves Virgin buying up to a 50% share in the retail outlets. Now, with retail division chief Steve Mandy, he's selling dealers on the benefits of his scheme.

He is aiming his offer at a mix of new business investors who need expertise in going into record retailing, and at smaller stores which have been hit by the overall economic recession which is driving so many U.K. retailers out of business.

Branson says two regional chains have been involved in talks with Virgin over partnership plans, in addition to individual stores.

Virgin also wants to open its own new stores in around 20 key U.K. centers as part of a corporate decision to close its smaller shops in favor of bigger ones up to 10,000 square feet.

Virgin comes near to the HMV national network of 34 stores, but the Our Price chain, with 56 outlets, remains the leader.

In fact, HMV's retail management pondered a partnership scheme similar to that now propagated by Virgin but finally decided against it, preferring a policy of increasing wholly owned shops while maintaining total control over trading and managers.

Intervision Fest

WARSAW—This year's Intervision Song Festival is to be staged in the Baltic resort of Sopot, August 19-22. Visiting artists include Karel Gott, Jose Feliciano and Matia Bazar, plus Polish names Izbela Trojanowska and the group Vox.

Pirate Sales A 'Must' In Malay Shops

KUALA LUMPUR—Despite the Malaysian Assn. of Phonogram Producers and Distributors' (MAPPD) claim that retailers are given a healthy profit margin, dealers say they cannot make ends meet without selling pirated cassettes.

A recent survey of retail outlets in and around the city revealed that an estimated 85% sold pirated tapes in addition to legitimate product.

The proprietor of a leading retail shop in a shopping complex blames this on the poor profit margin allowed by the record companies.

"Our profit margin ranges between 10% and 15% on every original record or tape sold. In this pirate infested market, this meager margin is hardly enough to cover overheads without resorting to selling pirate product," argues one proprietor.

This clearly contradicts MAPPD's claim of a 23% to 51% profit margin (Billboard, June 6, 1981).

Most shops say they are forced to sell pirated product as the added revenue helps to cover overhead costs and allow a marginal profit. It is understood that a ratio of five-to-one cassettes are sold in favor of the pirates.

Most of the pirated tapes feature international repertoire. Reputable retailers shy away from selling pirated works by local artists as they are protected by the amended Copyright Act (1979).

Foreign works are not covered, since Malaysia is not a signatory to the Geneva Convention or any other international copyright body.

Piracy is confined strictly to tapes since the cassette market outgrew the disk market in the early '70s. Tapes apparently are popular with the average listener who is not discerning about quality and reluctant to pay a high price for music.

This does not necessarily mean that tape buyers are ignorant about quality.

"The better established pirate manufacturers have turned to using good quality tapes and more sophisticated duplicating techniques to corner this market. Although, in some cases, the quality of pirated tapes is questionable, there have been complaints of poor quality originals too," contends another retailer.

"The problem is quite a serious one. Unlike the pirates who willingly exchange faulty tapes and accept unsold tapes, record companies do not compromise. This makes dealers wary of accepting stock they may not be able to sell," adds another.

Unlike records, of which works of predominantly popular artists sell, the cassette buyers are rather indiscriminate about the selection of material. It has been established that only the genuine music lovers buy records instead of tapes for that difference in sound quality.

Pirated cassettes are also popular because they are cheaper than original records and tapes. In the last three years, pirates have increased their tape prices to compete almost on par with the legitimate tapes. (A good quality pirate cassette retails for around \$3 (U.S.) compared to \$5 and more for the original).

A huge slice of the retailer's revenue comes from taping services. The majority of the dealers who do this steer clear of trouble by avoiding local works. **CHRISTIE LEO**

India Disk Market \$16.6 M & No Where To Go But Up

• *Continued from page 1*

and that figure represents penetration into the marketplace of less than 1% of the population, leaving plenty of room for growth.

A bilateral trade agreement with Russia and the Eastern Bloc countries and colonies of Indian emigrants throughout the Asian Pacific region helped the Indian industry rack up an estimated additional \$2.5 million in export sales in 1979, the last year for which such statistics are available.

Now the importance of the market is underscored by CBS Records' plan for a joint venture manufacturing plant here, and by the interest shown by Western promoters in having their acts visit the market to create a demand for disks.

The Indian recording scene prospers despite piracy, changes in government and, until recently, poor technical facilities that affected the quality of the pressings and duplication of records and tapes. During the 1960s, Western acts such as the Beatles, Elvis Presley and the Beach Boys were only available on poorly manufactured singles in both 45 r.p.m. and 78 r.p.m. configurations.

In 1981, Indian record/tape manufacture is well up to Western standards, with stock readily accepted in the most discriminating European countries. A thrust toward stereo pressing, begun in 1965 and actively pursued during the '70s, has begun to chip away at an overall consumer disinterest in technical standards.

Three record companies carve up 97% of the legitimate market. The remainder is taken by tiny localized concerns in basically rural locations.

The Gramophone Co. of India, a member of the EMI group (with 60% shareholding in the hands of the Indian public), commands more than 80% of the overall market. The company established a factory in Beliaghata Calcutta in 1898 and operated without any competition whatsoever for almost 70 years. The leading manufacturer of audio hardware since 1960, GCI produces around 70% of the 135,000 (approximately) record players purchased in the country each year. It also dominates the market for radio receivers, styli, and accessories.

Actively involved in local recording, GCI operates 4- or 8-track studios in Calcutta, Bombay, Delhi and Madras. The Dombivli (Bombay) branch is also the location of a second pressing plant, opened in 1971. The company began production of microgroove (12-inch 33 r.p.m. and 7-inch 45 r.p.m.) disks at Dum Dum in 1959. In June, 1978, it opened an 80 million rupee (\$885,000) cassette duplication factory on the same site and is currently producing around 700,000 prerecorded tapes annually, with a capacity of twice that.

Representing the EMI group of labels, along with RCA, WEA, Pye, Motown, A&M and others, GCI has undergone an exceptional profit surge over the past decade. A direct employer of around 2,200, plus some 4,400 franchised retail dealers over the breadth of the vast land, it increased turnover between 1975 and 1979 from 104 million rupees (\$11.6 million) to 176 million (\$19.6 million), more than doubling after-tax profit to around 9 million rupees or \$1 million.

Though the Philips and Siemens multinational trading names are no strangers to India, Polydor did not establish itself there until 1969. It currently picks up around 13-15% of the total record/tape/hardware market, claiming a 17-18% annual growth rate and a 1979 calendar

year turnover of 20 million rupees or \$2.2 million.

Since Polydor's entry, the overall market has swelled to 150 million rupees (\$16.66 million), reflecting the positive effects of competition in the industry. However, GCI did not readily accept the end of their monopoly. For almost five years they forbade their dealers to carry any product from outside companies, forcing Polydor to sell stock through Philips electrical appliance outlets or establish their own dealerships. Late in 1973 representations to the Monopolies and Restrictive Trade Practices Commission resulted in retail outlets being directed to freely carry all stock available to them. Since 1974 relations between the two companies have warmed considerably and even approaches co-operation on occasions (notably the fight against piracy).

Despite its small market share, the aggressive young Polydor has made quite an impact. By the end of 1980 its distinctions included the release of the first Indian gold album

Stranglers (who have both performed in India) in the younger end of the metropolitan market.

Films are so vital to disk/tape sales that record company executives often view the rushes of new productions, most of which feature 12-16 highly dramatic feature songs. The ability to recognize hit soundtracks can strongly effect the company's yearly balance sheet.

The film soundtrack area is an absolute closed shop. When it comes to song sequences in films, actors' and actresses' voices are automatically overdubbed with tracks prepared by a select handful of studio vocalists. Singing sisters Lata Mangeshkar and Asha Bhonsle have recorded more tracks than any other artists in the world. Millionaires many times over, their voices are more familiar to Indians than Indira Gandhi's, even though few of their fans know their names or have ever seen their faces. Amitabh Bachchan is the leading male voice. These performers jealously protect their exclusive positions, threatening to restrain

of the '70s trying to trump each other with near-identical cover versions of hit songs. GCI, at the time, claimed it was only releasing cover records when the smaller Polydor was unable to meet consumer demand. They eventually came to a gentleman's agreement which now sees them respect each other's investment. This agreement also sets down guidelines for the signing of contracts with film producers, allowing five year contracts for new artists but a maximum three year term for established entities. Very few five year deals are ever effected.

GCI managing director Anil Sud both welcomes and depletes the dependence on the cinema industry.

"The main reason for the high degree of uncertainty in the record industry is because the fortunes of record companies are today closely linked to the success of Hindi films."

However, he describes how his company sold sufficient copies of the soundtrack to "Satyam Shivam Sundaram" prior to release to be able to present filmmaker Raj Ka-

multiplicity of tongues places an enormous burden on the record companies. GCI alone carries a catalog of some 8,000 items.

The most popular non-sound-track recording artists in India are the husband-wife team Jagit and Chitra Singh, on GCI. Their first album sold 50,000 units and they can command 12,000 rupees (\$1,330) for a concert appearance. They almost never appear on television, refusing to accept the standard fee of 250 rupees (\$28).

Ravi Shankar, once able to domestically sell 15-20,000 units per album, is now almost totally an export artist, having lost a great deal of his home audience by tailoring his music for international acceptance.

Export is a major aspect of Indian recording, often supporting ventures which find poor support in the home market. Indian manufactured product finds strong demand in Eastern Europe (Poland, Romania, Hungary, Czechoslovakia), the Middle East, the U.K., and the U.S.; East Africa, West Indies, Malaysia, Singapore and Fiji—indeed, wherever the Hindustani faith is found or Indian population pockets exist, as in Fiji.

GCI has an interesting agreement with Melodiya in Russia for the exchange of product. They ship out 100,000 Hindi albums (for predominant sale in the region of Uzbekistan, where a strong following for Indian films exists) and receive 20,000 Melodiya classical albums. Polydor is believed to be entering into a similar deal at the moment.

The bilateral trade agreement with the U.S.S.R. includes a provision that Russia pay in rupees, for which it allocates a certain amount each year. According to Gramophone Co. statistics for 1980, released in London, Hungary led the Eastern Bloc in Indian imports, with 275,000 units, followed by the U.S.S.R. (170,000 units), and Romania and Czechoslovakia with 27,000 units each.

Although Hungary has had dollar currency available for the past two years, it prefers to continue importing Indian pressings because of the trade deal, the low prices and because so much repertoire is available from one source.

The Indian exports include Western pop and classical repertoire, and all of it is pressed in India. Indian law prohibits import of finished product, in fact, in order to keep its own industry busy.

India's first direct-to-disk release has found favor in Japan. Toshiba secured the license for the GCI "Blockbuster" LP by the Jiro Inagaki & Chuck Rainey Rhythm Section. This is seen as a major endorsement of the new technical standards being maintained on the sub-continent.

Between 1972 and 1978, GCI increased its export sales by 230%, to 21 million rupees (\$2.3 million). It has won five consecutive Top Exporter awards from the Exports Promotion Council. In fact, the specific purpose of the GCI Bombay pressing plant was to develop export markets to the West (where their product is now mostly pirated). The new Dum Dum cassette plant is entirely export-oriented, with an export goal of 75% of production.

Cassettes are a great source of worry to the industry because of their close relationship to piracy. Research into hardware ownership indicates that there are 5 million cassette players in the country, as opposed to one million record players. Not surprisingly, 80% (around 5

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There are 5 million cassette players in India, and 1 million record players. 80% of cassette sales are pirated. But market penetration is less than 1%.

(500,000 units), four of the eight gold albums in Indian history, two of the three platinum awards (for one million sales) and two of only three pre-release gold film soundtrack albums.

The truly junior partner in the industry is Inreco (Indian Record Manufacturing Co. Ltd.) which issues primarily seven-inch 33 r.p.m. film highlights disks, or mini- (4-5 tracks) soundtrack albums, capturing around 3% of the market.

At least 85% of all records manufactured in India are of domestic origin—15% being classics and traditional music and 70% being soundtracks derived from the prolific film industry. The small market for international repertoire centers around MOR superstars such as Abba, the Bee Gees, Donna Summer and James Last, with a steadily escalating demand for such British new music acts as the Police and the

their popular voices if any new talent is employed.

According to Mahendra Shah, assistant manager of Polydor's Bombay office, the average Indian music album costs 12-30,000 rupees (\$1,330 to \$3,330) to record—in mono. Stereo recording can up the budget to 50-75,000 rupees (\$5,555 to \$8,330).

Soundtracks, however, utilizing 150 piece orchestras, can cost a company 50,000 rupees (\$5,555) per song, with half of that amount going to the superstar session singers. Such is the escalating expense that future film projects are cutting song content to 5-6 tracks. These soundtracks will probably be issued on 12-inch, 45 r.p.m. mini-albums. A popular "hit" song in India can remain current for up to 18 months.

So lucrative is the film-song market that GCI and Polydor spent most

poor with a gold disk at the film's premiere.

Such is the productive nature of the Bombay film colony that Polydor alone is able to issue an average of six soundtracks per month, along with ten non-soundtrack domestic, and seven to ten foreign repertoire albums. The most successful foreign issue of all has been "Saturday Night Fever" which moved 250,000 double units (250,000 single albums is an Indian silver disk). "Best Of Abba" scored 50,000 sales for Polydor, a fairly common figure for popular foreign product.

While the hugely popular soundtracks are almost exclusively Hindi, the remainder of domestic Indian product is recorded in some 35 different regional languages and dialects. After Hindi, Bengali is the most common, a leading artist being the late Mohammed Rafi who averaged 10,000 sales per album. The

NAZIA-BIDDU TEAM

'Disco Deewane': Hit In Hindu

CALCUTTA—One of the fastest selling disks in India this year isn't a soundtrack album; it's a slickly produced collection of tunes propelled by a catchy disco number sung in Hindi, India's principle language, by a brother-sister duo with little professional experience.

"Disco Deewane," produced by Biddu, the London-based producer of Tina Charles and Carl ("Kung-Fu Fighting") Douglas, was released in April on the Gramophone Co. of India label and achieved platinum status in three weeks, selling upwards of 200,000 copies. In India, such a sales record is considered nothing short of phenomenal.

So are the artists. Nazia Hassan, 16, and her brother, 18-year-old Zohab, reside in London where both attend school. Nazia hopes to go to Oxford Univ. to pursue a degree in economics, aspiring to follow her father's successful career in business. She hopes to continue singing, she says, but not at the expense of her studies.

Nazia, whose family comes from Pakistan, was "discovered" by one of

that country's leading screen stars, Feroz Khan, as a result of Nazia's performance on the soundtrack to his "Qurbani" film. Bombay gossip columnists linked Nazia and Khan romantically during the initial stages of this Polydor release, much to the dismay of Nazia's family, who began having second thoughts about her recording career.

However, Khan had persuaded Biddu that an album could be crafted to suit Nazia's style along the lines of Western acts such as Boney M and Tina Charles. Biddu accepted the challenge, producing "Aap Jaisa Koi," which powered the "Qurbani" LP to platinum status and established Nazia as a star.

"Disco Deewane" came next, but the top selling title track wasn't added until the last minute, largely because Biddu didn't like the album title suggested by executives at Gramophone Co. of India. Biddu wrote another song as a result, and the Gramophone brass soon changed their minds.

The company decided to float a

test single, offering it at a reduced price. This practice, common in India, paid off handsomely, creating a demand for the album that remains unprecedented in the annals of Indian pop music.

The single flew out of the stores within days, and while the Gramophone Co. was gearing up an extensive advertising and promotional campaign, fans began pilfering copies of the albums from railway depots where they were stacked, awaiting final shipment.

The release date was subsequently pushed ahead, and the reception of the album exceeded that of the single.

"Disco Deewane" has become a hit in Pakistan, as well as India, and nearly another 100,000 copies have been exported to the U.K., the West Indies, the U.S. and throughout Asia wherever there is a substantial Indian population.

In India, several film producers are bidding to acquire other tracks from the "Disco Deewane" LP for use in forthcoming films.

President Named For SOFIRAD By French Gov't

PARIS—France's new Socialist regime has made the first of several expected appointments in the government-controlled media, naming television producer and journalist Michel Caste as president of SOFIRAD, the state holding company with key interests in much of the country's commercial radio.

Caste, 53, replaces Xavier Gouyou-Beauchamps, a close collaborator of former president Valéry Giscard d'Estaing.

The Socialists, and other opponents of the former government, had attacked commercial radio, as well as the state-owned tv channels, accusing them of political bias during the Giscard presidency.

SOFIRAD notably holds: 99.9% in Sud Radio, in the Pyrenees principality of Andorra; 83% in Radio Monte Carlo, which beams throughout southern France; and 36% in Europe Number One commercial radio station. It has also promoted broadcasting in Lebanon, Cyprus, Morocco and Gabon, West Africa.

The holding company furthermore has a minority interest in Radio Luxembourg. Other shares in Europe No. 1 and its affiliated Disc AZ record and distribution firm are held by the Matra engineering giant and Hachette publishing firm, both headed by Giscard proteges.

Two key figures in the radio/tv media have already resigned, presumably on the basis that their faces won't fit under the new regime: Maurice Ulrich, president of the state-owned Antenne 2, the second television channel, and Roland Faure, news chief of the government-run Radio France. Both were appointed by the old regime.

WEA Catalog Taped 2-For-1

LONDON—WEA U.K. is stepping up its push to increase catalog sales by putting out a series of eight "double-play" cassettes featuring two old LPs by one artist. Each carries a dealer price of approximately \$6.

The first batch includes George Harrison's, "33 1/3" and "George Harrison"; the Eagles, "One Of These Nights" and "Desperado"; Fleetwood Mac, "Rumours," "Tusk," and material from George Benson, Emmylou Harris, Van Halen, the Doors and Neil Young.

Back catalog is further emphasized by WEA here through Classic Hits of the 1960s and 1970s—15 picture-sleeved singles in each batch. Titles include Kenny Rogers' "Ruby Don't Take Your Love To Town" up to "Rivers Of Babylon" by Boney M.

Ruud Hermans Become Tulsa

AMSTERDAM—The Ruud Hermans Band, Holland's best-known country music group, has changed its name to Tulsa, the main reason being that record buyers in foreign territories apparently found it difficult to pronounce or remember the old name.

Choice of Tulsa comes from the group's success there in May, 1980, when it appeared there at a Jim Halsey country music promotion.

Tulsa is signed now to MCA for the Benelux territories. First release is the "Baby Don't Go" single. For the past two years, Ruud Hermans was signed to Phonogram.

COULD REDUCE PIRACY

Joint Malay-Indonesian Test

By CHRISTIE LEO

KUALA LUMPUR—The Asia Pacific Record Co. of Indonesia, which represents at least four major local labels, has joined forces with a group of Malaysian entrepreneurs here in a joint venture to test the potential of Indonesian product in this country.

The merger is expected to increase the regular flow of chart-topping Indonesian product into this marketplace, which, since the 1960s, has shown considerable support for Indonesian music due primarily to ethnic language and cultural affinities.

The proliferation of Indon product was previously marketed by pirates, who it is believed, prompted the union between Asia Pacific Record Co. of Indonesia and New Asia Pacific Malaysia.

Life Records, a wholly owned subsidiary of Hup Hup, is the only local recording company here currently involved in marketing Indon product legitimately. PolyGram attempted marketing selected Indon items back in the late 1960s before the record industry here experienced a slump following the onslaught of the pirate trade.

Rizal Arsyad, director of Asia Pacific Records, says the partnership will adhere to methods used in the Indonesian market in the handling of promotion, marketing, distribution and manufacturing.

Asia Pacific Records has under its umbrella four leading local labels—Purnama, Flower Sound, Lollipop, D/D Records and a host of other independents. Rizal notes that for this market, the company will release only top priority items although Asia Pacific in Indonesia releases between 60 and 80 new items per month.

"No business is without its fair share of risks, especially the music industry. I'm confident however that things will work out in our favor. Both Malaysia and Indonesia share the same musical influences, and there's no distinct language difference. As our company represents some of the biggest and best known acts in Indonesia with a formidable record of hit songs, our infiltration into this market is definitely a positive step towards establishing a strong music link," suggests Arsyad.

There are more reasons for the

general optimism. Most of Indonesia's best-selling acts are already known here as the pirates, who have been actively trading in Indon repertoire, have helped pre-sell the artists. Also, Indon acts have been promoted here at irregular intervals via concert shows. The fact that most of these artists are movie stars whose films are released here has also enhanced their standing.

Some of Asia Pacific's artists expected to be broken here include Iis Sugianto, the 19-year-old singer who recently represented her country in the ASEAN Popular Song Festival in Manila, Rinto Harahap, Eddy Silitouga, Diana Nasutian, The Steps, Benjamin S., Emilia Contessa, Ady Bing Selamat and a duet team, Titiek Sandgora and Muchsin.

Despite Indonesia's outrageous image abroad as a nerve-center for piracy of international product, most local works are legitimately re-tailed. Piracy of local product does exist minimally in several rural outlets.

Following the Indonesian market conditions and its requirements, which veers predominantly toward a cassette-oriented market, the Malaysian company too will concentrate on manufacturing 80% of its product in tape form and the remaining 20% as disks.

The total population of Indonesia being close to 140 million, it is not uncommon for each item to achieve sales exceeding one million units for a top-selling act.

"Piracy of local repertoire is now a criminal offense in Indonesia where copyright protection is offered," says Arsyad. "Admittedly, piracy is still rampant outside the city borders, but our continuing efforts to curb the illegal trade has shown remarkable improvement in the last five years. Unfortunately, no such protection is afforded international works as we are not signatory to any international copyright convention."

New Asia Pacific's operations in Malaysia will begin effectively in mid-July with the release of 12 new items, a substantial quantity for this market which averages a total of eight local releases monthly.

"We have high expectations for this venture as our marketing

strategy is geared to benefit the dealers. We hope to give them better trading incentives as compared to that practiced by the majors despite the competitive price list. As for the piracy threat, we've consulted our lawyers who affirm that if any regional work is registered within a month of its release in the country of origin, the recording will be covered by the local copyright laws. We intend to meet the deadline with our releases," pledges Arsyad.

Unlike foreign-based recording companies operating here, which control and oversee everything from production, marketing, promotions, manufacturing and distribution, the Asia Pacific policy is to "lease" some of the aforementioned functions to independent concerns. This method seems to have worked exceptionally well in Indonesia, considering that 400,000 units sold merit a gold disk compared to 25,000 units in Malaysia. Asia Pacific claims that close to 90% of its acts have attained the status of being gold disk winners numerous times over.

The New Asia Pacific's role in Malaysia will be confined to marketing and promotions, leaving the manufacturing and distribution to be undertaken by Southern Musical, a private company.

Plans are afoot, too, to establish a publishing wing as Indonesian songs are popular among artists here.

"It is safe to assume that we have some of the most experienced songwriters, many of them with literally hundreds of hit songs to their credit. It is a feasible project and if it works, it will inevitably help the royalty-based earnings of our songwriters," foresees Arsyad.

An international recording company here had earlier vied to link up with Asia Pacific but failed when disagreements arose pertaining to profit-sharing and the handling of manufacturing and distribution as part of the deal.

There are plans to work out a reciprocal deal to have Malaysian product to be sold in Indonesia—pending the outcome of this joint venture.

Sire Shuttters London Office; Ups A&R Role

LONDON—Sire Records, purchased by Warner Brothers last year, is closing down its London office to merge staff into WEA's headquarters here, but Seymour Stein, president, says: "Our main future aim is to upgrade our a&r role in the U.K."

Says Stein: "We'll soon announce a new U.K. director to handle the talent sector. We felt this was the best way to integrate the talent and expertise of Sire staff on behalf of WEA artists as well as to bring all areas of Sire operations, in the U.S. as well, excepting a&r, into the WEA fold."

Ellie Smith, former Sire managing director U.K., is now general manager of Warner Sire and affiliated label operations, and reports to Tarquin Gotch, newly appointed WEA a&r manager.



ELEPHANT BOYS—The Pits, two-man group on Zilch Records, delivered its debut single, "There's Always Something There To Remind Me," via the sizable reminder of Rani the elephant. The entourage called on BBC Radio and Capital Radio, then took a stroll up and down London's Fleet Street. The Pits comprises Johnny Gash and Kenneth Fever. RCA distributes the record.

Emphasis On Local Talent In India Mart

• Continued from page 70

million tapes) of the total annual cassette sales in India are pirated (Billboard, Nov. 8, 1980).

Cassette hardware/software sales are growing at approximately 30% per annum, while the growth for disk items is only 10%. GCI commenced cassette issues in April 1979, while Polydor, a cautious entrant into the tape market, issued its first tape on Sept. 23, 1980 and is tooling up gradually.

The only Asian country to have any sizable disk market, India looks like it's following its neighboring countries by becoming a cassette-dominated market within just a few years.

Not that tape hardware is particularly attractive in price. A fairly primitive player costs 900 rupees (\$100) while a reasonable cassette deck costs 6,000 rupees (\$670). With quality of relatively little general concern, the former item enjoys brisk trading.

Pricing of recorded product plays a significant factor in its continued status as a luxury item. In a country where the annual per-capita earning is 1500 rupees (\$166), the standard album costs 50-55 rupees (\$5.55 to \$6). Cassettes cost 44 (\$4.80) but are expected to eventually drop to 34 (\$3.70). Mini (4-5 track) albums are 36 rupees (\$4); "Saturday Night Fever" is 99 rupees (\$11), and cassettes and seven-inch 33 r.p.m. soundtrack disks are 24 (\$2.70). No Indian music fan is presumed to purchase more than three to five records/tapes per year. Retailers earn around 8-10 rupees (\$1) on a regular album, which attracts a bizarre array of taxes—15.75% manufacturer's tax, 12% retail sales tax, 4% interstate tax and 4% city entry tax.

Mammoo Curmally is the veteran proprietor of Bombay's The Rhythm House, India's largest and most successful independent record store. He cites a trade breakdown of 70% disk—30% tape and predicts "the cassette is certainly going to replace the record in this country. Customers couldn't care less about sound quality—as long as it's loud." Curmally is critical about the line of his business from which he derives his largest profit: "Hindi film soundtracks are poor in sound quality and the content is rubbish" he readily offers.

He is also highly critical of promotional support to both acts and retailers provided by GCI and Polydor. "It took superhuman efforts to persuade GCI to release material by the Police in India, even though they had performed in Bombay. Apart from the soundtracks, there is no real growth in local music because there is no support."

The companies tend to disagree. GCI claims to spend 2.6% of gross turnover (4½ million rupees or \$500,000) on advertising and promotion, while Polydor spends a higher level of 4% to 5%. GCI's Sud estimates that marketing costs account for about 10 rupees (\$1.10) of the price of a standard album. Often this cost is applied entirely to lavish jacket production, as the two companies enter into a packaging war. GCI released the "Rocky" soundtrack in a gatefold sleeve of silver foil, while Polydor has spent up to 12 rupees (\$1.35) apiece on a showpiece jacket. Curmally describes it as "absurd." (Continued on page 75)

Canada

SELLS PLATINUM

Mouskouri Keeps Fans Without Deal In U.S.

TORONTO—Nana Mouskouri is one of a few international artists with a worldwide following, outside of the United States. With a bit of help from a Canadian-based record label, Grand Records, and a Canadian manager, Sam Gesser, the Canadian record market is finally beginning to warm to her singing style, but a U.S. deal continues to elude her.

In an interview following the final night of a five-show stay at the 2,700-seat Massey Hall here, Mouskouri admitted that the U.S. market has frustrated her, but conquering it has not been an obsession.

She says she doesn't feel her show is suitable for the Las Vegas dinner and show crowds. She feels "uncomfortable" on some of the large network talk shows and an American record deal has not been possible, she says, because "they always want the world" rights to her material.

American companies "want the world but without committing anything," she says.

In Canada, like many other places in the world, Mouskouri sells platinum, with or without airplay. "I have a loyal audience and I am loyal to them," she offers as one of the reasons she continues to tour annually, although the record sales are virtually guaranteed and she has money enough to retire when she wants.

Expanding on her worldwide following, Mouskouri says she plans to record three albums over the next 12-14 months, one each in French,

German and English. She also sings in her native tongue, Greek, but makes infrequent appearances there and has moved her operation's base to Switzerland.

Signed to Philips since 1961, Mouskouri's catalog is distributed in non-English speaking parts of the world by Phonogram and by RCA in the U.K. In Canada, she's distributed by Capitol, through Toronto-based Grand Records which ships into the U.S. market using a variety of independent distributors. The Canadian company also handled the deal for distribution through RCA in the U.K.

Image, she thinks, has been a big obstacle for her in the U.S., noting that the talk show circuit demands a personality who can come across on the screen as casual, telling jokes and chatting loosely about things with or without substance.

Her accent has been something of an obstacle as well in the recording process, although her recent outing for Grand, recorded in Nashville with Larry Butler, is a step toward a contemporary American sound.

As a working artist, she toured the U.S. for a month in February and March, then arrived in Canada for a 34-date tour through Quebec and Ontario, followed by a three-week tour in the U.K. Later in the year, she will perform in Scandinavia and Germany for six weeks, and in between she plans to take off a month to record another album for the European market.

Retailers Bowing Labels

TORONTO — Several retailers have moved into the record manufacturing side of the business, signing or acquiring acts for their own labels.

First was Records On Wheels which recently established the NARDEM label to release a trio of Jimi Hendrix albums, acquired through negotiations at MIDEM with an American copyright holder. NARDEM also has an EP by a rock trio called The Dice. Product is expected to ship within the next two weeks. Wheels hosted a party in its warehouse here last week, giving media and accounts a chance to hear the band perform in the storage venue.

LP Makes Emeralds Gold

TORONTO — Edmonton-based instrumental group the Emeralds has its first Canadian gold album for sales over 50,000 units.

The group has a strong base of sales in the prairie region of Canada and earned national coverage in the media earlier in the year when a dispute arose as to the genre of music they played. Their nomination for the Juno Awards was nixed by the selection committee because the committee felt the group did not perform country music, the category in which they were submitted by Boot Records.

Boot served the committee notice that it wished to pursue the matter through the judicial system, which, in fact, happened. That earned the group and label an official apology on network television at the opening of the Juno show.

The gold record comes for the "Just For You" collection, marketed by the K-tel Records in a tv market-

ing campaign. It is reported that major sales occurred in the Maritime region and Alberta.

According to a Boot representative, the K-tel package has served to renew retail interest in the group's back catalog.

Jarre's Album Scores

PARIS—Less than a month after its European release, the third and latest album of electronic pop by France's Jean-Michel Jarre, "Magnetic Fields," entered the top 10 of virtually all continental charts, according to Dreyfus Records, Jarre's label here.

The album, distributed by Polydor, was released in the U.S. June 15. It's distributed by CBS in France, where it is becoming the company's top album seller, and in Switzerland and Belgium. Polydor distributes in most other territories.

West Germany

Defective Recordings Rampant? Not So, Says Industry, Responding To Disk Criticism

By JIM SAMPSON

MUNICH—Throughout Billboard's International Music Industry Conference in West Berlin this year, industry leaders repeatedly called for higher quality standards in records and tapes.

And while recordings imported from West Germany continue to win high marks worldwide for quality levels, there are growing signs of domestic dissatisfaction. A leading German consumer organization reports home tapings almost always sound better than prerecorded cassettes and dealers cite "deteriorating" disk quality control.

The consumer blast, published in "Test" magazine, offers a detailed comparison of the record and cassette versions of 28 albums. Ten tapes sounded nearly as good as the records, says "Test," but another 10 showed a marked deterioration of sound quality, especially in high frequencies.

Extremely high duplication speed and inadequate quality control were cited as primary factors in quality loss. CBS, Ariola and MCA's budget subsidiary Miller International fared best in the test.

Jochen Oberst, of the Stiftung Warentest Foundation, ended his report with a comparison of self-made dubs of two records, concluding that owners of average-quality cassette decks can obtain uniformly high quality tapes by avoiding prerecorded cassettes and dubbing themselves.

The implications of the report led Oberst to expect a strong reply from the music industry. But he was disappointed. "The reaction was weak, as if the industry was not really interested," he said. Only three or four companies responded.

Oberst was pleased that all considered the report objective and one firm even plans to adopt the foundation's procedure for semi-automated cassette control quality.

A Billboard survey of German record companies found general consensus that while most cassettes can't equal the sound of records, they are qualitatively adequate. As CBS marketing/sales chief Michael Anders notes, CBS Mastersound cassettes with chrome dioxide tape

match the pressings, and "Test" magazine agrees.

EMI Electrola believes its normal cassettes are about equal to LPs. "Test" disagrees.

Phonogram's Gerhard Weber and Teldec's Gerhard Schulze point to variables in playback equipment, such as head maintenance.

Asked if he could sell more tapes if their sound quality and price was equal to records, Intercord's Herbert R. Kollisch says he sees no corollary between sound quality and consumer buying habits.

CBS' Anders, however, points to improving response to his Master-sound series. Hans-George Baum of RCA rejects the use of chrome or metal tape "for economic and manufacturing reasons."

At Miller, Christian Miesen reports that improved cassette quality and price equality with albums has led to a four-to-one cassette to album turnover ratio at the company. Ossi Drechsler, DG/Polydor chief, sees bigger sales through better sound only if retailers accept price equality and also give cassettes better display support.

"Test" magazine mentioned in its report that not only the tested cassettes failed to meet expectations—not one of the 28 disks used in the report was free of extraneous surface noise. Oberst attributes the poor performance to newly developed, less costly compounds used by several companies coupled with thinner pressings.

Quizzed whether they thought the quality of their pressing had improved over the past 10 years, 10 of 11 record companies here responded

'Fantasy' By Belina

HAMBURG—An album, "My Fantasy," produced by Ladi Geisler, is the first product to be recorded by female singer Belina following her long-term exclusive pact with Rudolf Slezak here.

Belina is a regular world traveller for concert appearances, accompanied by guitarist Siegfried Berndt. She specializes in Jewish material.

positively. Albert Czapski, Ariola's marketing chief, considers current quality "completely adequate" and notes that demand for supersound records in Germany is "insignificant."

WEA's Dierk Strothmann and others point to "the growing number of hi fi enthusiasts" as the only real source of complaint.

But three of the five record dealers queried in Munich noted no improvement in pressings over the last decade and the other two felt there were more problems than six or seven years ago. While none of the dealers considered pressing quality a real problem, four suspected the major manufacturers of sloppier quality controls than several years ago.

And two commented that small classical and jazz labels have the highest pressing standards in West Germany. One dealer singled out U.S. imports for "steadily deteriorating quality."

CBS Israel: No Trans-Shipping Through Britain

LONDON—CBS Israel has issued a denial of the charges brought before a West German court recently (Billboard, June 27, 1981) that link the company to trans-shipping albums to West Germany in violation of that country's copyright law.

The suit was brought against Bernard Mikulski's Pop Import company by Deutsche Grammophon. It alleged that Israeli pressings of an Abba LP were brought into West Germany via the U.K.

"We wish to state emphatically," CBS Israel now says, "that CBS Israel has never exported any album, tape or single to any unauthorized territory including West Germany either through CBS U.K. or directly or through a third party."

"We have had no prior knowledge of the court proceedings involving our repertoire and Mr. Mikulski, and neither we nor CBS U.K. know how Mr. Mikulski received our LP, if indeed it is an LP manufactured by CBS Israel."

CBS Israel managing director Daniel Yadin, who issued the statement said CBS U.K. told him they were not aware of any Israeli pressings being brought into Britain.



SILVER ANNIVERSARY—Leading German brass band leader Ernst Mosch, right, and Teldec Records' managing director Kurt Richter celebrate the 25th anniversary of both Teldec and Mosch's band, the Egerlander Musikanten, which has collected several German gold and platinum records. Mosch recently returned to his native Czechoslovakia, where he met with Czech brass band composers Jaromir Vejvoda, ("Roll Out The Barrel") Karel Vacek ("Play To Me Gypsy"), Karl Valdauf and Antonin Votava. Mosch is considering recording in Prague next year.

**SLEZAK
SENDS MUSIC
ROUND THE
WORLD
THAT MEANS
A BIG
TURNOVER**

SLEZAK



2000 HAMBURG 13

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BRITAIN

(Courtesy of Music Week)
As of 7/4/81
SINGLES

This Week	Last Week	Title
1	2	GHOST TOWN, Specials, 2-Tone
2	1	ONE DAY IN YOUR LIFE, Michael Jackson, Motown
3	3	CAN CAN, Bad Manners, Magnet
4	15	STARS ON 45 (Vol 2), Starsound, CBS
5	4	GOING BACK TO OUR ROOTS, Odyssey, RCA
6	7	BODY TALK, Imagination, R&B
7	6	MEMORY, Elaine Paige, Polydor
8	5	BEING WITH YOU, Smokey Robinson, Motown
9	12	NO WOMAN NO CRY, Bob Marley & Wailers, Island
10	14	(YOU DON'T SOP) WORDY RAPPINGHOOD, Tom Tom Club, Island
11	16	RAZAMATAZZ, Quincy Jones, A&M
12	17	YOU MIGHT NEED SOMEBODY, Randy Crawford, Warner Bros.
13	25	DANCING ON THE FLOOR, Third World, CBS
14	NEW	MOTORHEAD LIVE, Motorhead, Bronze
15	13	PIECE OF THE ACTION, Bucks Fizz, RCA
16	22	THERE'S A GUY WORKS DOWN THE CHIP SHOP, Kristy McColl, Polydor
17	8	MORE THAN IN LOVE, Kate Robbins, RCA
18	10	HOW 'BOUT US, Champaign, CBS
19	9	TEDDY BEAR, Red Sovine, Starday
20	11	ALL STOOD STILL, Ultravox, Chrysalis
21	27	NEW LIFE, Depeche Mode, Mute
22	21	THROW AWAY THE KEY, Linx, Chrysalis
23	20	WIKKA WRAP, Evasions, Groove
24	29	CAN'T HAPPEN HERE, Rainbow, Polydor
25	18	TAKE IT TO THE TOP, Kool & Gang, DeLite
26	NEW	SAT IN YOUR LAP, Kate Bush, EMI
27	34	FOR YOUR EYES ONLY, Sheena Easton, EMI
28	26	STAND AND DELIVER, Adam & Ants, CBS
29	19	WILL YOU, Hazel O'Connor, A&M
30	24	I WANT TO BE FREE, Toyah, Safari
31	23	IF LEAVING ME IS EASY, Phil Collins, Virgin
32	40	ME NO POP 1, Kid Creole/Coati Mundi, Ze/Island
33	33	DOORS OF YOUR HEART, Beat, Go Feet
34	31	NO LAUGHING IN HEAVEN, Gillan, Virgin
35	39	THE RACE IS ON, Dave Edmunds/Stray Cats, Swan Song
36	NEW	TAKE IT ON THE RUN, REO Speedwagon, Epic
37	32	SPELLBOUND, Siouxsie & Banshees, Polydor
38	NEW	I'M IN LOVE, Evelyn King, RCA
39	NEW	VISAGE, Visage, Polydor
40	28	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic

ALBUMS

1	4	LOVE SONGS, Cliff Richard, EMI
2	1	DISCO DAZE & DISCO NUTS, Various, Ronco
3	3	NO SLEEP 'TIL HAMMERSMITH, Motorhead, Bronze
4	2	STARS ON LONG PLAY, Star Sound, CBS
5	7	PRESENT ARMS, UB40, Dep Intl.
6	6	SECRET COMBINATION, Randy Crawford, Warner Bros.
7	5	ANTHEM, Toyah, Safari
8	10	FACE VALUE, Phil Collins, Virgin
9	8	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
10	NEW	KIM WILDE, Kim Wilde, Rak
11	13	DURAN DURAN, Duran Duran, EMI
12	19	MADE IN AMERICA, Carpenters, A&M
13	16	HI INFIDELITY, REO Speedwagon, Epic
14	11	MAGNETIC FIELDS, Jean Michael Jarre, Polydor
15	9	JU-JU, Siouxsie & Banshees, Polydor
16	17	VIENNA, Ultravox, Chrysalis
17	12	CHARIOTS OF FIRE, Vangelis, Polydor
18	27	HOTTER THAN JULY, Stevie Wonder, Motown
19	15	BAD FOR GOOD, Jim Steinman, CBS
20	NEW	BEST OF MICHAEL JACKSON, Motown
21	14	THEMES, Various, K-tel
22	20	THE RIVER, Bruce Springsteen, CBS
23	22	BEING WITH YOU, Smokey Robinson, Motown
24	31	MAKING MOVIES, Dire Straits, Vertigo
25	18	THIS OLD HOUSE, Shakin' Stevens, Epic
26	39	JUMPIN' JIVE, Joe Jackson, A&M
27	21	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl.
28	29	KILIMANJARO, Teardrop Explodes, Mercury
29	32	GUILTY, Barbra Streisand, CBS
30	NEW	I'VE GOT THE MELODY, Odyssey, RCA

31	23	THE JAZZ SINGER, Neil Diamond, Capitol
32	NEW	THE FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
33	NEW	INTUITION, Linx, Chrysalis
34	30	LONG DISTANCE VOYAGER, Moody Blues, Threshold
35	34	BREAKING GLASS, Hazel O'Connor, A&M
36	25	THE DUDE, Quincy Jones, A&M
37	26	MISTAKEN IDENTITY, Kim Carnes, EMI America
38	37	CHRISTOPHER CROSS, Warner Bros.
39	NEW	OFF THE WALL, Michael Jackson, Epic
40	NEW	RED, Black Uhuru, Island

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 7/13/81
SINGLES

This Week	Last Week	Title
1	1	STARS ON 45, Quality
2	3	ALL THOSE YEARS AGO, George Harrison, Dark Horse
3	2	BETTE DAVIS EYES, Kim Carnes, EMI America
4	4	THE ONE THAT YOU LOVE, Air Supply, Big Time
5	6	JESSIE'S GIRL, Rick Springfield, RCA
6	5	SUKIYAKI, A Taste Of Honey, Capitol
7	7	THIS LITTLE GIRL, Gary U.S. Bonds, EMI America
8	9	YOU MAKE MY DREAMS, Hall & Oates, RCA
9	15	GEMINI DREAM, Moody Blues, Threshold
10	8	THE WAITING, Tom Petty & Heartbreakers, Backstreet
11	20	HEARTS, Marty Balin, Capitol
12	12	A WOMAN NEEDS LOVE, Ray Parker Jr. & Raydio, Arista
13	13	WINNING, Santana, CBS
14	NEW	BOY FROM NEW YORK CITY, Manhattan Transfer, Atlantic
15	11	TAKE IT ON THE RUN, REO Speedwagon, Epic
16	10	NOBODY WINS, Elton John, Geffen
17	NEW	I DON'T NEED YOU, Kenny Rogers, Liberty
18	16	I LOVE YOU, Climax Blues Band, WEA
19	NEW	SLOW HAND, Pointer Sisters, Planet
20	17	WATCHING THE WHEELS, John Lennon, Geffen

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 7/13/81
SINGLES

This Week	Last Week	Title
1	2	BETTE DAVIS EYES, Kim Carnes, EMI
2	1	STARS ON 45, Stars On 45, CNR
3	5	CHEQUERED LOVE, Kim Wilde, Rak
4	7	OH NO NO, Bernie Paul, Ariola
5	3	HANDS UP, Ottawan, Carrere
6	6	KIDS IN AMERICA, Kim Wilde, Rak
7	4	LIEB MICH EIN LETZTES MAL, Roland Kaiser, Hansa
8	10	STAND AND DELIVER, Adam & Ants, CBS
9	9	LORELEY, Dschinghis Khan, Jupiter
10	NEW	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
11	11	MIND OF A TOY, Visage, Polydor
12	12	IN THE AIR TONIGHT, Phil Collins, Atlantic
13	15	CONSUELA BIAZ, Boney M, Hansa
14	8	THIS OLE HOUSE, Shakin' Stevens, Epic
15	13	SHADDAP YOU FACE, Joe Dolce, Ariola
16	16	AGADOU, Sarasota Band, Ariola
17	23	ANGEL OF THE MORNING, Juice Newton, Capitol
18	20	SERA PERCHE TI AMO, Ricchie & Poveri, EMI
19	25	DANCE LITTLE BIRD, Electronics, Philips
20	18	LA PROVENCE, Nana Mouskouri, Philips
21	17	MAKING YOUR MIND UP, Bucks Fizz, RCA
22	19	SEVEN TEARS, Goombay Dance Band, CBS
23	21	MISTER SANDMAN, Emmylou Harris, Warner Bros.

24	NEW	FLIEG NICHT SO HOCH MEIN KLEINER FREUND, Nicole, Jupiter
25	28	DIE BESTEN STERBEN JUNG, Ted Herald, Teldec
26	26	L.A. GOODBYE, Secret Service, Strand
27	14	FADE TO GREY, Visage, Polydor
28	29	DO YOU FEEL MY LOVE, Eddy Grant, Ice
29	27	KEEP ON LOVING YOU, REO Speedwagon, Epic
30	24	MARIE MARIE, Shakin' Stevens, CBS

ALBUMS

1	3	STARS ON LONG PLAY, Stars On Long Play, CNR
2	1	A WIE ABBA, Abba, Polydor
3	2	FACE VALUE, Phil Collins, Atlantic
4	5	VISAGE, Polydor
5	4	THE OLE HOUSE, Shakin' Stevens, Epic
6	6	STINKER, Marius Mueller-Westernhagen, Warner Bros.
7	7	TURN OF THE TIDE, Barclay James Harvest, Polydor
8	12	UDOPIA, Udo Linderberg, Telefunken
9	10	DIE SCHOENSTEN MELODIEN DER WELT II, Anthony Ventura Orchestra, Ariola
10	11	COMPUTERWELT, Kraftwerk, Kling Klang
11	9	MAGNETIC FIELD, Jean Michel Jarre, Polydor
12	13	RED SKIES OVER PARADISE, Fischer Z, Liberty
13	NEW	STAND AND DELIVER, Adam & Ants, CBS
14	15	QE2, Mike Oldfield, Virgin
15	8	CHRISTIANE F. WIR KINDER VOM BAHNEFELD ZOO, David Bowie, RCA
16	14	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
17	19	ICH HAB KEINE ANGST, Milva, Metronome
18	16	ISLANDS OF FANTASY, Vanu Levu, Arcade
19	17	UPRISING, Bob Marley & Wailers, Island
20	20	MIT PFEFFERMINZ BIN ICH DEIN PRINZ, Marius Mueller-Westernhagen, WEA

JAPAN

(Courtesy Music Labo)
As of 7/13/81
SINGLES

This Week	Last Week	Title
1	NEW	KIMI NI KETTEI' . . . , Toshihiko Tahara, Canyon (Janny's)
2	2	NAGAI YORU, Chiharu Matsuyama, News Record (STV Pack/Panta)
3	1	BLUEJEANS MEMORY, Masahiko Kondo, RVC (Janny's)
4	3	HURRICANE, Shannels, Epic/Sony (PMP/JVK)
5	7	SUMIRE IRO NO NAMIDA, Hiromi Iwasaki, Victor (Watanabe/NTV)
6	4	SMILE FOR ME, Naoko Kawai, Nippon Columbia (Geiei/TV Asahi)
7	9	KATTOBI ROCK 'N ROLL, Yokohama Ginbae, King (Nichion/NTV)
8	5	RUBY NO YUBIWA, Akira Terao, Toshiba-EMI (Ishihara/Burning)
9	6	I LOVE YOU, Off Course, Toshiba-EMI (PMP/Fairway)
10	8	CINDERELLA SUMMER, Yuko Ishikawa, Radio City (Yamaha)
11	10	AI NO CORRIDA, Quincy Jones, Alfa (Taiyo/Intersong)
12	14	SEXY GIRL, Hideki Saijo, RVC (Geiei)
13	12	IN FOR A PENNY IN FOR A POUND, Arabesque, Victor (Shinko)
14	15	SUNNYSIDE CONNECTION, Junko Mihara, King (Burning/Being)
15	13	DAKARETAI MOU ICHIDO, Eikichi Yazawa, Warner Pioneer
16	20	MACHIBUSE, Hitomi Ishikawa, Canyon (Watanabe)
17	11	NATSU NO TOBIRA, Seiko Matsuda, CBS/Sony (Sun/JCM)
18	19	MEMORY GLASS, Jun Horie, CBS/Sony (Nichion/M.C. Cabin)
19	16	OYOME SAMBA, Hiromi Go, CBS/Sony (April)
20	18	NAGISA NO LOVE LETTER, Kenji Sawada, Polydor (Watanabe)

ALBUMS

1	4	UTSUROI, Masashi Sada, Free Flight
2	1	REFLECTIONS, Akira Terao, Toshiba-EMI
3	2	GREATEST HITS, Arabesque, Victor
4	3	TOKI O KOETE, Chiharu Matsuyama, News Record
5	5	A LONG VACATION, Eiichi Ohtaki, CBS/Sony
6	9	SUN GLOW, Yasuko Agawa, Victor
7	7	NUMBER 3 SHINE TOSHI, Toshihiko Tahara, Canyon
8	8	ORANGE EXPRESS, Sadao Watanabe, CBS/Sony
9	6	CINDERELLA SUMMER, Yuko Ishikawa, Radio City
10	10	MODERN GIRL, Sheena Easton, Toshiba-EMI
11	11	THE DUDE, Quincy Jones, Alfa
12	12	SILHOUETTE, Seiko Matsuda, CBS/Sony

13	NEW	THE ONE THAT YOU LOVE, Air Supply, Phonogram
14	13	YUKO HARA GA KATARU HITOTOKI, Yuko Hara, Victor
15	NEW	MUHAM, Alice, Polystar
16	NEW	PAJAMA DATE, Juicy Fruits, Nippon Columbia
17	14	MIZU NO NAKA NO ASIA E, Yumi Matsutoya, Toshiba/EMI
18	15	HORIZON DREAM, Masayoshi Takanaka & Jun Fukamachi, Polydor
19	17	SEXY MUSIC, Nolans, Epic/Sony
20	18	RUMIN NO UTA, Kai Band, Toshiba-EMI

AUSTRALIA

(Courtesy Kent Music Report)
As of 7/13/81
SINGLES

This Week	Last Week	Title
1	1	BETTE DAVIS EYES, Kim Carnes, EMI America
2	2	THIS OLE HOUSE, Shakin' Stevens, Epic
3	9	STARS ON 45, Stars On 45, Mercury
4	4	BAD HABITS, Billy Field, WEA
5	3	TURN ME LOOSE, Loverboy, CBS
6	6	GOTTA PULL MYSELF TOGETHER, Nolans, Epic
7	5	KIDS IN AMERICA, Kim Wilde, Rak
8	7	JEALOUS GUY, Roxy Music, Polydor
9	12	ALL THOSE YEARS AGO, George Harrison, Dark Horse
10	14	DEV-O LIVE, Devo, Warner Bros.
11	11	VIENNA, Ultravox, Chrysalis
12	8	THEY WON'T LET MY GIRLFRIEND TALK TO ME, Jimmy & Boys, Avenue
13	10	KEEP ON LOVING YOU, REO Speedwagon, Epic
14	17	IF YOU LEAVE ME CAN I COME TOO?, Mental As Anything, Regular
15	13	COOL WORLD, Mondo Rock, Avenue
16	16	TO CUT A LONG STORY SHORT, Spandau Ballet, Chrysalis
17	NEW	WHO CAN IT BE NOW?, Men At Work, CBS
18	15	FADE TO GREY, Visage, Polydor
19	18	ANGEL OF THE MORNING, Juice Newton, Capitol
20	NEW	FALLING IN AND OUT, Mi-Sex, CBS

ALBUMS

1	3	BAD HABITS, Billy Field, WEA
2	4	THE FOX, Elton John, Rocket
3	2	FACE VALUE, Phil Collins, Atlantic
4	6	CORROBOREE, Spitz Enz, Mushroom
5	5	LOVERBOY, Loverboy, CBS
6	7	VIENNA, Ultravox, Chrysalis
7	NEW	MISTAKEN IDENTITY, Kim Carnes, EMI America
8	1	THE BEATLE BALLADS, Beatles, Parlophone
9	8	HI INFIDELITY, REO Speedwagon, Epic
10	10	BAD FOR GOOD, Jim Steinman, Epic
11	9	CHRISTOPHER CROSS, Warner Bros.
12	NEW	STARS ON LONG PLAY, Stars On 45, Mercury
13	11	ARC OF A DIVER, Steve Winwood, Island
14	12	HOTTER THAN JULY, Stevie Wonder, Motown
15	NEW	LONG DISTANCE VOYAGER, Moody Blues, Threshold
16	15	JOURNEYS TO GLORY, Spandau Ballet, Chrysalis
17	18	SOMEWHERE IN ENGLAND, George Harrison, Dark Horse
18	NEW	THIS OLE HOUSE, Shakin' Stevens, Epic
19	14	SWING SHIFT, Cold Chisel, WEA
20	16	ZEBOP, Santana, CBS

ITALY

(Courtesy Germano Ruscitto)
As of 6/30/81
ALBUMS

This Week	Last Week	Title
1	NEW	STRADA FACANDO, Claudio Baglioni, CBS
2	3	MAKING MOVIES, Dire Straits, Vertigo/PolyGram
3	1	ICARO, Renato Zero, Zerolandia, RCA
4	2	RONDO' VENEZIANO, Rondo' Veneziano, Baby/CGD-MM
5	8	NOTTE ROSA, Umberto Tozzi, CGD-MM
6	5	FACE VALUE, Phil Collins, Atlantic/WEA
7	11	CHRISTOPHER CROSS, Christopher Cross, Warner Bros./WEA
8	13	AL CENTRO DELLA MUSICA, Ron, Spaghetti/RCA
9	10	AMANTI, Julio Iglesias, CBS
10	NEW	DEUS, Adriano Celentano, Clan, DGG
11	6	LE MIE STRADE, Gianni Togni, Paradiso, CGD-MM
12	7	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen/WEA
13	4	GUILTY, Barbra Streisand, CBS
14	15	CERTI MOMENTI, Pierangelo Bertoli, Ascolto/CGD-MM

15	12	LIO, Lio, Ariola/CGD-MM
16	16	POOII 1978-81, Poo, CGD-MM
17	14	SAN REMO '81, Various, PolyGram
18	NEW	SINARDI AUGENIOSINARDI, Fonit Cetra
19	18	ESTASI CLAMOROSA, Rettore, Ariston/Ricordi
20	17	DALLA, Lucio Dalla, RCA

SWEDEN

(Courtesy GLF)
As of 6/30/81
SINGLES

This Week	Last Week	Title
1	1	HUBBA HUBBA ZOOT ZOOT, Caramba, Trash/Polat
2	8	JAG VILL HA DIG, Freestyle, SOS
3	3	KIDS IN AMERICA, Kim Wilde, Rak
4	2	KOPPABAVISA, Bengt Pegefelt, Masmmedia/Goodwill

Pop

ORIGINAL MOTION PICTURE SOUNDTRACK—Endless Love, Mercury SRM12001. Produced by Jon Peters, Peter Guber, Lionel Richie. The standout track to this film starring Brooke Shields is the magnificent title cut, a poignant ballad in which Lionel Richie (Commodores, Kenny Rogers fame) and Diana Ross trade vocals. If that one isn't enough, there's another duet between the two, "Dreaming Of You," also written and produced by Richie. Also contained are Kiss' "I Was Made For Lovin' You," Cliff Richard's "Dreamin'" and filler instrumentals

Best cuts: Those mentioned

Country

LACY J. DALTON—Takin' It Easy, Columbia FC37327. Produced by Billy Sherrill. On the one hand, Dalton's distinctive style allows her to project life's rough edges through her husky, careworn tones. Then she smooths out her vocals and sails through a ballad. Both modes work well on this album. Almost half of the selections carry cowriting credits by Dalton. There's also an interesting cover version of Neil Young's "Comes A Time."

Best cuts: "Takin' It Easy," "Where Were Your When I Needed You," "Wild Turkey," "Feedin' The Fire" and "Somebody Killed Dewey Jones' Daughter."

Jazz

MILES DAVIS—The Man With The Horn, Columbia 36790. Produced by Teo Macero. Purists will doubtless bristle at the title cut, a black AOR-slanted ballad featuring vocalist/writer Randy Hall. But the horn titan's return to action after a long hiatus is anything but a sellout or a holding action, even if the hiatus has produced no great leap forward. Here he picks up the Third World trace elements and urban sheen of his post-"Bitches Brew" funk experiments while slyly alluding to his roots with lyrical lines and taut, atmospheric interjections over his youthful ensemble's confident work. Regardless of the controversy, dealers can anticipate interest.

Best cuts: "Fat Time," "Back Seat Betty," "Aida" and the swinging "Ursula."



First Time Around

RICHARD "DIMPLES" FIELDS—Dimples, Boardwalk NB133232. Produced by Richard "Dimples" Fields, Belinda Wilson. Fields sings easygoing r&b and he sings it well. Whether doing originals or covers of such standards as "Earth Angel" and "In The Still Of The Night (I'll Remember)," Dimples injects his own affable personality. The cuts tend to be rather long (the shortest is "I Like Your Lovin'" which clocks in at 3:36) but none of these are just extended dance tracks. They give room for Fields to express himself vocally and lyrically. This is commercial r&b which should do very well.

Best cuts: "I Like Your Lovin'," "She's Got Papers On Me," "In The Still Of The Night (I'll Remember)," "Earth Angel."

THUNDER—Headphones For Cows, Atco SD32104 (Atlantic). Produced by Kyle Lehning. From Tennessee, this quartet plays melodic Southern-edged rock. The group covers several styles, from the bluesy "Tupelo" to the ballad "Where Do We Go From Here" (with Dan Seals on backup vocals). "Hard Ride To Heaven" is an epic-styled, building hard rocker in the vein of some of the Outlaws or Lynyrd Skynyrd's better songs. While this group is not as hard rock as other bands in the genre (such as Molly Hatchet) it fits in neatly with the softer style that .38 Special has hit with.

Best cuts: "Can't Hold On/Can't Let Go," "Tupelo," "Hard Ride To Heaven," "Where Do We Go From Here."

FRANKIE SMITH—Children Of Tomorrow, W.M.O.T. FW37391 (CBS). Produced by Bill Bloom, Frankie Smith. For those who like the novelty jump of "Double Dutch Bus," this album is bound to be a winner. There are two other variations on the Dutch theme ("Double Dutch," "Triple Dutch" which is an instrumental) and other nursery rhyme/slang/rap songs. The only two serious moments is the title track. This is a ballad which proves Smith is capable of other types of songs beyond the novelty item.

Best cuts: "Double Dutch Bus," "The Auction," "Children Of Tomorrow."

DAVID HINES—Connection Today, Posh Boy PBS115. Produced by David Hines. Ignore the fact that this album is on Posh Boy (a label which usually releases hardcore punk) and you're in for a very pleasant surprise. This is melodic AOR/soft rock with intelligent lyrics in the Squeeze/10cc/Kinks vein. The production and instrumentation are smooth though

Spotlight



BROTHERS JOHNSON—Winners, A&M SP-3724. Produced by the Brothers Johnson. Immediately noteworthy on this, the pair's first self-produced outing, is the evolution of their music from sophisticated funk into a multi-textured, almost AOR style which crosses format boundaries, exemplified by "I Want You," with its fulsome harmonies, and "In The Way," where keyboards predominate. Another offering, "Hot Mama," offers raunchy guitar work and rock-solid percussion reminiscent of Foreigner at their high energy best. George and Louis service their original r&b constituency on "The Real Thing" (first 45 from the LP) and "Do It For Love," with compelling hooks, crisp brass punctuations and tight harmonies. Other highlights: the summary ballad, "Sunlight," featuring George's mellow vocals, and the jazz-inflected "The Time Is Now," showcasing Valerie Johnson's appealing pipes.

Best cuts: Those mentioned

it is Hines' wry lyrics which really make this LP sparkle. Unfortunately, the cover misrepresents the music as it is a bit too punk probably for mainstream consumers.

Best cuts: "I Go To Pieces," "North American Rastafarian," "What About The Right?," "Safety Pretense."

Billboard's Recommended LPs

pop

FOGHAT—Girls To Chat & Boys To Bounce, Bearsville BRK3578. Produced by Nick Jameson. Foghat has grown through the years from a hard rocking blues band to a highly published, not so loud band still rooted in the blues. The music gets you moving, as it usually does, and age has brought a subtle sophistication to the boogie basics. Male teens relate to this group, which remains a popular concert draw as a result of fan loyalty. **Best cuts:** "Live Now—Pay Later," "Second Childhood," "Love Zone."

VILLAGE PEOPLE—Renaissance, RCA AFL1-4105. Produced by Jacques Morali. In which the Village People meet rock'n'roll, and offer some fashionable, if not exactly edifying, tunes like "Food Fight" and "Action Man." The positive factor here is the substitution of the group's once butch, chant-like vocals for more mellifluous harmonies, as in the first single from the LP, "5 o'Clock In The Morning," an ethereal piece of work anchored by a keyboard riff and emboldened by sweeping strings. Elsewhere, power chords and pounding percussion predominate, as on "Jungle City" and "Big Mac." **Best cuts:** Those cited.

THE ROCKETS—Back Talk, Elektra 6E351. Produced by Jack Douglas. This six-man band from Detroit has as its nucleus two former members of Mitch Ryder's Detroit Wheels. But on its fourth LP, and first for E/A, the wild excitement of the Wheels has long ago been suppressed to the demands of AOR. The 10 songs here are basically midtempo mainstream rockers. There's nothing very adventurous or exciting here, but nothing offensive either. **Best cuts:** "Back Talk," "Love For Hire," "Lie To Me," "I Can't Get Satisfied."

THE RODS—Arista AL9558. Produced by Carl Canedy and David Feinstein. The Rods are your basic power trio: A drummer who looks like his nickname is "Bear," a singer-guitarist with a sandpapered throat, and a cute bass player who helps out on harmonies, and gets an occasional solo. A good opening act, which should find an audience among followers of heavy metal. **Best cuts:** "Nothing Going On In The City," "Power Lover."

RIFF RAFF—Vinyl Futures, Atco SD32108 (Atlantic). Produced by Triple Threat. British-styled hard rock is the specialty of this quartet. If Pat Benatar's version of "Treat Me Right" is what you find appealing than this LP is for you. Doug Lubahn, writer of "Treat Me Right," is a member of Riff Raff and a rocking version of the song appears here. The rest of the album is in the same style. **Best cuts:** "Treat Me Right," "Time Riff," "Hall Of Mirrors," "Nina."

SHAKIN' STEVENS—Get Shakin', Epic FE37415. Various producers. Shakin' Stevens made his U.S. debut last year on a 10-inch nu-disk, but this is the first LP for the Welsh artist whose updated rockabilly songs have been quite successful in Britain. This LP contains previously released material in Britain, three songs that appeared on the nu-disk, and a couple of new tunes. Unlike most of the new rockabilly artists, Stevens doesn't aim for the energy or eccentricity of his genre. Like Elvis, he aims for the mainstream. **Best cuts:** "You Drive Me Crazy," "Marie, Marie," "Hot Gun," "Hey Mae."

LEE OSKAR—My Road Our Road, Elektra 5E526. Produced by Greg Errico. A versatile session player, Oskar appears here as the leader of an ambitious crew of fellow players who perform a collection of Oskar's compositions. He plays harmonica. The outing results in two sides of sentimental, mellow and melodic jazz/pop, which should find a home in the new MOR ranks. **Best cuts:** "Children Song."

CAMEL—Nude, Passport PB6008 (JEM). Produced by Camel,

Tony Clark, Haydn Bendall. The latest release by Camel, the veteran English progressive band, is a concept LP, based on a true story, which tells the tale of an English soldier in WW II, who was abandoned for 30 years after a battle on a tropical island. The music behind this is soaring melodic, and quite grand at times. Much of the LP is instrumental with the liner notes carrying the story along. **Best cuts:** "Nude," "Beached," "The Last Farewell," "Captured."

BABY BUDDHA—Music For Teenage Sex, Posh Boy PBS 114. Produced by David Javelosa, Charles Hornaday. Perhaps this should be subtitled "a comedy album" as it is consistently humorous. Spare, electronic versions of "Stand By Your Man," "Your Cheating Heart," "All Shook Up" and "My Generation" are definitely unique. The original compositions aren't quite as interesting but fans of Kraftwerk may find this enjoyable. **Best cuts:** Those mentioned.

THE RESIDENTS—The Residents Present The Third Reich'n'Roll, Ralph RR1075. This LP, whose "Springtime For Hitler" humor may offend some, consists of two suites: "Swastikas On Parade," and "Hitler Was A Vegetarian." In effect, the LP is a musical stew, with chunks and bits of '60s hits rearranged, cut up, and floating in a thick electro-teuto-sauce. Not for everybody, but this is interesting anyway. **Best cuts:** either side.

VARIOUS ARTISTS—Ralph Records Presents Frank Johnson's Favorites, Ralph RR8110. Various producers. This is a compilation of singles, B sides and unreleased material by such Ralph artists as the Residents, Snakefinger, Tuxedomoon, MX-80 Sound, Yello, Fred Frith, Art Bears, and Renaldo and the Loaf. This LP shows that musical tastes may be catching up with the fiercely idiosyncratic Ralph label. Some of this stuff is still pretty weird, but a lot fits within a new romantic Blitz/disco context. **Best cuts:** "Dark Companion (Tuxedomoon)," "O Typo" (MX-80 Sound), "Flying" (Residents), "Womb To Worm," (Snakefinger).

soul

MIDNIGHT STAR—Standing Together, Solar S-19 (Elektra/Asylum). Produced by Leon Sylvers III, Midnight Star. This self-contained octet specializes in tight, brass-filled funk, with an occasional ballad to spicen the mix. Their sound is crisp, clean and infectious, with the emphasis on smooth harmonies, supported by solid keyboard work and, occasionally, strings. Vocalist Belinda Lipscomb is worthy of special note for "Open Up To Love," while other highlights include the percussive "I've Been Watching You" and the subtle "I Won't Let You Be Lonely." **Best cuts:** Those mentioned.

BOBBY KING, Warner Bros. BSK3568. Produced by Steve Barri, Michael Price, Daniel Walsh. King, best known for his work with Ry Cooder, offers here an r&b pot-pourri, recalling the Spinners ("If You Don't Want My Love"). The Stylistics ("A Fool And His Love"), Sam Cooke ("Having A Party") and producer Barri's work with the Four Tops at ABC-Dunhill ("Making It This Time"). The set underscores the singer's versatility—he's capable of switching from tenor to falsetto with ease—but points up the lack of specific vocal identity by which he can be recognized. Nevertheless, a solid album. **Best cuts:** Those listed.

MARGO MICHAELS & NITELITE, Real World RW32105 (Atlantic). Produced by Holland/Dozier/Holland. Michaels is a spunky soul singer, rather reminiscent of Honey Cone's Edna Wright. Not surprisingly, considering the Holland/Dozier/Holland connection, much of this album recalls that trio's Invictus/Hot Wax output, with punchy, brass-rooted instrumentation and multi-layered harmonies. Material is mostly infectious ("Take My Everything," "Thank You For The Love") though occasionally mundane ("The Good Stuff's Coming In," "Common Ground"). **Best cut:** "Love Is Treating Me So Good," "Thank You For The Love," "Take My Everything."

KOKO TAYLOR—From The Heart Of A Woman, Alligator 4724. Produced by Koko Taylor and Bruce Iglauer. Chicago shouter has a winning LP with this program of 10 titles. She's gutsy, emotional and musical, in a rough way, backed by a small combo. One of the delightful surprise vocal packages of the month. **Best cuts:** "Something Strange Is Going On," "I'd Rather Go Blind," "Never Trust A Man."

country

SONNY CURTIS—Rollin', Elektra 6E349. Produced by Thompson, Osborn & Young. There's a whale of a difference between the easygoing grittiness of Side 1 and the determined smoothness of the project's side 2. Fans of one form may be less than enthralled by the other. Only two of the cuts are Curtis's own composition. **Best cuts:** "Wild Oats," "Married Women"

THRASHER BROTHERS—Smooth Southern Highway, MCA 5184. Produced by Jim Foglesong. This gospel-turned-country quartet showcase their harmonies in fine style on their debut MCA album. The package is dominated by a traditional country sound which works well for the foursome. There's a heavy concentration of love tunes found here, and a dandy of a number entitled "The Captain And The Delta Queen." **Best cuts:** "To Make A Long Story Longer," "As Long As We Keep Believing," "Maybe Next Time," "Smooth Southern Highway"

JERRY CLOWER—More Good 'Uns, MCA 5215. Produced by Snuffy Miller. There's no better storyteller around than Jerry Clower—and he has some good ones here. The trouble is that too many of them are jokes and too few are stories—at least in the sense of sustained narratives. Of the 17 cuts only four are three minutes or more long. **Best cuts:** "The Maddest Man I Ever Saw," "Hi-Ball And The Coon."

JOHN LINCOLN WRIGHT AND THE SOUR MASH REVUE—You Can't Get There From Here, Lincoln 001. Produced by John Lincoln Wright, Pat Higdon and Ted Barton. This new Englander knows how mix slow, old-timey sounding country numbers with upbeat tunes carrying energetic instrumentals. His plaintive tones are most effective on this album, which carries all but two original selections. **Best cuts:** "You Can't Get There From Here," "They Tore The Hillbilly Ranch" and "Rockabilly Man."

jazz

DAVE GRUSIN—Live In Japan, Arista/GRP 5506. Produced by Toshio Endo and Akira Taguchi. Keyboardist Grusin's jazz is fast becoming dull, cluttered with electronic effects and lacking in emotion. Alto saxist Sadao Watanabe appears as a guest soloist. Eight cuts were taped in March, 1980, in Osaka but none offers anything of unusual interest. **Best cuts:** "Trade Winds."

AL COHN—Nonpareil, Concord Jazz CJ155. Produced by Carl E. Jefferson. Lou Levy, Monty Budwig and Jake Hanna lend admirable backing to Cohn's tenor sax stylings on eight tracks, a wise mix of standards and lesser known titles. Cohn's talents can't be faulted; he's a veteran of 35 years, and here he demonstrates his musicianship at varying tempos, in numerous keys. **Best cuts:** "Raincheck," "This Is New."

PAQUITO—Blowin', Columbia FC37374. Produced by Mike Berniker, Bert deCoteaux. A former member of the Cuban group Irakere, Paquito plays all the reeds and percussion ebulliently, and is accompanied on eight tracks by a small combo. It's for those who like a strong Latin element in their jazz. **Best cuts:** "Monga," "Song To My Son."

TAL FARLOW—Chromatic Palette, Concord Jazz CJ154. Produced by Carl E. Jefferson. Farlow and his guitar are not heard on many LPs. He's working in the Red Norvo Trio these days, but here he is backed by Tommy Flanagan, piano, and bassist Gary Mazzaroppi. It's almost all top drawer jazz. Farlow is distinctive and ever-tasteful, a consummate soloist. The eight tunes are well chosen. **Best cuts:** "All Alone," "Nuages."

OSCAR PETERSON—A Royal Wedding Suite, Pablo Today 2312129. Produced by Oscar Peterson. Peterson's original suite is comprised of 10 movements, and the big Canadian plays them all brilliantly. Yet it doesn't add up to much. The LP may do well in the U.K. but in the U.S. Oscar would sell more disks playing solid standards or current pop hits. Rick Wilkins conducts the orchestra. **Best cuts:** "Lady Di's Waltz," "The Empty Cathedral."

HAL GALPER—Ivory Forest, Inner City IC3042. Produced by Horst Weber and Matthias Winkelmann. Pianist Galper taped this LP in Germany 19 months ago with a rhythm section, including John Scofield's guitar, providing strong backup. The program contains six titles, four of them Galper originals. Oddly, one of the tracks, "Monk's Mood," is purely a Scofield solo. A pleasing showcase for him, and for Galper's inventive pianistics. **Best cuts:** "Yellow Days," "Monk's Mood," "My Dog Spot."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Dave Dexter Jr., Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtenman, Ed Morris, Richard M. Nussler, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

CHANGING OF THE GUARD



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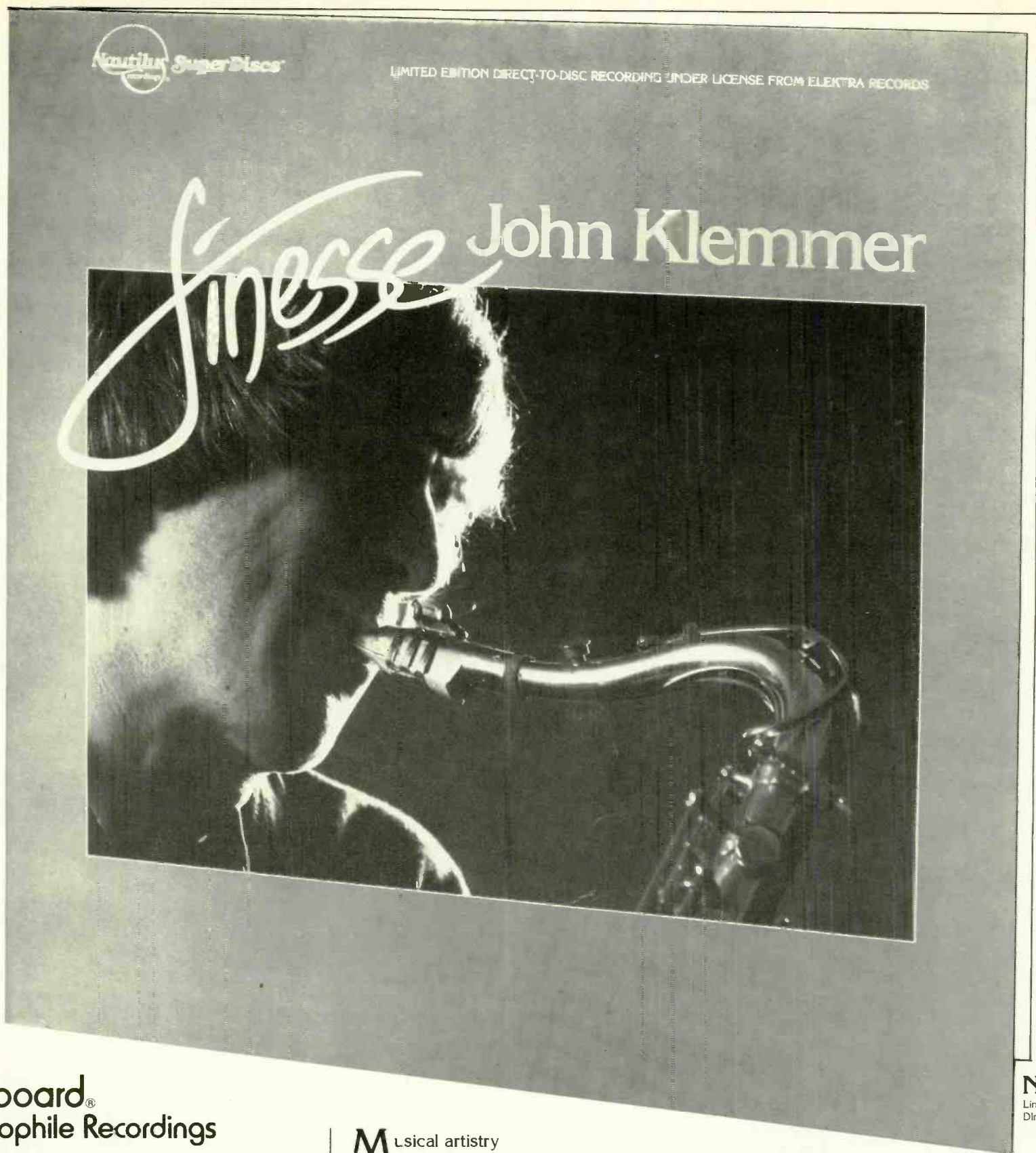
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May 9, 1981

FINESSE — John Klemmer, Nautilus NR22, distributed by Nautilus.

At a time when digital recording is the technology darling and half-speeds are gaining strong momentum in the pop ranks, Nautilus reminds us of just how pure and satisfying the direct-cut approach can be. Sonically it's a stunner — perhaps one of the best projects of this type ever recorded. Presence is startling, stereo separation remarkable and the sound as clean and uncluttered as you can get it. Joined by drummer Roy McCurdy, bassist Bob Magnusson, keyboardist Russell Ferrante and percussionist Steve Forman, the eight tunes fall into the easy listening, mood-inducing pop/jazz genre. Klemmer's tenor sax has never been as warm and seductive as it is here. Remarkable too is the clean, quiet pressing. Would that more pop artists had the courage to record direct-to-disk. Note to dealers: Emphasize the fact that this is an original work and not a reissue. Also give the label high marks for LP design and artwork.

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
☆	1	12	KIM CARNES Mistaken Identity EMI-America SD 17052	●	8.98		36	38	9	GRACE JONES Nightclubbing Island ILPS 9624 (Warner Bros.)	●	8.98	SLP 9	78	5	PAT METHENY & LYLE MAYS As Falls Wichita ECM ECM-1-1190 (Warner Bros.)	●	8.98		
☆	3	6	MOODY BLUES Long Distance Voyager Threshold TRL 1-2901 (Polygram)	●	8.98		37	37	15	GINO VANNELLI Nightwalker Arista AL 9539	●	8.98	SLP 48	72	75	6	DIONNE WARWICK Hot Live And Otherwise Arista A2L-8605	●	11.98	SLP 36
3	2	32	RED SPEEDWAGON Hi Infidelity Epic FE 36844	▲			38	41	8	THE TUBES The Completion Backward Principle Capitol SDO-12151		8.98		73	70	14	DAVID SANBORN Voyeur Warner Bros. BSK 3546		8.98	SLP 31
4	4	25	STYX Paradise Theatre A&M SP 3719	▲	8.98		39	40	48	AC/DC Back In Black Atlantic SD 16018	▲	8.98		74	76	39	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98	
☆	8	12	RICK JAMES Street Songs Gordy GB-1002M1 (Motown)	▲	8.98	SLP 1	☆	45	6	TEENA MARIE It Must Be Magic Gordy GB-1004M1 (Motown)		8.98	SLP 4	75	77	9	RANDY CRAWFORD Secret Combination Warner Bros. BSK 3541		8.98	SLP 16
6	6	9	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)		8.98		41	43	33	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2004 (Warner Bros.)	▲	8.98		76	66	8	FRANK ZAPPA Tinsel Town Rebellion Barking Pumpkin PW-2-37336 (CBS)			
☆	7	19	PHIL COLLINS Face Value Atlantic SD 16029	●	8.98		42	42	20	JUICE NEWTON Juice Capitol ST-12136		8.98	CLP 6	77	79	16	JUDAS PRIEST Point Of Entry Columbia FC 37052			
8	5	14	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98		☆	53	25	LOVERBOY Loverboy Columbia JC 36762	●			☆	84	7	THE CHIPMUNKS Urban Chipmunk RCA AFL1-4027		8.98	CLP 42
☆	9	11	STARS ON LONG PLAY Stars On Long Play Radio Records RR 16044 (Atlantic)	●	8.98	SLP 39	44	44	5	CAMEO Knights Of The Sound Table Chocolate City CCLP 2019 (Polygram)		8.98	SLP 2	☆	85	3	CARPENTERS Made In America A&M SP-3723		8.98	
10	10	14	SANTANA Zebop Columbia FC 37158	●			☆	52	15	GREG KINN Rockinroll Beserkley BZ 10069 (Elektra)		7.98		80	81	48	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
11	11	5	GEORGE HARRISON Somewhere In England Dark Horse DHK 3492 (Warner Bros.)		8.98		46	46	12	GARY U.S. BONDS Dedication EMI-America SO-17051		8.98	SLP 43	☆	87	15	DEBRA LAWS Very Special Elektra 6E-300		7.98	SLP 15
☆	12	20	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98		47	47	40	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 4	82	82	30	THE GAP BAND III Mercury SRM-1-4003 (Polygram)	▲	8.98	SLP 24
☆	14	6	AIR SUPPLY The One That You Love Arista AL 9551		8.98		48	48	6	PETER FRAMPTON Breaking All The Rules A&M SP-3722		8.98		83	86	10	DAVID LINDLEY El Rayo-X Asylum SE-524 (Elektra)		8.98	
☆	16	2	KENNY ROGERS Share Your Love Liberty L00-1108		8.98	CLP 12	49	49	4	YOKO ONO Season Of Glass Geffen GHS 2004 (Warner Bros.)		8.98		☆	88	3	JOHN DENVER Some Days Are Diamonds RCA AFL1-4055		8.98	CLP 39
15	13	8	VAN HALEN Fair Warning Warner Bros. HS 3540		8.98		50	50	10	STEPHANIE MILLS Stephanie 20th Century T-700 (RCA)		\$8.98	SLP 3	85	72	19	SHEENA EASTON Sheena Easton EMI-America ST 17049		8.98	
☆	22	12	BILLY SQUIER Don't Say No Capitol ST-12146		8.98		☆	55	4	VARIOUS ARTISTS Exposed/A Cheap Peek At Today's Provocative New Rock CBS X2 37124				86	73	28	SHALAMAR Three For Love Solar B2L1-3577 (RCA)	●	8.98	SLP 10
17	17	75	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		52	51	34	NEIL DIAMOND The Jazz Singer Capitol SWAY-12120	▲	9.98		87	90	14	PRETENDERS Extended Play Sire Mini 3563 (Warner Bros.)		5.99	
☆	20	19	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697		7.98		53	25	22	.38 SPECIAL Wild Eyed Southern Boys A&M SP-4835	●	7.98		☆	95	7	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	
19	19	36	GROVER WASHINGTON JR. Winelight Elektra 6E-305	▲	7.98	SLP 19	54	58	18	JAMES TAYLOR Dad Loves His Work Columbia TC 37009	●			89	74	18	ERIC CLAPTON Another Ticket RSO RX-1-3095 (Polygram)	●	8.98	
20	21	9	JOE WALSH There Goes The Neighborhood Asylum SE-523 (Elektra)		8.98		☆	67	4	JOHN SCHNEIDER Now Or Never Scotti Bros. FZ 37400 (CBS)			CLP 15	☆	NEW ENTRY		PABLO CRUISE Reflector A&M SP-3726		8.98	
21	15	27	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)	▲	7.98		☆	106	2	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389				91	91	10	DAVE EDMUNDS Twangin Swan Song SS-16034 (Atlantic)		7.98	
☆	24	6	OAK RIDGE BOYS Fancy Free MCA MCA-5029		8.98	CLP 1	☆	71	3	MAZE FEATURING FRANKIE BEVERLY Live In New Orleans Capitol SKBK-12156		9.98	SLP 12	☆	101	7	IRON MAIDEN Killers Capitol ST-12141		7.98	
23	23	14	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)		8.98		☆	69	36	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98		93	83	14	CHANGE Miracles Atlantic/RFC SD 19301		7.98	SLP 22
24	18	19	SMOKEY ROBINSON Being With You Tamla TB-375M1 (Motown)	●	8.98	SLP 14	☆	65	7	MARTY BALIN Balin EMI-America SO-17054		8.98		94	96	38	THE DOORS Greatest Hits Elektra SE-515	●	8.98	
25	26	14	RAY PARKER JR. & RAYDIO A Woman Needs Love Arista AL 9543		7.98	SLP 5	60	61	18	CAROL HENSEL Dancersize Vintage VNJ 7701 (Mirus)		8.98		☆	102	13	POINT BLANK American Excess MCA MCA-5189		8.98	
26	27	11	LEE RITENOUR Rit Elektra 6E-331		7.98	SLP 27	61	62	8	SQUEEZE East Side Story A&M SP-4854		7.98		☆	104	9	GINO SOCCIO Closer Atlantic/RFC 16042		8.98	SLP 29
☆	30	17	ROSANNE CASH Seven Year Ache Columbia JC 36965			CLP 5	62	29	7	ELTON JOHN The Fox Geffen GHS 2002 (Warner Bros.)		8.98		☆	107	5	JIMMY MESSINA Messina Warner Bros. BSK 3559		8.98	
28	28	16	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 6	63	36	11	CHAKA KHAN Whad Cha' Gonna Do For Me Warner Bros. HS 3526		8.98	SLP 11	☆	122	3	SOUNDTRACK Raiders Of The Lost Ark Columbia JS 37373			
☆	39	2	THE COMMODORES In The Pocket Motown M8-955M1		8.98	SLP 25	64	54	17	FRANKE & THE KNOCKOUTS Franke & The Knockouts Millennium BXL1-7755 (RCA)		7.98		☆	111	8	JOHN McLAUGHLIN, AL DIMEOLA, PACO DeLUCIA Friday Night In San Francisco Columbia FC 37152			
☆	32	49	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	●	8.98		65	56	16	THE WHO Face Dances Warner Bros. HS 3516	●	8.98		100	89	19	ATLANTIC STARR Radiant A&M SP-4833		7.98	SLP 8
31	31	17	ALABAMA Feels So Right RCA AHL1-3937	●	7.98	CLP 2	66	68	25	APRIL WINE The Nature Of The Beast Capitol SDO-12125	●	8.98		101	92	10	CHUCK MANGIONE Tarantella A&M SP-6513		11.98	SLP 75
☆	35	6	MANHATTAN TRANSFER Mecca For Moderns Atlantic SD 16036		8.98		67	64	21	ADAM AND THE ANTS Kings Of The Wild Frontier Epic NJE 37033				102	103	5	FATBACK Tasty Jam Spring SP-1-6731 (Polygram)		8.98	SLP 17
33	33	11	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project Epic FE 36918			SLP 7	68	57	9	SPLIT ENZ Waikata A&M SP-4848		7.98		103	105	6	AURRA Send Your Love Salsoul SA 8538 (RCA)		8.98	SLP 23
34	34	14	JEFFERSON STARSHIP Modern Times Grunt BZL1-3848 (RCA)		8.98		69	63	10	JIM STEINMAN Bad For Good Epic/Cleveland International FE 36531				☆	114	2	SOUNDTRACK The Great Muppet Caper Atlantic SD 16047		8.98	
☆	59	2	POINTER SISTERS Black & White Planet P-18 (Elektra)		8.98	SLP 20	70	60	10	CAROLE BAYER SAGER Sometimes Late At Night Boardwalk NB-12-33237		7.98								

★ 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.)

Closeup

ICEHOUSE — Chrysalis 1350.
Produced by Cameron Allan, Iva Davies.

There's a line in "Can't Help Myself" on the self-titled debut by Icehouse which says: *When I get this feeling/It gets in my system/I can't put the brakes on/Oh, I can't help myself.*

Lead singer/guitarist/writer Iva Davies is not talking about a listener's reaction to this album, but he could have been. This quartet makes subdued, joyous rock with an eerie edge that, like a whisper, grabs attention faster than a stable full of louder, shriller bands.

"I had a bad rock music education, in my youth," admits classically trained 23-year-old Davies. "I was so buried in studying oboe or whatever that I completely missed the works. It wasn't until after I left school that I got into (rock) music at all. Who would think that a guitarist could not have really heard Hendrix until a few months ago?"

It is this freshness, stemming from the fact these songs are the first Davies has ever written, which makes "Icehouse" such a startling debut. The LP opens in a cloud of smoke and mist which is the title track. "For me, this song was more than just writing a song," he states. "This song has got that magic. When something happens like that, you think 'I didn't do that.'"

As with the rest of the album, "Icehouse" doesn't tell a story as much as reveal a canvas of random, impressionistic images. Davies' coolly emotional vocals, Anthony Smith's swirling keyboards, John Lloyd's pounding percussion and Keith Welsh's hypnotic bass fuse into a track that is at once simple yet just slightly different.

But don't get the impression that Icehouse is furnished in nothing but bleak grays and shadowed browns.

"'Can't Help Myself' was inspired by a period when I really got off on Michael Jackson's 'Off The Wall.' I heard 'Don't Stop 'Til You Get Enough' and I thought that it was the best thing. I said 'what a great feeling song,'" he recalls with enthusiasm.

The art school shuck and jive of "Can't Help Myself" is better heard (for discogers at least) on the Australian import. Perhaps Chrysalis will release a 12-inch of the original long version for rock discos.

The knockout punches occur on side two. "We Can Get Together" is a rambunctious ode to falling in love: *It's raining outside/Shaking my shoes downstairs/We never stopped doubting/We don't make much sense/No matter what our friends say/Don't go too far/Remember, there's just one thing/Whenever you come this way/Maybe, we can get together.*

Davies admits he generally writes "depressing material" but this song stands out for its bracing optimism and summertime bounce. "Boulevard" follows hot and heavy on its heels. By contrast, this is lyrically more downbeat though the rocking rhythm makes the song a kinetic explosion.

The rest of the LP is just as noteworthy and contains breath taking moments: Cold Chisel member Ian Moss' scintillating guitar on "Skin," Geoff Oakes' throaty sax on the ballad "Sons," the dual vocalizations on "Not My Kind," the building suspense of "Walls," the creamy pop of "Sister" and beguiling book of "Fatman."

Even more extraordinary than the Icehouse album itself is that it is only the tip of the budding Australian music scene. And Icehouse provides a brilliant introduction.

CARY DARLING



ROCKIN' BANDSTAND—Dick Clark, left, introduces Rounder Records' George Thorogood during his recent taping of American Bandstand. Thorogood and his band, the Destroyers, depart Aug. 9 for a month-long tour of Japan, New Zealand and Australia.

Chartbeat

• Continued from page 6

Of songs from movies in which she didn't appear, "It's My Turn" made number nine in January. And the Supremes' "The Happening" hit No. 1 in 1967.

"Lady You Bring Me Up" is shaping up as the Commodores' biggest uptempo hit since "Brick House" went top five in 1977. Since then the group's biggest records have been "Three Times A Lady" and "Still," almost-MOR ballads, and "Sail On," a midtempo country-tinged tune.

What the group needed most from a career point of view—a smash r&b-based hit—it has now clinched. "Lady" is a cocky, strutting piece of summertime funk.

How different, too, from Kenny Rogers' "Lady," the No. 1 pop, country and adult contemporary hit that launched Lionel Richie's career as a top producer.

That is how we started this rambling discussion, isn't it?

★ ★ ★

Nine Lives: Kim Carnes' "Bette Davis Eyes" remains glued to the No. 1 spot for a ninth week. Coupled with the six weeks Kenny Rogers' "Lady" was No. 1 and the two weeks Sheena Easton held the top spot with "Morning Train," EMI-America/Liberty has now headed the Hot 100 for 17 of the past 36 weeks.

Another way of putting that: in the past nine months, EMI-Liberty has been No. 1 47% of the time. Not too shabby.

"Bette Davis" is one of only eight singles to log as many as nine weeks at No. 1 since the rock era began in the summer of '55 with Bill Haley's "Rock Around The Clock."

Here are the eight biggest hits of the past 26 years.

The first two had 10 weeks at No. 1; the next six each had nine weeks. The ties are broken based on total number of weeks on the chart.

1. "Singing The Blues," Guy Mitchell, Columbia, 1956-57.

2. "You Light Up My Life," Debby Boone, Warner/Curb, 1977.

3. "All Shook Up," Elvis Presley, RCA Victor, 1957.

4. "Don't Be Cruel," Elvis Presley, RCA Victor, 1956.

5. "Mack The Knife," Bobby Darin, Atco, 1959.

6. "Theme From 'A Summer Place,'" Percy Faith, Columbia, 1960.

7. "Hey Jude," Beatles, Apple, 1968.

8. "Bette Davis Eyes," Kim Carnes, EMI-America, 1981.

★ ★ ★

Sleeper Smash: Frankie Smith's "Double Dutch Bus" finally hits No.

1 r&b in its 21st week on the chart. It's the first No. 1 hit for WMOT Records, though as a production company WMOT netted two earlier r&b toppers: Blue Magic's "Side-show" on Atco in 1974 and Major Harris' "Love Won't Let Me Wait" on Atlantic in '75.

Both of those silky, sumptuous ballads also hit the pop top 10, while Smith's jive-rhyming "Bus" has yet to crack the top 30. This week it creeps to number 35.

CBS-distributed WMOT is the first label to break through to its first r&b No. 1 so far this year. Four labels achieved their first r&b topper in 1980: Solar (Shalamar's "The Second Time Around"), Tabu (S.O.S. Band's "Take Your Time (Do It Right)"), Qwest/WB (George Benson's "Give Me The Night") and Arista/GRP (Tom Browne's "Funkin' For Jamaica").

"Dutch Bus" is also CBS' first No. 1 r&b single since "Take Your Time" hit the top a year ago. In 1980, CBS collected three soul toppers: Michael Jackson's "Rock With You" on Epic, The Isley Brothers' "Don't Say Goodnight" on T-Neck and the S.O.S. Band on Tabu.

All four of CBS' '80s toppers have been on Epic, Portrait and the Associated Labels. The most recent r&b No. 1 on Columbia was Cheryl Lynn's "Got To Be Real" in January, 1979, which was bumped out of the top spot by Earth, Wind & Fire's "September," on ARC, a Columbia subsidiary.

★ ★ ★

Civic Pride: Manhattan Transfer's "Boy From New York City" (Atlantic) jumps six points to number 10 on this week's Hot 100. The quartet thus becomes the first act named after a city or borough to hit the top 10 with a song named after the same city or borough.

But that's not all. For deep trivia buffs, Manhattan Transfer is also the first act to hit the top 10 with a cover version of a song originally done by the Ad Libs.

But seriously... "City" is Manhattan Transfer's first top 10 single. "Operator" made number 22 in 1975; "Twilight Zone" hit 30 a year ago.

★ ★ ★

Connie Francis She's Not: Janis Ian's "Under The Covers" (Columbia), which jumps 10 points this week to number 71, is only the third charted single of Ian's 14-year career. "Society's Child" hit number 14 in 1967; "At Seventeen" peaked at three in 1975.

Ian should take heart: At least the gap between her chart records is shrinking.

Lifelines

Births

Girl, Kristen Leah, to Connie and Gary Webster June 24 in Ft. Scott, Kan. Father is music director of KOMB-FM Ft. Scott.

★ ★ ★

Boy, Scott Lewis, to Joanne and Alan Rubens June 25 in Los Angeles. Father is president of WMOT Records.

★ ★ ★

Girl, Rebecca, to Adriaan and Finie Hoes in Holland recently. Father is general manager of Dutch record company Benelux Music Industries (BMI).

★ ★ ★

Boy, Blaise, to the Curtis Mayfields June 3 in Atlanta. Father is the veteran composer-writer-artist now affiliated with Boardwalk Records.

★ ★ ★

Boy, Keegan Paul, to Lynn and Paula Peterzell July 3 in Nashville. Father is engineer for Acuff-Rose Publications Inc.

Marriages

Ted Esh, drummer in rock band Legend, to Linda Kay Sprinkle July 3 in East Peoria, Ill.

★ ★ ★

Roger Holloway, music director at WTLC-FM Indianapolis, to Monica Holloway July 3 in that city.

★ ★ ★

Jean Marie Hon to Timothy Marener Barker July 2 at Lake Tahoe. Barker is an L.A.-based independent publicist whose clients include Dionne Warwick, who threw the wedding at Harrah's Tahoe.

★ ★ ★

Frank Horowitz, head of sales and promotion for Album Graphics Inc., to Sharon Denner, June 27, in Los Angeles. She is a fashion handbag designer.

★ ★ ★

Debra Prisbrey to Roger Heinrich July 11 in Las Vegas. Bride is traffic manager for KBBC-FM Phoenix. Groom is program director at KCLS-AM Flagstaff, Ariz.

Deaths

Tandy Clinton Rice III, 16, son of Tandy C. Rice Jr., president of Top Billing International and the Country Music Assn., in an automobile accident July 8 in Nashville. Survivors include his parents and two sisters.

★ ★ ★

Isaac Leroy Lee, 45, consulting engineer for WIYD-AM-FM Palatka, Fla., in an automobile accident recently. Lee formerly was chief engineer at WAPE-AM Jacksonville, Fla.

★ ★ ★

Antoon Krelage, 71, Dutch musician and conductor who led many prominent choirs in the Netherlands in a career that began when he was 19.

★ ★ ★

Daniel J. Lesniak, 64, former owner of WADV-FM Buffalo, New York State's first stereo FM station, recently in Buffalo.



Ice House

Copy Acts Saluting Stars

NEW YORK—A series of tributes to rock superstars takes place this summer at Six Flags Great Adventure family entertainment center in New Jersey. The tributes will include local bands performing the material of each act being honored, and films of the acts performing will be shown.

The Doors' Jim Morrison was saluted July 3, with the New Jersey band Crystal Ship performing Doors' music. "The Great Rock'n'Roll Time Machine," a 25-minute multi-media presentation featuring 214 hits of 167 stars, opened the film portion of the series.

On July 10, the Grateful Dead was saluted, with Timberwolf performing Grateful Dead songs and the Dead appearing in their self-ti-

led motion picture.

This Friday (17), the Rolling Stones will be featured, with the Blushing Brides' interpretations of Stones' songs and the Stones appearing in "Ladies and Gentlemen—The Rolling Stones."

On July 24, Rat Race Choir will perform songs by Led Zeppelin. The Zeppelin concert film, "The Song Remains The Same," will be shown.

On July 31, the final night of the series, Bruce Springsteen will be saluted, with the band Backstreets performing Springsteen material. The film "No Nukes," featuring Springsteen's Mitch Ryder medley, will be shown.

All Rock Arena Fridays begin at sundown, in Great Adventure's 6,500-seat Great Arena.

TOP LPs & TAPE

POSITION
105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	
105	125	2	JEAN-MICHEL JARRE Magnetic Fields Polydor PD-1-6325	▲	8.98		179	3	SILVER CONDOR Silver Condor Columbia NFC 37163				170	170	3	NICK MASON Nick Mason's Fictitious Sports Columbia FC 37307					
106	100	41	BARBRA STREISAND Guilty Columbia FC 36750	▲			171	171	6	COLD CHISEL East Elektra GE-336		8.98		172	131	14	THE DREGS Unsung Heroes Arista AL 9548		7.98		
107	109	33	STEELY DAN Gaucho MCA MCA-6102	▲	9.98		173	NEW ENTRY		RAFAEL CAMERON Cameron's In Love Salsoul SA-8542 (RCA)			7.98	174	178	3	MIKE OLDFIELD QE2 Virgin/Epic FE 37358			SLP 53	
108	93	14	RONNIE MILSAP Out Where The Bright Lights Are Glowing RCA AAL1-3932		8.98	CLP 9	175	NEW ENTRY		DAVE DAVIES Glamour RCA AFL1-4036		8.98		176	180	4	THE DAZZ BAND Let The Music Play Motown M8-957M1		8.98	SLP 45	
109	94	13	CLIMAX BLUES BANO Flying The Flag Warner Bros. BSK 3493		8.98		177	NEW ENTRY		HOLLY & THE ITALIANS The Right To Be Italian Virgin/Epic NFE 37359				178	188	2	YUTAKA Love Light Alfa AAA 10004		7.98		
110	110	9	THE MARSHALL TUCKER BAND Dedicated Warner Bros. HS 3525		8.98		179	182	54	EDDIE RABBITT Horizon Elektra GE-276	▲		7.98	180	134	27	THE WHISPERS Imagination Solar BZL1-35 (RCA)		7.98	SLP 37	
111	112	7	STEPHANE GRAPPELLI/ DAVID GRISMAN Live Warner Bros. BSK 3550		8.98		181	183	3	JOE VITALI Plantation Harbor Asylum SE 529 (Elektra)		8.98		182	NEW ENTRY		KID CREOLE & THE COCONUTS Fresh Fruit In Foreign Places Sire SRK 3534 (Warner Bros.)		8.98		
112	123	2	THE STATLER BROTHERS Years Ago Mercury SRM-1-6002 (Polygram)	▲	8.98	CLP 28	183	185	71	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲		8.98	184	NEW ENTRY		MASS PRODUCTION Turn Up The Music Cotillion SD-5226 (Atlantic)		8.98	SLP 70	
113	113	40	KOOL & THE GANG Celebrate De-Lite DSR-9518 (Polygram)	▲	8.98	SLP 69	185	189	2	SPIDER Between The Lines Dreamland/RSO DL-1-5007 (Polygram)		7.98		186	NEW ENTRY		ODYSSEY I Got The Melody RCA AFL1-3910		8.98	SLP 62	
114	116	12	ANNE MURRAY Where Do You Go When You Dream Capitol S00-12144	●	8.98	CLP 7	187	191	372	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲		8.98	188	NEW ENTRY		AC/DC High Voltage Atlantic SD 36142		8.98		
115	115	9	VARIOUS ARTISTS The Secret Policeman's Ball Island IL 9630 (Warner Bros.)		5.99		189	164	18	DAVE GRUSIN Mountain Dance Arista/GRP GRP 5010		7.98		190	NEW ENTRY		NEW ENGLAND Walking Wild Elektra GE-346		8.98		
116	126	4	THE PSYCHEDELIC FURS Talk Talk Talk Columbia NFC 37339	▲			191	192	78	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●		7.98	192	193	21	SISTER SLEDGE All American Girls Cotillion SD-16027 (Atlantic)		8.98	SLP 71	
117	80	16	DENIECE WILLIAMS My Melody ARC/Columbia FC 37048			SLP 13	193	195	11	SYLVIA Drifter RCA AHL1-3986		8.98	CLP 10	194	181	4	JOE DOLCE Shaddap You Face MCA MCA 5211		8.98		
118	97	18	A TASTE OF HONEY Twice As Sweet Capitol ST-12089		8.98	SLP 32	195	172	15	DOTTIE WEST Wild West Liberty LT-1052		7.98	CLP 14	196	196	38	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲			
119	98	18	CHAMPAIGN How 'bout Us Columbia JC 37008			SLP 18	197	167	10	BILLY & THE BEATERS Billy & The Beaters Alfa AAA-10001		7.98		198	199	59	SOUNDTRACK Fame RSO RX-1-3080		8.98		
120	120	7	JIM PHOTOGLO Fool In Love With You 20th Century T-621 (RCA)		7.98		199	NEW ENTRY		THRILLS First Thrills G&P GP-1002		7.98		200	200	16	PHOEBE SNOW Rock Away Mirage WTG 19297 (Atlantic)		7.98		
121	99	6	JOHN KLEMMER Hush Elektra SE-527	●	8.98																
122	108	32	ABBA Super Trouper Atlantic SD 16023	●	8.98																
123	119	6	JOHNNY VAN ZANT BAND Round Two Polydor PD-1-6322 (Polygram)		8.98																
124	128	11	AC/DC Highway To Hell Atlantic SD 19244		8.98																
125	118	23	TERRI GIBBS Somebody's Knockin' MCA MCA-5173		8.98	CLP 32															
126	121	36	STEVIE WONDER Hotter Than July Tamla T8-373M1 (Motown)	▲	8.98	SLP 33															
127	127	18	WILLIE NELSON Somewhere Over The Rainbow Columbia FC 36883	●		CLP 25															
128	130	4	THE ENGLISH BEAT Wh'ppen Sire SRK 3567 (Warner Bros.)		8.98																
129	129	14	GRATEFUL DEAD Reckoning Arista A2L-8604		13.98																
130	138	3	DANNY JOE BROWN AND THE DANNY JOE BROWN BAND Danny Joe Brown And The Danny Joe Brown Band Epic ARE 37385																		
131	NEW ENTRY		THE BROTHERS JOHNSON Winners A&M SP-3724		8.98																
132	132	32	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98																
133	133	16	APRIL WINE Harder-Faster Capitol ST-12013		8.98																
134	147	2	CHERYL LYNN In The Night Columbia FC 37034			SLP 38															
135	137	19	U-2 Boy Island ILPS 9646 (Warner Bros.)		8.98																

TOP LPs & TAPE

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SONG PUNCH—The Brothers Johnson sing the national anthem in the ring at the Houston Astrodome recently prior to a major boxing doubleheader. Later, Sugar Ray Leonard disposed of Ayub Kalule, while Thomas "Hit Man" Hearns lived up to his nickname over Pablo Baez. The event had major cable broadcast coverage.

First American To Duck Slugfest Against Majors

• Continued from page 6

velop a narrow musical focus, following the arrival of another trade veteran, Gil Bateman, as his key executive partner. Hoping "to develop into something like what Elektra was 20 years ago" through an eclectic array of instrumental and vocal projects, Dennon encountered his next obstacle in the industry's late-decade slump.

"For a little while, we were grasping at straws," he recalls, alluding to failed stabs at disco and r&b. "We'd chase a record up the charts for awhile, only to realize we couldn't break into the top."

"Candidly, I pulled the plug—the industry was in trouble, and we were playing all over the field but getting nowhere."

Reining his product flow to "one LP a year" at the turn of the decade, Dennon reassessed both the marketplace and his own priorities, arriving at his current stance.

Thus, while he agrees with his independent label peers that the remaining larger indie firms like Arista, Motown and Chrysalis are successfully deflating '70s predictions that the market would be swallowed whole by their branch rivals, Dennon outlines his stable of subsidiary labels and new and reissued masters in terms of its distance from the platinum arena.

"We feel we can be an alternative label to the majors," says the long-time Northwest resident. "Our mandate is to aim at the 30 and above market."

Included in that charter: accelerated catalog development in jazz, including both exclusive new albums and vault material licensed for rerelease; rock, pop and interview LPs featuring '50s, '60s and '70s artists targeted for the collectors' market; research into both tv and mail order direct marketing as an ancillary sales area, and selected mainstream artist development.

In that last category, however, Dennon isn't contradicting his belief that his smaller size, independent product channels and regional focus are best suited to specialized product. Referring to his catalog's primary investment in such material, he notes, "The exception is Pamela Moore, a vocalist based up here. We feel she's a major artist, but if we can't do it as a manufacturer, I'll be looking for a major label home where it can be done."

Apart from that readiness to func-

tion as regional "farm team" for emerging artists, Dennon points to First American's spring release of a new LP from Glenn Yarbrough, his first in years, and the recent signing of Michael Parks.

Parks, unlike Yarbrough, had never reaped broad radio and sales exposure when he added to his '60s visibility as a tv and film actor with a series of country-pop disks for MGM. But both artists, feels Dennon, exemplify older acts with still loyal audiences whose size may be too small for majors' profit picture, but can turn a viable black ink volume for a company like First American.

This year has brought First American's monthly release output up to an average of 10 disks, with a summer schedule of 16 titles its largest yet. That schedule underlines Dennon's emphasis on separate label identities for different types of music.

First American itself is offering a collection of tv soundtrack themes composed and conducted by John Parker and titled around its most obvious hook. "Dallas." Then there's the 12-inch single debut for Mas-sara. Its Music is Medicine subsidiary has jazz-oriented albums by Tom Rainier and Tim Leese, both debut efforts.

Then there's Dennon's own mid-line album label, Piccadilly, with new sets by George Wright, Paul Anka, Woody Herman, Shocking Blue, American Patrol, the Hagers and Bobby Wayne.

Finally, Dennon has new additions to his line of LPs on Great Northwest Music Co., a label devoted to interview albums that has previously released sets featuring the Beatles and Elvis Presley.

'Purlie' Show

NEW YORK—CBS Video Enterprises is co-sponsoring the cable tv production of "Purlie" along with Showtime Entertainment (Billboard, July 11, 1981). The show, a Tony award-winning Broadway musical, will be shown on Showtime's "Broadway On Showtime" series this fall, when it will also be released on videodisk and videotape by CBS.

"Purlie" will feature its original Broadway cast of Melba Moore, Linda Hopkins and Sherman Nemsley. Philip Rose, who staged the Broadway production, will work on the cable version.

Inside Track

An interesting legal session transpired Monday (6) in Judge Lawrence Lydick's Federal District court in Los Angeles when several labels, including Arista, RCA/A&M and Warner Bros., petitioned to halt shipment of data from the 1976-78 record industry investigation based in L.A. According to insiders, testimony and evidence from those grand jury proceedings is being sought by the New Jersey Attorney General's office. It is known that Assistant U.S. Attorney Trish O'Hanlon called industryites who appeared before that grand jury recently and asked each individual if he would agree to having his testimony utilized in another legal area. When contacted, O'Hanlon explained she could not comment and referred Track to a Washington justice department contact who said he knew of the Lydick hearing but would not comment. Calls to the N.J. Attorney General produced no response. The judge took the matter under consideration, asking the labels to produce the names of "John Does" on the petition so he could better judge the request.

Paul Pennington of the Eucalyptus Records chain out of Fairfield, Calif., is shuttering his 5,000 square foot model store in Tukwilla, Wash. outlet and his 2,500 square-footer in South Tacoma. The 10-store chain owner blames repressive credit terms for closing the two locations, and says he plans to consolidate his inventory in his remaining stores. Tukwilla manager Gene Vrana, who spearheaded Eucalyptus' merchandising efforts and won numerous national awards, moves into the chain's home base. . . . Ex-Motown and ABC black music promotion exec Otis Smith will be bowing his Beverly Glen Records' label in several weeks through independent distributors. Chuck Fassett says he has the lineup locked in except for Schwartz Bros.

George Atkinson's Video Station specialty store chain has topped the 300 mark, with recent affiliate additions now totalling 315 stores in the U.S. and Canada. Video Station now has 15 Dominion outlets, with more in the offing as far east as Montreal. And operations chief Cheryl Benton expects the first Mexican additions soon.

Curtis Mayfield expects to move his operational base from Chicago to Atlanta, with the Georgia capital acquiring a music workshop soon. Mayfield and Dino Fekaris just produced "Love Is The Place," first album for Boardwalk Records. Mayfield spends some of September and October in the African third world countries on tour. . . . Gerry Gladioux's advertising department at Stark Record & Tape Service, N. Canton, Ohio, walked off with two first place "Most Outstanding New Advertising" awards from the Canton Advertising Club for its monthly "Just For The Record," best among house organs and the Camelot Music Classical Club flyer, best direct mail piece. A store sign developed for an Elvis Presley promotion earned a second place award.

The Sept. 9-10 first NARM retailer meeting will discuss closer NARAS tie-ins and establishing a stronger statistical base during its LaCosta, Calif. confab. . . . Jason Gilman of the 16 Rainbow Record stores in the Bay

Drew Request Is 'No Airplay'

LOS ANGELES—Veteran broadcast consultant and recording executive Paul Drew is pleading with radio programmers to not play his newest album.

Drew's entreaty isn't an attempt at commercial suicide, but the result of a production snafu that ensued when test pressings of the Real World debut LP for Margo Michaels were lost in transit to the label and its producers.

Because neither Drew nor producers Holland, Dozier and Holland thus contacted the distributing label, Atlantic/Atco, with their reaction, that firm went ahead and manufactured product according to schedule. Disks were then routinely distributed to accounts and stations.

However, when Drew finally obtained a finished copy, he had objections. Since it was too late to recall the product already shipped, he's now asking stations to table the LP until August, when an approved version will be released, along with the first single.

AEI Air In Pact

LOS ANGELES—In-Flight Audio Division, the locally based airline subsidiary of Audio Environments, Inc., has been awarded the audio entertainment contract for Continental Airlines for 1981-83.

Area goes after repeat customers with a current "Save The Coupons" seven-week radio spot campaign. With every album purchased, the patron receives one coupon. Coupons are redeemable for either tape or LP albums at the store or merchandise certificates for other goodies. By bringing in eight coupons, the consumer receives a free album of his choice or certificates for varied merchandise ranging from a six-pack of 7-Up to vacation trips, Sony Walkman products, hi fi components from Pacific Stereo and tickets to motion picture theaters. The campaign ends Sept. 1, with coupons redeemable through Oct. 15. Gilman singles out WEA, Capitol, CBS, PolyGram and RCA/A&M for their support for the program.

A Walt Disney Home Video rep corrects Lee Hartstone's statement when he referred to paying \$45 for a "Dumbo" videocassette (Billboard, July 11, 1981). Hartstone, one of a select few on a rental dealer royalty basis with Disney, pays between \$14 and \$16 per unit plus 33% of his rental revenue to Disney. Disney accords this agreement to dealers like Integrity who can accurately document every rental transaction to the Burbank home video supplier base.

Track's sorry it just learned of Rube Zeidman's Monday (13) ninth annual New England record industry bash at Rehoboth, Mass. Rube is serving clamcakes and chowder at noon and a New England clambake late in the afternoon. The Rhody Record & Tape Sales event is always a gas. Contributions to the Eunice Zeidman Memorial Fund again are appreciated. Send them to Rube at 65 Meadow St., Warwick, R.I. 02886. . . . BBC presents David Bowie in lead role of the anarchic poet in Bertolt Brecht's "Baal" this winter, while Gordon "Sting" Sumner of Police plays an angel in a supernatural thriller to be screened in the fall in two 90-minute segments. BBC tv programmers are relying heavily on the two names to compete against commercial tv in the U.K.

The FCC has refused to rehear its controversial 1980 ruling to strip RKO General, a subsidiary of General Tire & Rubber Co., of three tv licenses. The commission agreed with its new general counsel Steven Sharp that it should not ask the U.S. Court of Appeals to return the case to the agency for review. Six weeks ago, before President Reagan's new appointees were in place, the FCC voted to reconsider RKO's request that it ask the court, where the ruling is currently on appeal, to return the issue to commission jurisdiction. . . . PolyGram Distribution Inc. has shifted executives to new posts. Shelly Rudin named national sales manager. His previous post of regional sales manager taken over by Jeff Brody. Brody's previous position as New York branch manager is now handled by Jackie Smolen, previously in New York sales. Rudin replaces Jack Kiernan, recently named vice president of sales at PolyGram Records Inc.

Edited by JOHN SIPPEL



GOLDEN GLOW—Capitol's Donna Washington adds some finishing vocal par-faits to an upcoming LP at Golden Sound Studios, Los Angeles. Producer Chuck Jackson, left, and assistant Tony Coleman look like they enjoy what they are hearing.

ECM Debuting Digital With Jarrett

NEW YORK—ECM Records releases its maiden effort in digital recording this month, a two-disk package by pianist Keith Jarrett.

Titled "Invocations/The Moth And The Flame," the set will list at \$14.98, which ECM sources note is the current average suggested price for audiophile digital product.

Although digitally recorded pop and rock material has been issued elsewhere at popular list tallies,

ECM B.S. director Bob Hurwitz underlines ECM's long-standing involvement in premium pressings, via pressing compound and specialty pressers, as a precedent for the label.

Distributed through Warner Bros., which recently re-signed ECM for U.S. and Canada, the set is split between recordings of Jarrett on a 17th Century pipe organ and a second disk of acoustic piano works.

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