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Video Wholesalers' Views Rentals A Fact Of Life; Quotas Must Go

By LAURA FOTI

NEW YORK—Rentals are acceptable, but quotas have to go. That's the general consensus of prerecorded videotape distributors, who see changes necessary if the home video industry is to thrive.

Quotas—like the one recently instituted by Magnetic Video—and rentals are but two issues raised by distributors in a nationwide survey. Others include the effects of cable and television programming on sales and the best type of dealer to sell video.

Most distributors polled say they favor rentals because, unless retail prices drop significantly, dealers will be unable to survive on sales of videotapes alone. While some decry rental programs as cutting into sales, others feel rentals, in the long run, mean more exposure for various titles and greater awareness of the industry in general.

Bill Hudlow, executive vp of Video Artists in Minnetonka, Minn., estimates that 98% of all video dealers have some sort of rental plan.

And Cheryl Benton, director of operations for Los Angeles-based Video Station, sees rental levels 25 to one over sales.

"I don't know why prerecorded tapes sell at all," states Milton Bereson, president of Baltimore's Musical Sales, Inc. "But they're moving fairly well. If anything, rental is helping the industry, because if dealers had to depend on sales alone, we wouldn't see any growth."

Bereson points out that dealers operating
(Continued on page 28)

IN 'GREEN PAPER' Govt Nixes Tape Tax, Jolting U.K. Industry

By PETER JONES & NICK ROBERTSHAW

LONDON—In a shock blow to record industry hopes, the U.K. government has rejected calls for a blank tape levy to help offset losses from home taping, estimated with other copyright infringements to be costing the British music business up to \$2 million a day. The British Phonographic Industry has now vowed to mount a campaign in opposition.

In its long-awaited Green Paper on copyright reform, the government says it has received no "convincing evidence" that a levy on audio or video hardware, or on blank tapes, should be introduced.

According to the report, the exact extent of losses to home taping is "unknown and probably unquantifiable." The government's own estimate is more like \$100 million a year, and it stresses that to change a levy even to raise that amount would require a very large increase in the price of tapes or equipment.

The report says: "The government would hesitate at imposing this on the public, especially since imposition of a levy would involve rough justice, with many tape users who never record copyright music having to pay. These
(Continued on page 62)

Country Radio Goes Well, But . . .

This story prepared by Douglas E. Hall in New York, Ed Harrison in Los Angeles, Robyn Wells in Nashville and Howard Mandel in Chicago.

NEW YORK—Country music is alive and well on radio, but some jolts in recent Arbitron reports indicate that it is not necessarily a pan-

acea for instant audience growth.

That hard lesson is being learned by WKHK-FM New York and KHJ-AM and KZLA-FM Los Angeles. But country is doing just great in Detroit, where WWWW-FM has leaped up with a 4.4 share. It's doing okay in
(Continued on page 17)



STACY LATTISAW. She's young, she's beautiful, she's talented! And everyone's listening to the first hit single "LOVE ON A TWO WAY STREET," (46015) from her smash album, "WITH YOU." (SD 16049) On Cotillion Records. Produced by Narada Michael Walden. And watch for Stacy on tour this summer with The Jacksons. (Advertisement)

Gigs Raining \$ In S. Calif.

By JOHN SIPPEL

LOS ANGELES—Southern California's major venue summer concert activity this year may outdistance by more than 250% that of any other U.S. metropolitan area.

Despite the lack of any municipally-supported venues in the area, a factor which bulwarks many other localities' recording artists' one-nighters, Los Angeles is the area where top names often work as much as four-consecutive days at a major venue. Only New York City normally provides more than a single day's stop on a national tour. Most of the Gotham City area's multiple gigs, however, find the act working a week or two later at locations other than the first stop.
(Continued on page 72)

Do Music Acts Incite U.K. Violence?

By PETER JONES

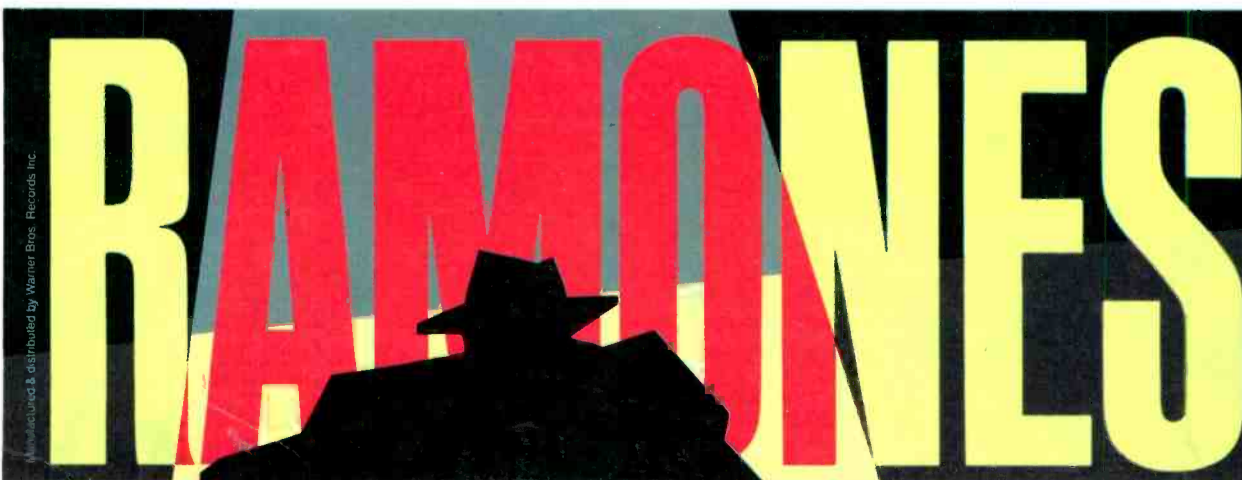
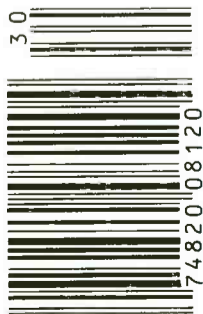
LONDON—Music styles expounding politically extremist views, left and right, skinhead or reggae, are being denounced here as agitating influences in the fierce street violence and rioting that currently afflicts U.K. city life.

The media here, in fact, have attacked the rock music journal Sounds, a weekly, for fostering violence through its editorial slant. The mass circulation Daily Mail says Sounds is "a vehicle for viciously extremist and fascist views." Sounds says it will sue. Morgan-Granpian, its corporate parent, denies the charge.
(Continued on page 63)



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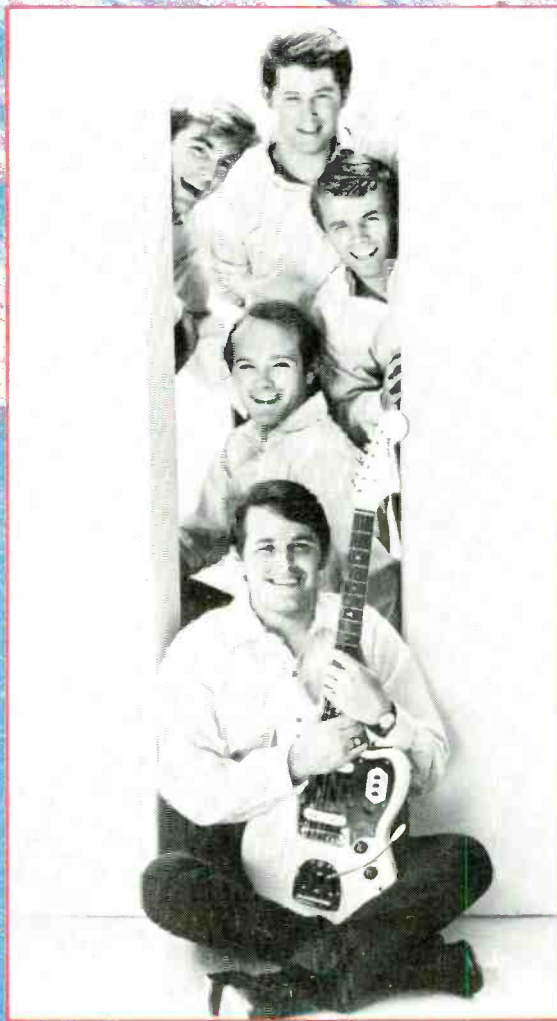
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Barbara Ann,
Surfin' USA
and
Fun, Fun, Fun



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Medleys Having 'Fun, Fun, Fun' On The Charts During Summer

By PAUL GREIN

LOS ANGELES—It's the summer of the medley. But this time Capitol isn't just sitting back watching cover versions of its classic hits jump to No. 1.

Stars On 45's Beatle-dominated "Medley" topped the U.S. charts five weeks ago without competition from a Beatles collage. But Beach Boys-inspired medleys by the Cantina Band and California must do battle on the charts with a montage by the boys themselves.

"The Beach Boys Medley" (Capitol) enters the Hot 100 this week at number 76, 14 points ahead of the Cantina Band's "Summer '81" (Millennium), the latter disk was co-produced by Maco whose discotized treatments of film themes have made him something of an expert at jumping on a bandwagon.

California's "Summer Fun Medley" (Laurie) is not yet on the charts.

All three medleys include "Good Vibrations," "I Get Around," "Help Me Rhonda" and "Fun, Fun, Fun." The Capitol and Laurie medleys both include "Surfin' U.S.A." and "Barbara Ann"; the Millennium and Laurie singles both include "California Girls" and "Dance, Dance, Dance."

Radio Records Stars On 45, which launched this trend, holds at number 12 with "Medley" and jumps to 72 with "Medley II." What's more, "Stars On Long Play" holds its star

(Continued on page 67)



Billboard photo by Chuck Pulin

ALLEN ROCKETTES—Peter Allen kicks a leg with some of the Radio City Rockettes who joined him onstage during his recent stint at the Savoy in New York.

Meet Seeks To End New Music Doldrums

By ROMAN KOZAK & LEO SACKS

NEW YORK—"Get out your groups and get your audiences excited, maybe that is the best note on which to end this seminar," said organizer Mark Josephson at the end of a sometimes tumultuous two-day New Music Seminar, Monday and Tuesday (13-14).

The seminar, which attracted over 800 people—up from 450 last year—was successful as an event, but there was little cause for celebration. It was obvious at the seminar that after five years, the music that has grown from punk and new wave is still outside the mainstream. For all the talk of new trends and new possibilities in video, no one could escape the fact that the new music is still re-

jected by radio and the mass merchandisers.

That hurt and it showed. For all their enthusiasm for the music, and for all their idealism, there was a palpable sense of frustration that sometimes erupted in sharp confrontations between nominal allies. But for all that, some ideas emerged that eventually will popularize the music. For one thing, the music, which started out virtually lilly white, has begun to incorporate r&b and once scorned disco, at least within rock club playlists.

In fact, the experience of black music, primarily the independent disco labels, which have strong regional bases, use active club promotion and have devoted audiences, was pointed to as a guideline to what independent new wave labels can attempt to do.

For the fact remains, that while there exists strong distribution systems for new music in Britain, in the U.S. the situation is much different. For instance, Scott Piering of Rough Trade acknowledged that setting up shop in San Francisco may have been a mistake for his company, since East Coast importers can have his product in the lucrative Northeast market before he can sell it out of the West Coast.

(Continued on page 12)

CBS Wins Returns Suit

NEW YORK—The Superior Court of Washington State has awarded CBS Records more than \$220,000 in damages in a suit brought against Sound Records & Tapes, Inc., and its parent company, Gull Industries Inc.

CBS sued Gull in early 1980 after Gull attempted to return all CBS records held by Sound Records & Tapes. When CBS refused to accept the records, Gull and Sound Records withheld payment for them.

The dispute arose when CBS insti-

tuted its 20% returns policy in 1979. Gull and Sound Records contended that this change in policy represented a breach of contract and of industry custom and trade practices.

However, the court ruled that the defendants were not entitled to assume a right to unlimited returns privilege. The court held that returning records to CBS was not a matter of right, and that it required the consent of CBS, except for instances involving special record categories, CBS says.

U.K. Retailer Told: No More Counterfeits

By PETER JONES

LONDON—One of the U.K.'s biggest record importers has been told by the High Court here not to deal again in counterfeit records, basically 11 Motown album titles, brought in from Portugal.

The case, brought by Motown Record Corp. and EMI Records Ltd., ended after three days of high-powered legal wrangling. The defendant companies agreed to deliver up stocks of the albums involved, along with details and documents concerned with their importation and U.K. distribution.

London-based businessman Warren Goldberg controls all three companies named in the action: Simons Sales Stores Ltd., Simons Records Ltd., and Warrens Records Ltd.

John Deacon, director-general of the British Phonographic Industry, said after the hearing: "During the last 18 months, British record shops have been flooded with cheap Portuguese imports and the outcome of this case, the most fiercely contested affair we've ever brought to the High

Court, has far-reaching implications for all dealers who buy Portuguese-manufactured records.

"In future, all record dealers will have to be extremely careful if offered Portuguese product because it's our intention to pursue retailers who sell Portuguese counterfeits as vigorously as we've fought this action."

The case in fact started early this year when BPI lawyers, armed with search-and-seize warrant orders, moved in on five Goldberg-controlled trading premises and removed 3,500 albums by various Motown artists, including Stevie Wonder, the Commodores and Diana Ross.

In a simultaneous raid in Holland, more than 6,000 albums were seized from Blazer Records B.V., another company owned by Goldberg.

On to the High Court where BPI claimed that the images on some of the alleged counterfeit sleeves were slightly larger than the images on genuine items. This, it was claimed,

was because the alleged counterfeiters had produced printing plates from an actual record sleeve rather than proper art-work. In addition, there was a consistent discrepancy on the labels of all the counterfeit pressings.

The defendants claimed that the records had been pressed by Radio Triunfo on the instructions of the Imavox Company, which is Motown Records' licensee in Portugal.

However, one of the documents produced in court by a key defense witness, Jose Serafim, to substantiate this claim was said by BPI to be a forgery. Serafim is owner of the Radio Triunfo pressing plant in Portugal and Riso and Ritmo, the company which exported the records to the defendants.

Additionally the defendants insisted the sleeves had been legitimately printed for Imavox by a company known as Nova Forca. But during the court hearing it was discovered by Motown's counsel that the inside of the sleeve carried the

A/E EXPECTED TO FOLLOW

PolyGram To Adopt Bar Coding System

By IRV LICHMAN

NEW YORK—Bar coding is on its way from PolyGram Records Inc. and two other remaining hold-outs, Atlantic and Elektra, are expected to reveal similar plans shortly.

PolyGram says it's made a "basic" decision to use the U.P.C. bar coding system, although no exact date has been set when it will appear on product.

But, Guenter Hensler, executive vice president, indicates that "while there are still a few problems to solve, after careful consideration, the new team here at PolyGram has decided to begin using the U.P.C. system. While in the process of closely monitoring the situation, we have received many letters on this issue, convincing us that it is time to act."

According to Joe Cohen, executive director of the National Assn. of Recording Merchandisers, the trade can expect similar moves from Atlantic and Elektra, two further targets of NARM's drive to obtain major label acceptance of bar coding within a nine month period (Billboard, July 11, 1981). He says he's been told by executives at Motown, another hold-out, that its new management team needs more time to evaluate a decision.

(Continued on page 67)

Court Backs FCC Refusal To Renew WHBI's License

WASHINGTON, D.C.—The U.S. Court of Appeals here has affirmed the Federal Communications Commission's denial of a license renewal for WHBI-FM Newark, N.J., and also upheld the FCC's refusal to allow Cosmopolitan Broadcasting to sell WHBI to a minority buyer under the Commission's distress sale policy.

Hearings on WHBI's licensing problems were originally held in 1973. The FCC denied renewal in 1974 on the grounds that the station had "virtually abdicated control" over programming on WHBI, most of which was brokered to foreign language programmers. The FCC

'Arthur' Soundtrack LP Contains Only 1 Track From Film

By SAM SUTHERLAND

LOS ANGELES—Warner Bros. Records is taking a novel path for movie soundtrack product when it releases "Arthur—The Album" Aug. 26; although built around material composed for the film by Burt Bacharach, the set is dominated by newly recorded material, including performances by several established pop acts that are groomed specifically for the record market.

As developed by Orion Pictures music director Stephen Paley, the executive producer, and producer Bacharach, the collection's sole track from the film's own soundtrack is its main title theme performed by Christopher Cross and written by Cross, Bacharach, Carole Bayer Sager and Peter Allen. The Cross single will ship Wednesday (22) in a picture sleeve.

Side one of the album, featuring that initial single release, also includes new treatments of other

(Continued on page 6)

also concluded that the station had committed other violations, including promoting a lottery and broadcasting false and misleading advertising.

WHBI's owner, Cosmopolitan Broadcasting Corp., appealed the FCC ruling and in 1976 the appeal

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Signings

Britain's **Sad Cafe** to Swan Song Records, distributed by Atco, with first album release in July produced by Eric Stewart. . . . The **Quick**, a British band, to Pavillion Records, distributed by CBS, with first release "Zulu" out in July. Also to Pavillion, Brazil's **Rita Lee** and **Roberto** with first release "Lanca Perfume" also due out in July. . . . Violinist **Choi-Liang Lin** and pianist **Cecile Licad** to CBS Masterworks. Lin is set to record with Michael Tilson Thomas conducting the Philharmonic Orchestra in London in 1982.

Canadian vocalist **Suzy Q** to RFC/Atlantic and Belgian vocalist **Jimmy Ross** to RFC/Quality Records. First 12-inch singles are "Get On Up And Do It Again" and "First True Love Affair," respectively. . . . **Mark Ashton**, formerly with Rare Bird, to Contemporary Communications Corp. for management worldwide. . . . **Terry Huff** and **Robert Turner** and the **Silver Hearts** to Words of Wisdom Ents. for production and management. . . . **Rickie Clark** to Indy 5 Records. . . . The **Generic Band** to Out of Key Productions and Out of Key Records.

Cleveland-based band **Human Switchboard** to Faulty Products, the same firm that released the Dead Kennedy's "Fresh Fruit For Rotting Vegetables."

Robert Winters & Fall to S.A.S. Inc. for management. Winters and Fall recently had a pop and r&b hit with "Magic Man" on Buddah. . . . Britain's **Sniff'n'the Tears** to MCA Records in the U.S. and Canada. In the second week of August, the group's third album "Love Action" is released. The group's previous two albums—"Fickle Heart" and "Driver's Seat"—were on Atlantic Records.

The **Ohio Players** to Los Angeles-based D&B Management. This is the first outside management the band has had in its 10 year career. . . . **Jack Jones** to Applause Records. He had been with Polydor-MGM for the past two years. . . . **Silver Condor** to Padell, Bradshaw and Thomas for business management. Group is on Columbia and has just issued its self-titled debut album. . . . **Amy Wooley** to MCA Records. Debut, self-titled album is due out in August.



HANCOCK STRATEGY—Herbie Hancock, center, discusses his newest single "Everybody's Broke" with Columbia's senior vice president and general manager Al Teller, left, and Walter Yetnikoff, president, CBS Records Group. Hancock was in New York for a number of personal appearances and he's also just re-upped his long association with Columbia.

Harry Chapin, 38, Killed In L.I. Traffic Accident

NEW YORK—Harry Chapin, one of the most prolific and philanthropic singer/storytellers in pop music, was killed Thursday (16) in an auto accident on the Long Island Expressway hours before he was to appear at one of the countless benefit performances he gave.

Chapin, 38, was author of "Taxi," "Sequel," "WORLD," and "Cat's In The Cradle," his only number one hit (1974). The songs were typical of those collected over 11 LPs, mostly on the Elektra label. His last album, "Sequel," was released on Boardwalk.

A native of Manhattan, Chapin was raised on Long Island in a musical family, and educated at the U.S. Air Force Academy and Cornell, before launching his artistic career as a filmmaker. He won several awards for his film work, until the release of "Taxi" in 1972, which won as much attention for its length as it did for being a unique, innovative example of the narrative style adapted to contemporary pop forms. "Taxi" went to number 23 on Billboard's Hot 100 chart, and Chapin was one of the first recipients of the magazine's Trendsetter Award for his contribution to the narrative form. "Cat's In The Cradle" reached number one on the Hot 100 in 1974. "Sequel," Chapin's followup to "Taxi," climbed to number 23, also, but not until January, 1981.

In the interim, Chapin turned his talent and energy to such philanthropic endeavors as the World Hunger Fund, which he co-founded and helped in raising \$5 million in donations. He was also nominated for several Grammy awards, and provided the idea for a Broadway show, "What Made America Famous," taken from a song on that theme.

The ironies and pithy truths that punctuated his lyrics could serve as Chapin's epitaph, particularly "A Better Place To Be," with its fatalistic message, and the sentiments of "Short Story," which contains the line "Short stories is what we live."

He is survived by his wife, Sandy, a poet, and five children, aged five to 21, as well as two brothers, Steve and Tom, the latter a singer/songwriter on his own, and his parents.

Capitol Switching To Poly Sleeves

LOS ANGELES—Capitol will switch from plain paper inner sleeves to generic poly sleeves for all albums commencing with its Aug. 10 release. The new sleeve carries the Capitol logo in silver print against a purple backdrop. That design will also be featured on Capitol's new single sleeves and mailing envelopes.

Executive Turntable

Record Companies

Marvin Cohn is upped to senior vice president of business affairs for CBS Records in New York. He had been business affairs vice president since 1976. . . . Four promotions at PolyGram Records' distribution organization: **Shelly Rudin** from Northeast regional vice president for PolyGram Distribution Inc. to national sales vice president; New York branch manager **Jeff Brody** to



Cohn

Northeast regional vice president; PDI marketing manager **Jackie Smolen** to New York branch manager; and **Pete Velsler**, a salesman with PDI in Minneapolis, to Minneapolis branch manager. . . . **Bill Staton**, RCA's New York-based national black music promotion director, to a similar post at Elektra/Asylum in New York within the next two weeks. . . . **Barbara Cuddy** is now administration vice president for Island Records in New York. She was operations manager for the label. . . . **Kenneth W. Bilby** returns to RCA in New York as corporate affairs vice president. He replaces **Eugene A. Sekulow** who has been named international vice president. Bilby retired last January to become executive in residence at Harvard Business School. . . . **Pat Jones**, former national secondaries promotion coordinator at Atlantic/Cotillion in New York, is upped to executive assistant to the president. Taking Jones' former position is **Joan Armond** who was black college radio promotion coordinator. . . . **William "Bunky" Sheppard** becomes senior promotion vice president for Destiny Records in Los Angeles. He was a senior vice president at 20th Century-Fox Records. . . . **Don Wasley** is now national album promotion manager for MCA Records in Universal City, Calif. He was artist development vice president at Casablanca. . . . **Zeke Zanders** moves to MCA Records as East Coast regional black product promotion manager. He will cover markets ranging from Philadelphia into the Virginias. He was a Washington D.C./Baltimore/Virginia representative for Atlantic. . . . **Janet Rickman** is upped to press and artist director on the West Coast for PolyGram Records in Los Angeles. She was Southeast regional press and artists relations manager for the label. . . . **Donald Friedman** moves into the post of senior attorney at Arista's law department in New York. He was at the law firm of Kaye, Scholer Fierman, Hays and Handler. . . . **David Dial** moves into the post of procedures director in controls and auditing at CBS Records in New York. He was auditing manager for CBS Internal Auditing department. . . . **Cori Glazer** is upped to recording director and **Mary Widmer** is promoted to administration director at Elektra/Asylum Records in Los Angeles. Glazer was administrative assistant in the administration and recording department. Widmer was production coordinator in the department. . . . **Barbara Firstman** departs Boardwalk Records in Los Angeles where she was national sales coordinator. . . . **John Messina** is now inventory planning and control manager at Arista in New York. He was special surveys director at CBS Records. . . . **Paul Kimes** is upped to purchasing manager at Capitol Records in Los Angeles. He was a senior buyer.



Rudin



Brody

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Jones



Sheppard

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Zanders

Publishing

Nicholas L.D. Firth, executive vice president of Chappell International in Hamburg, is upped to president of the company. He continues to serve as publishing division vice president. . . . **Lou Weber**, a 41-year veteran of ASCAP in New York, retires as assistant to the president. He continues to serve as consultant. . . . Three new vice presidents at SESAC in New York: counsel **Nicholas Arcomano**, country music director **C. Dianne Petty** and gospel music director **Jim Black**.

Related Fields

Mary Ann Tighe, former deputy chairman of the National Endowment For The Arts, moves to ABC Video Enterprises as program development vice president in New York. . . . **Mary-Jane Snyder** is named business affairs senior director in Beverly Hills, Calif. for 20th Century-Fox Telecommunications divisions. She was senior counsel and director of Fox Telecommunications legal affairs. . . . **Robert A. Leonard** is now president and chief executive officer for the Ticketmaster Corp. in Scottsdale, Ariz. Former president **Charles H. Hamby Jr.** continues as chairman of the board. Leonard was chief executive officer and consultant with the firm. . . . **Anthony H. Langley** moves up to sales vice president at Rupert Neve Inc. in Bethel, Conn. He was marketing manager. . . . **Rose Mann** is now traffic manager at the Record Plant recording studios in Los Angeles. She was studio manager at Kendun. **Gail Sacks** is now remote coordinator. She was in a promotion slot at Polydor Records. . . . **William Park** is upped at Sony Broadcast Products in New York to vice president in charge of marketing activities. He was national sales manager. In the same division, **Frank Brown** is upped to vice president of engineering activities. He was general manager of the division. . . . **Charles S. Dolk** moves into the post of corporate planning division vice president for Panasonic in Secaucus, N.J. He was product management and industrial design vice president at Magnavox Consumer Electronics Co.



Rickman



Firth

'Beach Music's' Wave Of Success

By JOHN SIPPEL

LOS ANGELES—"Beach music," a tempo best exemplified in r&b-tinged ditties dating from the '60s back to the '40s, has extended its perimeter to seven Southeastern states from its start three years ago on the Carolinas shore.

Booker Mike Branch of Insight Talent, Charlotte, estimates more than 150 clubs feature the danceable, uptempo music from two to six nights through Georgia, Virginia, Florida, Alabama, the Carolinas up to the District of Columbia.

It all started in Myrtle Beach, N.C., the summer playground, with "beach music" now a 12-month venture. Myrtle Beach's four Holiday Inns, for example, feature records and live talent six nights weekly through the year.

Branch's top band, General Johnson and the Chairmen, bring up to \$3,000 per night for the 11-person entourage. Outstanding beach music clubs include: 2001 VIP, a Charlotte venue with a 1,500 capacity; Derrieres, Charles-

ton, S.C. bistro that holds 1,800; Much More, a 1000-seater in Richmond and the Boon Docks, 800-capacity venue in Greensboro, N.C.

Branch, a onetime performer on Smash Records, owns Surfside Records. Johnson's album, "Success," released four months ago has sold 23,000 with an \$8.98 list, Branch states.

Jack Stallings, who operates SEI, Charlotte, another combination agency/label, has moved 8,000 albums by his band, the Fantastic Shakers. The Shakers have done as many as three different gigs in a single day. Stallings explains. He also has released an album by the Catalinas, another beach music combo.

While both Stallings and Branch market through subdistributors like Bib Distributing, Charlotte, and Pickwick, Atlanta, Pete Smolen of Ripete Records, Columbia, S.C., is the biggest mover of beach music. Onetime buyer for the Record Bar, Smolen, also a chain

retailer, negotiated with a variety of labels and individuals several years ago so he could release his "Beach Beat Classics" series. Now three single-pocket albums, each album contains an "old waves" sound, with vintage cuts from the '40s through the '60s. The reverse, "new waves," is material through the early '70s.

He also has a single album, "Shaggers' Delight," composed of historic King and Federal cuts from Gusto Records, which now has the Sid Nathan masters. Smolen sells his albums for from \$5.50 to \$6.50 wholesale and says dealers charge up to \$11.99 for the esoteric nostalgia.

He has negotiated advance against royalties master deals with Capitol, Atlantic, Sugar Bush, Mega Sound, Mercury, Arista, Buddah, Roulette, Musicor, Sound South, VeeJay, La Louisianne, Salsoul and Woodshed for Ripete. His best seller has been Classics. Vol. 1 which has topped 70,000 units.

His first release contains cuts by
(Continued on page 15)

THE *Manhattans*[®]

"BLACK TIE" WEAR IT OUT.



Their gold "After Midnight" album produced the gold, Grammy Award-winning single, "Shining Star." So now, who can blame The Manhattans for going "Black Tie"?

The new album, "Black Tie," is once again produced by Leo Graham. And it's already dressing up the airwaves with the hit, "Just One Moment Away." On Columbia Records and Tapes.

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- 8/1 Cincinnati, OH* • 8/8 Milwaukee, WI*
- 8/16 Kansas City, MO* • 8/20-23 Detroit, MI
- 8/28-31 Atlantic City, NJ • 9/19 Owings Mill, MD

*Kool Jazz Festival

PRODUCER PROFILE

Keith Olsen Keeps Making Most Of Both AOR, Top 40

By PAUL GREIN

LOS ANGELES—In collegiate terms, Keith Olsen is an AOR major with a top 40 minor.

He's produced such AOR staples as the 1975 "Fleetwood Mac" album, Foreigner's "Double Vision" and Pat Benatar's "Crimes Of Passion," all of which also sparked major pop singles.

"You gear your records to radio formats," he says. "Jessie's Girl" (Olsen's Rick Springfield hit) is straight-ahead top 40, but for the most part I strive to be accessible to a few different formats.

"I get really disgusted with the trite lyrics in commercial pop," Olsen complains. "As soon as you start gearing a record demographically to that audience, you start getting records that you're not real proud of a year later. Everybody hates your record out there in radio land: it has high amounts of listener fatigue."

Could he be alluding to Pat Benatar's "Hit Me With Your Best Shot"?

"A lot of people don't ever want to hear that again," Olsen acknowledges. "Patty's one of them. But we wanted an out-and-out smash and we got one; it was last year's catch phrase."

Olsen also coproduced Benatar's

new album, "Precious Time," which enters the chart this week at an imposing number 19.

"Pat has a voice that just doesn't quit," Olsen says. "It always sounds like she's right on the edge. She has so many different timbres: that's the hard part, deciding which voice inside that little body you want to use for each song. On 'Crimes' we used 10 different voices; this album has a timbre that's consistent throughout, which just means she's maturing as a rock singer."

Olsen, 36, emphasizes that rock acts can't simply apply the techniques they use in concert to recording; that the two formats are distinct.

He was reminded of this in his current work with Sammy Hagar.

"Sammy's got his live show down pat," Olsen says. "He'll heavy metal you to death with exciting, hard-edged rock'n'roll. But that loses its edge on record because it needs the visuals."

"I told Sammy that one of his songs sounded like Sammy Hagar, 1977. He said, 'But that song goes over great live.' I said, 'Fine, do it live.'"

"A lot of things happen live that just don't happen on tape: It's the

magic of the moment. A lot of rock'n'roll bands make that mistake."

As one of the most-played producers on AOR, Olsen admits the format isn't as adventuresome as it used to be. "But they have an awful lot more listeners than they used to have," he counters. "They're bridging the gap between the old top 40 format and the old experimental AOR format."

"There are three things that make a hit record," Olsen says: "songs, performance and sound, and definitely in that order. When it gets right down to it, the person in the street wants to be able to whistle the melody and relate to the lyrics. If he can't do that, it doesn't matter how good it sounds."

For all his platinum albums and top 20 singles, Olsen has a lower profile than most producers with half as many hits.

"I don't want to get to the point that the artist thinks he's secondary," Olsen says. "The artist is the star. There's been a whole bunch of glamour boy producers who think they're the star. Besides, I don't like going to Le Dome."

"I try to make sure the artist al-

(Continued on page 74)

Olympia Takes Record Haven Exports

NEW YORK—The export division of the Record Haven one-stop operation here has been incorporated into Olympia Record Industries in an agreement reached by Olympia's Irvin Litkei and Record Haven's Sam Fichtelberg.

Susan Fichtelberg will continue to manage the division for Olympia, while Larry Lipp remains as execu-

tive export buyer, both operating out of Olympia's headquarters at 239 W. 18th St. At that site, Litkei also operates a one-stop/rack operation.

Record Haven, which closed the last of its retail outlets in Manhattan earlier this year, is currently in litigation with CBS Inc. in which Fichtelberg claims monopolistic practices on the part of CBS Records with re-

gard to pricing.

As part of her export duties, Susan Fichtelberg plans a visit "as soon as possible" to West Africa, an area she regards as one in which it's "easy to turn over product. They buy in 100-lot units."

She wishes, however, that she had more U.S. sources for new wave product, since it's mostly coming out of England. But, she notes a strong reception in many countries of Europe and Africa to "night-life music, anything that's danceable. In Africa, they love anything that's American, white as well as black material."

'Arthur' Soundtrack LP Has 1 Track From Film

• Continued from page 3

Bacharach themes written for the film and augmented by lyrics for the album. Included are performances by Stephen Bishop with lyrics by Bishop and Carole Bayer Sager; Nicolette Larson, singing Sager lyrics; and Ambrosia.

An added wrinkle: different producers were utilized for individual tracks, including Michael Omartian (Cross), Val Garay (Ambrosia) and Andrew Gold (Larson).

The album's second half is devoted to Bacharach's orchestral cues for the film, but here, too, the set diverges from conventional soundtrack assembly by including newly arranged and recorded treatments of those pieces.

With the film, starring Dudley Moore and Liza Minnelli, set to open nationally this Friday (17), plans call for the Cross single to be shipped as soon as possible. Parts were being cut last week.

According to Paley, the concept for the LP was developed as an alternative to a standard orchestral

Chartbeat

Arista Single Rings Bell; LP Not Blue For Moodys

LOS ANGELES—Air Supply's "The One That You Love" finally dethrones Kim Carnes' "Bette Davis Eyes" to become Arista's fifth No. 1 single. It's the label's first pop topper since Barry Manilow's "Looks Like We Made It" hit the summit four years ago this week.

Since then, Arista has come within a hair of No. 1 several times. Air Supply, in fact, peaked in the top five with its first three hits, "Lost In Love," "All Out Of Love" and "Every Woman In The World."

This puts the group second only to Manilow in generating the most top 10 hits for Arista. Manilow has amassed 11, followed by Air Supply with four, the Bay City Rollers and Raydio with three each and Melissa Manchester with two.

Contributing one top 10 hit each to Arista's tally are Jennifer Warnes, Gino Vannelli, Al Stewart, Eric Carmen and Dionne Warwick.

Australia-based Air Supply is only the second act from a market other than the U.S. or the U.K. to hit No. 1 so far in the '80s. Holland's Stars On topped the chart five weeks ago. Australia, in fact, has two of the week's top three singles: Sydney-born Rick Springfield climbs to number three with "Jessie's Girl."

"The One That You Love" is Arista's fifth top 10 hit so far this year, which already puts 1981 in a three-way tie as the label's most hit-studded year. It also had five top singles in '76 and '79. It had just two last year, both by Air Supply.

Arista has collected a total of 28 top 10 hits since January, 1975, when Manilow's "Mandy" launched the label. Here are the 18 biggest, in rank order:

1. "I Write The Songs," Barry Manilow, 1976/#1.
2. "The One That You Love," Air Supply, 1981/#1.
3. "Saturday Night," Bay City Rollers, 1976/#1.
4. "Looks Like We Made It," Barry Manilow, 1977/#1.
5. "Mandy," Barry Manilow, 1975/#1.

6. "All Out Of Love," Air Supply, 1980/#2.

7. "All By Myself," Eric Carmen, 1976/#2.

8. "Lost In Love," Air Supply, 1980/#3.

9. "Can't Smile Without You," Barry Manilow, 1978/#3.

10. "A Woman Needs Love," Raydio, 1981/#4.

11. "I'll Never Love This Way Again," Dionne Warwick, 1979/#5.

12. "Every Woman In The World," Air Supply, 1981/#5.

13. "Livin' Inside Myself," Gino Vannelli, 1981/#6.

14. "Could It Be Magic," Barry Manilow, 1975/#6.

15. "Right Time Of The Night," Jennifer Warnes, 1977/#6.

16. "Midnight Blue," Melissa Manchester, 1975/#6.

17. "Time Passages," Al Stewart, 1978/#7.

18. "Jack And Jill," Raydio, 1978/#8.

"The One That You Love," finally, is the second No. 1 single for producer Harry Maslin, following David Bowie's "Fame." Now that's range.

★ ★ ★

Second Sojourn: The Moody Blues collect their second No. 1 album this week as "Long Distance Voyager" (Threshold) displaces Kim Carnes' "Mistaken Identity." The group first hit the top in December, 1972 with "Seventh Sojourn."

Before that, the group hit number two with 1971's "Every Good Boy Deserves Favour" and number three with '70's "A Question Of Balance" and '72's "Days Of Future Passed."

Until the current album the group hadn't hit the top 10 in more than

(Continued on page 69)

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The Current Hit "Time": BB: 17* RW: 15* CB: 19* AS 05*8

The Album: BB: 52* RW: 72* CB: 71* AL 9518

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ARISTA

WCI Records, Music Earnings Up

NEW YORK—The record and music publishing divisions of Warner Communications Inc. showed gains in earnings and revenues for the 1981 second quarter ending June 30.

In reporting record earnings and

RCA's Quarterly Earnings Drop; Videodisk Blamed

NEW YORK—RCA Corp. reports a drop of 24% in earnings for the second quarter of 1981, citing "anticipated" expenditures in the launch of the SelectaVision videodisk system as one of the reasons for the downturn.

Earnings for the three months ended June 30 amounted to \$58.4 million, equal to 55 cents per common share, compared with \$77.1 million per share in the comparable 1980 quarter. Sales reported for the second quarter were about level with a year ago, totaling \$1.96 billion.

In the first six months of 1981, net profit was \$100.3 million, or 88 cents per share, compared with \$155.8 million, or \$1.69 per share in the first half of 1980. First half sales amounted to \$3.90 billion, as against \$3.93 billion a year earlier.

RCA says sales for both 1981 periods would have been at record levels "were it not for the company's divestment program which involves the sale of certain operations that are peripheral to those lines of businesses on which the corporation intends to concentrate in the future." RCA financial reports generally do not breakout business of its RCA Records unit.

Chairman Thornton F. Bradshaw says RCA's consumer electronics activities—including videocassette recorders and videodisks—all are benefiting from the "home video boom now underway in the U.S.," with industry volume of home video recorders running 90% ahead of last year's record pace.

revenues overall for the period, WCI reports the following combined results of label operations, including the Warner, Elektra/Asylum and Atlantic labels, as well as Warner Bros. Music:

- Second quarter earnings were \$13.7 million against \$13.1 million a year earlier, while revenues hit \$180.4 million against \$167.3 million;

- For the six-month period ending June 30, the music division had earnings of \$36 million against \$30 million a year before. Revenues

reached \$382.1 million against \$338.3 million;

- For the company as a whole, second quarter net income of \$42,552,000 was up 66% from \$25,584,000, while revenues rose to \$676,324,000 from \$449,905,000.

- For the six-month period, net income of \$92,072,000 showed an increase of 52% from \$60,599,000. Revenues for the period reached \$1,278,382,000 from \$876,945,000. Both revenues and sales hit new highs for the company in first-half showings.

Thorn EMI Profits Soar To More Than \$40 Million

LONDON—In the first full year's trading since the two major companies got together, Thorn EMI has turned its music companies' break-even situation to total profits in excess of \$40 million.

In his preliminary announcement of corporate results, fiscal 1980-81, Sir Richard Cave, chairman, spotlights Kenny Rogers and Neil Diamond at the Capitol U.S. end of the operation, plus Kate Bush and, for the future prosperity of the division, Sheena Easton's theme song recording from the new James Bond movie "For Your Eyes Only."

After deducting depreciation and interest charges, pretax profits were approximately \$188 million, at a \$2 to one pound sterling exchange rate, compared with \$251 million last

Double LP Off To Stations in Promo

LOS ANGELES—Screen Gems/EMI Music has shipped 5,000 copies of a double-disk sampler dubbed "Million Performance Songs" to radio and tv stations for broadcast purposes.

The LP contains 32 tunes dating back to the late '60s. It reportedly took nine months to assemble, clearances were needed from 12 record companies.

year. The full trading profit was \$565 million.

The music company showed a 1981 turnover of \$823 million and a profit of \$40.8 million, as against a 1980 turnover of \$773.4 million and a profit of \$400,000.

The film, video software and leisure division showed a \$5.6 million profit on a turnover of \$184.4 million in 1981—against \$15.4 million on \$166.6 million in 1980.

Consumer electronics had a profit of \$139.2 million on a 1981 turnover of \$1,162.2 million, against a profit of \$149.4 million on a 1980 turnover of \$1,036.2 million.

These comparative figures are restated in the new Thorn EMI report to include EMI's separate figures for the year to March 31, 1980.

Sir Richard Cave says he presents his report with mixed feelings. "On the one hand, there is satisfaction at the progress achieved in establishing Thorn EMI as a single business enterprise following the merger with EMI, but on the other hand there is regret concerning the economic conditions we have faced in the past year, clearly the worst the management has ever experienced."

In the U.K. alone, the total labor force in continuing businesses was cut last year by almost 10,000, and 21 locations, including 15 factories, were closed. Total employee departures hit the 19,000 mark and alto-

(Continued on page 63)

Market Quotations

As of closing, July 16, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	%	Altec Corporation	—	50	15/16	7/8	7/16	— 1/16
36	26 1/2	ABC	6	182	29 1/2	28 1/2	29	+ 1/2
45 1/2	28 1/2	American Can	9	248	39 1/2	38 1/2	38 1/2	+ 1/2
4 1/2	2 1/2	Automatic Radio	4	9	4 1/4	4 1/4	4 1/4	+ 1/2
61 1/4	46 1/2	CBS	8	170	57 1/2	56 1/2	57 1/2	+ 1/2
45 1/2	39 1/2	Columbia Pictures	8	560	37	36 1/2	36 1/2	+ 1/2
6 1/2	4 1/2	Craig Corporation	—	13	6	5 1/2	5 1/2	— 1/2
67 1/2	49 1/2	Disney, Walt	15	1426	57 1/2	56 1/2	56 1/2	+ 1 1/2
8 1/2	6 1/2	Electrosound Group	22	2	6 1/2	6 1/2	6 1/2	— 1/2
9	5 1/2	Filmways, Inc.	1	353	7 1/2	7 1/2	7 1/2	+ 1/2
21 1/2	14 1/2	Gulf + Western	5	1802	19 1/2	18 1/2	19	+ 1/2
19 1/2	11 1/2	Handleman	12	22	17	16 1/2	16 1/2	Unch.
15 1/2	10 1/2	K-tel	7	6	12 1/2	12 1/2	12 1/2	Unch.
81 1/2	39	Matsushita Electronics	17	33	77 1/2	76 1/2	77	Unch.
59	42 1/2	MCA	10	238	48 1/2	47 1/2	48	— 1
14 1/2	8 1/2	Memorex	2	51	9 1/2	9	9 1/2	Unch.
65	55 1/2	3M	10	268	56 1/2	55 1/2	56 1/2	Unch.
90 1/2	56 1/2	Motorola	12	336	69 1/2	68 1/2	69 1/2	+ 1/2
59 1/2	36 1/2	North American Phillips	8	63	47 1/2	46 1/2	47 1/2	+ 1/2
20	6 1/2	Orrox Corporation	42	21	11 1/2	11 1/2	11 1/2	Unch.
39 1/2	23 1/2	Pioneer Electronics	20	—	—	—	—	Unch.
32 1/2	21 1/2	RCA	8	2570	21 1/2	21	21 1/2	— 1/2
26 1/2	14 1/2	Sony	15	13	20 1/2	20 1/2	20 1/2	— 1/2
43	28 1/2	Storer Broadcasting	22	38	34 1/2	34 1/2	34 1/2	— 1/2
6 1/2	3 1/2	Superscope	—	19	5	4 1/2	4 1/2	— 1/2
31 1/2	24 1/2	Taft Broadcasting	12	36	31	30 1/2	31	+ 1/2
26 1/2	7 1/2	Transamerica	6	138	23 1/2	23 1/2	23 1/2	Unch.
58 1/2	33 1/2	Warner Communications	19	1049	50 1/2	49 1/2	50 1/2	+ 1/2

OVER THE COUNTER

	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	30	1 1/4	2 1/4	Koss Corp.	16	64	13 1/2	14
Certron Corp.	17	6	1 9/16	1 1/4	Kustom Elec.	—	—	2 1/4	2 1/2
Data Packaging	9	13	5 1/2	6 1/2	M. Josephson	9	14	12	12 1/2
First Artists Prod.	15	3	5	5 1/2	Recoton	13	—	3 1/2	3 3/4
Integrity Ent.	8	388	8 1/2	8 1/2	Schwartz Bros.	—	—	3 1/2	4 1/2

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

Revenues, Profits At CBS Drop During 2nd Quarter

NEW YORK—Profits at the CBS/Records Group experienced a loss in the second quarter ending June 30, while revenues declined 10%, according to CBS Inc.

The company says the profit picture at the division was primarily due to "very substantial foreign currency exchange losses resulting from the strength of the U.S. dollar abroad" and the "weakness in Western European consumer economies and the delay of several major record releases scheduled for the second quarter. . . ."

As for the decline in revenues, CBS Inc. says this was due princi-

pally to the "planned reduction of sales for the Columbia House division, to the delay of record releases scheduled for the second quarter and to softness in the record marketplace abroad, combined with the weakness of foreign currencies against the dollar."

Overall, CBS Inc. second quarter earnings per share were \$1.50, compared to the \$1.94 per share earned in the second quarter of 1980, a decrease of 23%. Net income was \$41.9 million compared to \$54.3 million a year before. Second quarter revenues were \$998.2 million, an increase of 3% over revenues of \$971.8 million in the same period of 1980.

Tandy Corp. Sales Up 22% In Fiscal '81

NEW YORK—Tandy Corp., which operates the Radio Shack retail chain, says preliminary sales for the fiscal year ended June 30 were \$1,692.4 million, a 22% gain over the \$1,384.6 million reported in fiscal 1980.

Subject to audit adjustments, consolidated sales for the month of June were \$141,300,000, an increase of 29% over the June, 1980 sales of

\$109,874,000. The U.S. Radio Shack division recorded sales of \$115,557,000, a 30% gain over sales of \$88,744,000 in June, 1980. Sales of Radio Shack stores in existence more than one year increased 17% during June, 1981.

John V. Roach, president and chief executive officer of Tandy Corp., reports that fourth quarter

sales increases of 29% boosted the company's gain for the year to 22%, representing the company's best annual gain in four years. Profits for the fiscal year will be announced in mid-August, but Roach says that with "strong results through three quarters and no particular pressure on gross margins this quarter, an extraordinary result for the year is anticipated."

Univ. Honors Motown Exec

NEW YORK—Worthy Patterson, industry veteran who is eastern director of marketing at Motown Records, is this year's recipient of the Red O'Neil Award of the Univ. of Connecticut's UConn Club.

Patterson is a 1954 graduate of the university, where he was a three-year basketball star. He was drafted by the Boston Celtics, then served two years in the Army before resuming his professional career with the St. Louis Hawks. He entered the record business with RCA in 1965.

For The Record

NEW YORK—Eliot Greenberg is a&r director of Laurie Records, not Eliot Goldberg, as reported in Billboard, July 18, 1981.

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WNEW WIOQ WBRU WCCC WQBK WAAL WQDR WKWF WGVL WSRZ
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BB-71° RW-83° CB-79°

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Executive Producer: Charles Koppelman.



Dancersize Tripped By Injunction

NEW YORK—A U.S. District Court judge here has granted a temporary injunction against Dancersize Inc. and Carol Hensel in an action involving trademark infringement.

The plaintiff is Jon Devlin Dancercise Inc.

In a decision handed down Monday (13), Judge Milton Pollack said "there is unquestionably immediate irreparable damage to the plaintiff from the activities, promotion, marketing and distribution of the defendants' services and goods under and using the word Dancersize, or the phonetic equivalent of the plaintiff's trademark."

Among the offerings made by the defendants was a "Dancersize" album featuring Hensel, which Judge Pollack's decision noted is said to have sold more than 500,000 copies.

Judge Pollack said that the plaintiff, which has marketed its own dance exercises and record albums over the past 14 years, has sustained its "burden of proof to show a protectible interest and a clear right to the word and name 'Dancercise'" and its phonetic equivalent.

In addition to other restraints, the defendants have been enjoined and restrained from imitating, copying, counterfeiting or making unauthorized use of plaintiff's "distinctive mark 'Dancercise' or any other confusingly similar name, including the name Dancercise for dance exercise record albums and exercise services.



MATHIS HONORED—Columbia artist Johnny Mathis, who is celebrating his 25th year in the music business, was recently honored by the Music Chapter of the City Of Hope in Los Angeles, receiving the prestigious "Spirit Of Life" award at a benefit that raised \$200,000 for the medical center. At left, Russ



Solomon, president, Tower Records, last year's City Of Hope Honoree, presents Mathis with the "Spirit Of Life" award. At right, Paul Williams emcees the testimonial dinner while Mathis and Dick Asher, president, CBS Records, react with smiles.

BOOK REVIEWS

Novel Covers Underside Of Rock's Mid '50s Start

The Day The Music Died, by Joseph C. Smith, Grove Press, New York GP843. \$12.95 hardcover.

NEW YORK—This book isn't a literary masterpiece. But it's honest and tough, and it's going to make a helluva movie someday. It's a first novel for author Smith, who under

his stage name, Sonny Knight, has backed up some of the best and written more than a few songs himself.

Its setting is the music business from the mid-'50s until 1963, which Smith would have us believe, is when the music died. For some, that's when rock, as we know it, was born. But this point of view doesn't detract from the simply told, vivid scenes that depict an early music industry coarseness that any grey beard must admit rings true. These scenes might shock a few, but they are believable. The author's style leans toward stereotypical characterizations, and incipient racism could be derived from this, except for the fact that almost all races get the warts-and-all treatment.

The plot centers on the rise of several record companies throughout the late Fifties, centering on the role of the independent operator, the rise of the corporations and the role of Mafia. Much to Smith's credit, this is well documented.

The bittersweet, and some of the most glowing, passages are dissections of the patently racist motives that ordered the thinking of record company bosses who still sit in executive suites today, working back catalog derived from that era.

The plot mixes romance, suspense, sex, violence and history neatly, using characters whose lives become intertwined with larger events and each other. Smith has a knack for characterization, and the book flows smoothly until the weight of events proves too cumbersome for even the author. Consequently, after a riveting exposition of Smith's argument for why he thinks the music died when the Beatles came in, the book stumbles on anticlimactically for dozens of pages more.

Unfortunately, the events of these last pages are part of the romantic subplot, and since the book is good enough to have gotten the reader's empathy, it is a rude, ill-crafted conclusion. It may, however, work better as a movie, if the exposition is given as an epilogue.

So much else does get concluded that this flaw is more frustrating than anything else. The book is a catalog of the perils and pitfalls of success, and "bigness" as well.

RICHARD M. NUSSER

Reference Tome Offers List Of Songs, Writers

Carlton's Complete Reference Book Of Music, by Joseph R. Carlton, Carlton Publications, Inc., 723 pages, \$40.

LOS ANGELES—Carlton, a 40-year music business veteran, has assembled a research tome that should appeal equally to serious music students and those of us who can't play a note, but need a source book for informational purposes.

The heart of the book—the sections that will have the most usefulness—list songs and songwriters that were popular from 1780 to 1980.

More than 10,000 songs are listed alphabetically by title, with notations on who wrote the words and music. More than 1,200 composers and lyricists are also listed alphabetically, together with their best known works.

The songwriter section is more complete, listing dates and places of birth and names of collaborators. The song index would be more valuable if it included the year a song was published and the name of the publisher.

Listings of Oscar, Grammy and Tony winners in key songwriting categories should also prove useful to writers and reviewers with a historical bent.

Other sections have more specialized target audiences, such as a listing of 2,000 classical composers "from antiquity to 1980" together with their principal works.

Primarily musicians and music

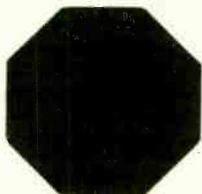
students will be interested in a concise "Elements of Music" encyclopedia and an illustrated dictionary of more than 4,000 musical terms.

Writing in a brief forward, Carlton says it was his intention to compile a reference book "without self-serving hyperbole or snobbish hauteur." That he has accomplished in this straightforward, thorough index.

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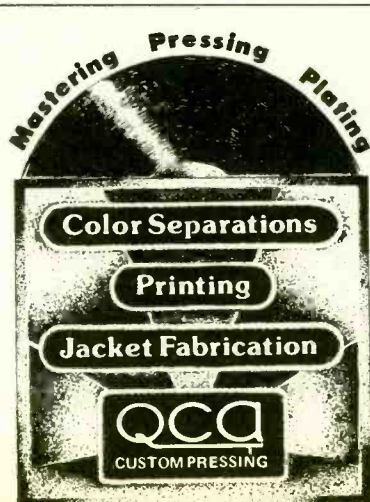
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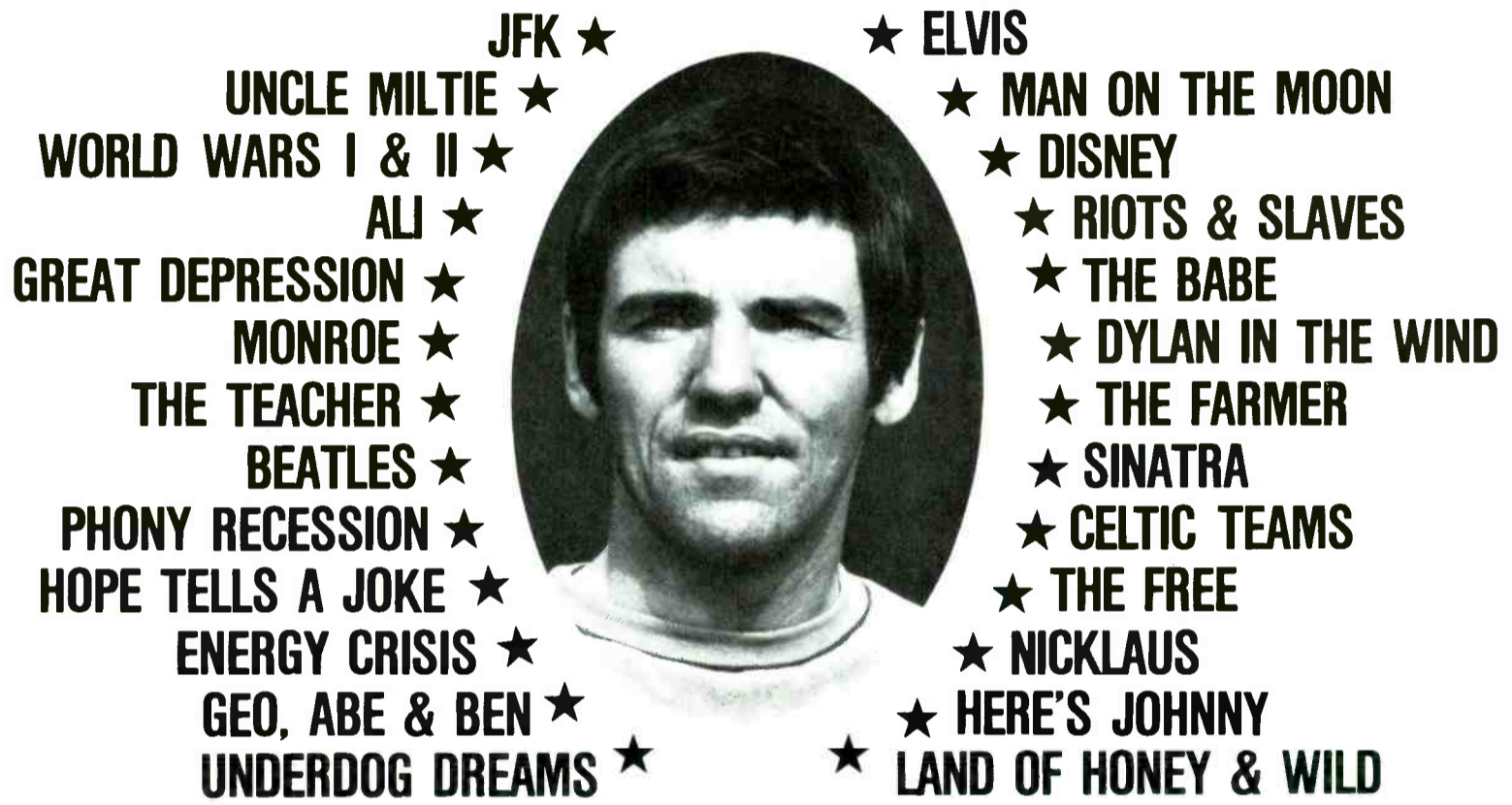


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Meet Seeks To End New Music Doldrums

• Continued from page 3

"This is really a business here, and—that's a lot different from making a record. Anybody can make a record," said Marty Scott of JEM Records. "We get 100 a week, we get too many of them. But how does the consumer know if it is a good record."

Scott noted that singles are generally a specialty market in the U.S. in which there is not much profit. As an example, he pointed out that his current biggest seller is an LP by Box Car Willie. Also the retail picture is different here, he said. "We don't have multiples as in Britain, we have Pickwick, which is owned by a can company."

Scott's remarks prompted one of the seminar's confrontations when last year's keynote speaker, Kate Ingram, who is now with DB Records, accused Scott of not paying her label. This encounter ended happily, however, when she acknowledged the next day that a check from JEM was discovered in the unopened mail.

But with the absence of a strong fanzine press that could drum up interest for new music even without radio play, the current rejection by AOR radio of new music was seen as



Billboard photo by Chuck Pulin

MUSIC SEMINAR—Participants of the New Music Seminar at Privates in New York.

the biggest block to its growth. Subsequent panels on the state of radio provoked some of the strongest feelings at the forum.

Taking part in the panels were such representatives of mainstream radio as consultant Lee Abrams, Sky Daniels of WLUP-FM Chicago, Charlie Kandell of WMMR-FM Philadelphia, Tony Berardini of WBCN-FM Boston and Ray White of WLIR-FM Long Island.

If there was any enemy of the seminar participants, it was Abrams, father of the superstar format which almost totally excludes new wave. But even Abrams admitted that "there must be more to life than REO and Styx," contending that the superstar format grew into a "monster," becoming virtually top 40, replacing Tommy James with For-eigner.

It was also pointed out that many p.d.s are not really knowledgeable about new music, many radio listeners do not like it, and station salesmen do not know how to sell new wave formatted stations to advertisers.

However, it was not the small label representatives who directly challenged Abrams' policies, rather it was someone from a major label: Bruce Harris, East Coast director of a&r for Epic Records, who angrily accused Abrams of bringing radio to its sorry state by serving only the god of commerce, as opposed to Epic, where art, he said, was served as well, with 30% of the roster comprising new music.

Shouting matches aside, there were a number of sober reactions to the problem of radio. Some rejected all but noncommercial college radio, pinning their hopes on the development of video. "I am looking—forward to Warner Amex, which will amaze people here," said Dave Robinson, founder of Stiff Records, who was the keynote speaker.

Moreover, artists such as Nona Hendryx and Steve Strange emphasized the importance of strong visuals if acts want to make it in a video oriented future.

Radio people sympathetic to the new music pointed out that a combination of audience pressure to play new music, and knowledgeable DJs who know how to sell it and how to program it with mainstream rock, can turn radio around. Another proposal was to go 100% new wave.

"Take a station that is on the bottom of the ratings, and then play 100% new wave," suggested Miles Copeland, head of the International Record Syndicate. "Hit the market in the teeth, and when the station goes from zero to two, its movement will make it the hottest station in the market."

The strongest aspect of the new wave is its club scene, though unfortunately nobody addressed the problem of how to expand that scene, so that new music's most natural audience—those below drinking age—may also partake and grow into the scene. Though there are other problems with clubs as well, as some participants learned first hand.

Changes in clubs were addressed in a talent and booking panel moderated by Neil Cooper of Reachout International Records. "Two years ago, we were the freaks,"

remarked Ian Copeland of the Frontier Booking agency. "The scene was happening in New York, Chicago and Los Angeles, and last year it spread to all the major U.S. cities. Now the music has hit the suburbs, bands are earning more money because they're playing larger venues, and that's not such a bad thing."

Copeland's statement elicited a strong response from Mark Zuffante of the Cricket Agency, who wanted to know where a group's debt to a club ends once the act has the opportunity to play a larger venue. Jim Fouratt suggested that agents do not always communicate offers made by competing clubs to the musicians when the act would rather play the smaller room. This is one of the reasons why a club like Hurrah went out of business, offered Ruth Polski, an independent booking agent, since the venue could not afford to compete with bids made by larger clubs in the city. Polski, who is also a manager, noted that she always tries "to book an act in a club which creates a good vibe, because that's what makes for a better gig. If you don't treat your fans right, they won't support your gigs. And they're the ones who buy the singles and LPs."

Charging that there is no small club in New York where a band can develop today, Fouratt said that the scene in the city simply got "too available. Medium-sized clubs suddenly lost their importance because bands knew they could get exposure at mega-clubs like Bond and the Ritz even though they were being bought cheap, which is unconscionable."

A touch of levity to the panel was added by Steve Mass, proprietor of the Mudd Club, who said he never thought of his site as a farm club for a larger venue. "I follow my own whim. . . . Clubs are not sacred cows. They come and go. . . . Entertainment is magic, it's not created. . . . Follow the opposite of where logic takes you."

Logic, or more likely the seminar program, took many of the participants to the Underground disco on the first night to see Pylon, Nona Hendryx, and Polyrock who played for free at a showcase hosted by Fouratt, who books acts into the Underground.

According to sources, a typically New York club problem developed at the door. Unknown to the organizers of the seminar, they say, Fouratt apparently sold tickets to club regulars, so that when seminar participants and guests arrived, they could not get their "plus-ones" through the door for free. Some couldn't get into the door at all, they say. The next day Fouratt was asked to leave the seminar.

A seminar on artist development and a&r gave representatives of major and independent labels the op-

(Continued on page 15)

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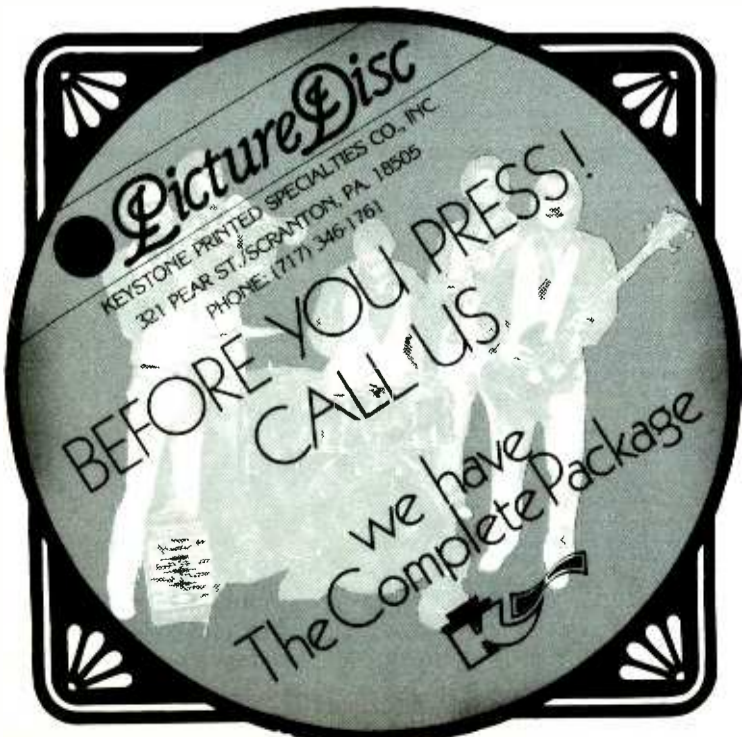
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General News

New Music Plagued by Doldrums

• Continued from page 12

portunity to discuss what they're looking for in signing new talent.

Karin Berg, an a&r executive for Warner Bros. in New York, maintained that "there is no point in getting an act that can't sell records." She told the audience that demonstration tapes should be made to arouse interest and not secure deals automatically. "You are paid to determine an act's future, but it's tough to make a decision when the act you're watching has no following," she noted, adding that "selling the act to other executives in the company" can be just as tough.

In contrast, Miles Copeland said he signs acts because he likes them. "I look for an act with a following, and then I give it time," he said. "I'm not looking for an immediate return." In most cases, Copeland said the label makes money on sales which exceed 5,000 units. "I don't have to justify signings to anyone, and that lets me be more adventurous."

One of the biggest misconceptions in the record business, he continued, is that the bigger the advance from the label, the more of a commitment the company has to the act. Generally speaking, Copeland said the reverse is true. "A manager of a group I was bidding on told me that a competing company would pay him \$25,000 more to sign with them and also give him two more points on the album," he related. "I told him that if it was money he wanted, he should sign with the label. But would his music be understood and believed in the way it would be at my company? Commitment from a label is everything today."

Gary Baker, a music business attorney, outlined a number of points which acts are looking to get across when they negotiate contracts today. "Bands want total creative control," said Baker. "Moreover, the bands want the labels to release the product they give them. Many records are being made that are just sitting in the can." Other negotiating points today include tour support money, a commitment from the label to produce and distribute a video of the group, and a budget for independent radio promotion.

Moderator Jerry Jaffe, vice president of rock music for PolyGram, said one of the main reasons why major labels have little room for new music acts is because companies "signed slews of soundlike bands which put enormous pressure on promotion men to make hit records." In working and reworking stiff records Jaffe contended, labels lost "time and credibility" when they could have been promoting "something more viable. But corporate policies dictated that advances be recouped," he said.

Cliff Burnstein of Contemporary Communications Corp. opined that "things will stay tight" as long as radio consultants and tip sheets

"maintain their hold" on commercial stations in major and secondary markets. The executive, who manages Rush in addition to a number of other heavy metal acts, explained that one of the reasons why Mercury has stuck with the group since 1974 is because "the act has taken itself so seriously." It took the group four albums to reach sales of 250,000, he noted, "but by that time catalog sales were strong enough so that every month we'd see a better turn. The label liked that sort of movement, and was encouraged by their hard work."

On a smaller scale, Burnstein compared the situation to that of Pere Ubu, the new music act from Ohio which he also manages. "Their

interest in playing music is just as strong, but they're not after megabuck sales," he stated. "They have a strong desire to perform and record with consistency, too. But they're not going to change direction just to stop from playing the same clubs."

In addition to the panels, the cheap \$35 registration fee (\$45 at the door) also provided for workshops on DJ mixing, club sound and acoustics, and fashion. On the last night there was a post midnight open house at the Mudd Club, featuring Vaughn Mason. This followed a showcase at Privates, featuring Cosmic Force, the Pole Cats, and David Johansen, who dedicated the song, "Personality Crisis" to the seminar.

Music Assn. Re-Elects Bowen As Chairman

NASHVILLE—Jimmy Bowen, vice president of Elektra/Asylum Records, has been re-elected board chairman of the Nashville Music Assn. The group was formed last year to bring musical activities of all types to Nashville.

New board officers are Bob Beckham, president of Combine Music, president, Jim Rushing, songwriter, executive vice president; Connie Bradley, southern regional director of ASCAP, secretary; Charlene Wilhite, secretary at ASCAP, assistant secretary; Joseph E. Sullivan, president of Sound Seventy, treasurer; and Hollie Potts, secretary at Sound Seventy, assistant treasurer.

The board also elected five vice presidents: Rick Blackburn, vice president and general manager of CBS Records/Nashville; Tom Collins, president of Pi-Gem Music; Bonnie Garner, director of artist and repertoire, CBS Records/Nashville; Buddy Killen, president of Tree Publishing; and Norbert Putnam, producer.

Board members appointed as committee chairman include: Johnny Rosen, studio; Roger Sovine, membership; Steven J. Greil, contemporary music; Bob Morrison and Thomas Cain, songwriters; Moses Dillard, black music; John Lomax III, media; Sherry Paige, film and video; and Steve Gibson, producer/engineer.

Formed last year, the NMA now has more than 500 members.



Billboard photo by Chuck Pulin
STIFF SPEAKER—Keynote speaker Dave Robinson, founder and head of Stiff Records, addresses the New Music Seminar.

Memphis State To Honor Rich

MEMPHIS—Entertainer Charlie Rich will receive the 1981 Memphis State Univ. Distinguished Achievement Award as part of its third annual Salute to Memphis Music Aug. 16. At the same time, the local chapter of the Recording Academy will present Rich with the third Governor's Award it has given in its nine-year history.

The silver-haired, 48-year-old artist, known as "the Silver Fox," is being recognized by Memphis State for his "outstanding contributions to the creative and performing arts," and by NARAS for the "national and international recognition he has brought to Memphis and its music."

Singer/pianist Jerry Lee Lewis received the MSU award last year.

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'Beach Music' Grows In S.E.

• Continued from page 4

Willie Tee, the Showmen, Lenny O'Henry, the Prophets, Ernie K-Doe, the Tymes, the Band of Oz, the Tempests and others. Branch has just released first new singles by the latter two acts on his Surfside label.

Barrie Bergman of the Record Bar is the partner of Larry Crockett of Charlotte in Beach Beat Records. That label has released two dual-pocket albums of primarily "beach music" oldies negotiated mostly from CBS. Records list for about \$10.98.

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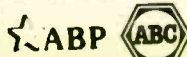
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Vol. 93 No. 29

Commentary

Boosting Sales With Accessories

By BRUCE MAIER

I've just spent some time reading an analysis of sales tickets in record stores. They average less than \$20. Even now. They used to be less than \$10, and they're still under \$20.

This has a significant bearing on accessories sales in record stores, which, I believe, are commensurate with the amount of money that has been intellectually allocated by the customers who walk into those stores.

Suppose a record store were to offer a special on a pair of nationally advertised, well reviewed high fidelity loudspeakers. A customer walks in and is told that he or she could buy these for only \$199. Now, how many of these speakers is that record store going to sell? Clearly, very few.

Record stores have a unique position in retailing right now in that they sell a commodity with a single mentally established price point. There are few areas in the retail arena in the United States where this is true.

Therefore, I think the potential for selling record care devices in record stores is higher even than that of audio outlets. The record store customer intellectually allocates a certain amount of money to a purchase before he or she walks through the door.

Record care, in fact, forms a low level nucleus of business that is roughly three to four times as profitable as records. For record stores, it regularly comprises as much as 1-4% of gross sales. Multiply four times the profit by 4% and you arrive at a figure that any retailer will agree is a significant portion of his annual income.

What I'm leading up to is that phonograph records and tapes have become only one element of the merchandise mix in any successful record store. The day is gone, I think, when a single species of home entertainment product can produce enough profit to sustain any but the smallest dealer. In fact, today's consumer may even select a particular record store because it offers slightly more; something other than just records. So record care products not only provide a dealer with added value in terms of profitability but can also represent an added value to the consumer and, consequently, an incentive to patronize that particular store.

Over and above this, record care gives the retailer the opportunity to create additional dialog with his customers. I think record dealers are seeking ways to set themselves apart from other competitive forces. To do this, it is necessary to have some kind of dialog between seller and buyer.

Record care systems, which require repeat purchases of cleaning fluid, provide customers with a reason to return to the store. In the past, another kind of accessory item achieved this almost by default. That was when the largest sector of the record playing population used sapphire styli and ceramic cartridges. To replace them, people regularly and methodically went to record stores. With that now a thing of the past, many record dealers have found disk care a profitable substitute; a way to get customers into their stores repeatedly and to set up a continuing dialog with them.

Naturally, dialog must be engendered and sustained by articulate salespeople. Unfortunately, from a historical perspective, the function of the salesperson in a record store has been that of a clerk. But the clerking function in record stores is becoming less and less productive. Salespeople who go out of their way to implement the power of suggestion created by point of purchase displays, who begin to bring the element of human contact to bear on the buying traffic, will sell more. Not only that, but these people can direct the attention of customers wherever they choose, thus increasing sales of more profitable items such as accessories and record care.



Bruce Maier: "Phonograph records and tapes have become only one element of the merchandise mix in any successful record store."

If salespeople like this are not available or if a store has no training program available to create them, then some additional graphic material is necessary to focus the attention of customers on the various categories of merchandise a store offers. I think it is highly important that graphics focus not only on albums but on tapes and accessories as well. If you don't have somebody who can talk about it, then do it with graphics. These, incidentally, should consist of something other than pictures. People tend to read the graphics in a store while they are browsing.

Pilferage of accessories and record care items is a definite problem, though it may not be any greater than that relating to record albums alone. Still, it is one that deserves careful examination simply because the store's very existence may depend on it. Each individual store, with its own area and clientele, must relate to pilferage in its own way. Yet, I feel prominent displays can be placed behind traffic barricades or behind counters. There are excellent data showing that a wall hanging display is most productive in close proximity to a cash register and under the surveillance of store personnel. Store architecture can overcome the problem of pilferage, however serious, if it's carefully thought out.

Regarding inventory, the problem with having a massive display of apparently competitive record care products is that you subject the customer to the anxieties of severe multiple choice. It may also indicate to the customer that the store's primary focus is drifting from the area, i.e. music, that should be its real concern. Accessory sales are best when a store emphasizes to the customer that you have limited array of special audio accessories you've gone out of your way to select and make available. This emphasis on those items you have chosen to carry and display that will do the job, will satisfy needs you have identified and are willing to address.

I think that record care can provide a valuable tool in record store promotions. And I think it also provides a means to enhance a store's spectrum of goods because it satisfies multiple needs. While I've never felt comfortable with any business that makes a practice of no-profit sales, I do feel that record care lends itself very well to cross promotions with software—and that this helps both software and accessories sales.

Our research has shown a market shift. We know that the record care consumer is getting older. We know that the record buying population is maturing and is more interested in quality. We also know that, as discretionary income becomes more guarded and tightly bound, the element of preservation is much more important. The day is gone when the phonograph album was a disposable item. Market research indicates that people are now buying albums intending to take care of them.

It is notable that the American population is becoming more attuned to maintenance of just about anything, be it automobiles, records, hi-fi or video equipment. No matter what we spend money on today, there is more incentive than ever before to make it a part of our lives for a longer period of time.

There are subtleties at work here. For instance, why are high quality antiques so attractive in today's marketplace? Why have old cars or houses that have been well maintained or restored become a focal point of so much interest? The fact is people buy the things that give them satisfaction. There was a time when new automatically meant better, or more satisfaction. I don't think that's true anymore.

Bruce Maier, Ph.D., is president of Discwasher, Inc., headquartered in Columbia, Mo.

Home Video Payment In Writers' Pact

LOS ANGELES—While the recently settled 13-week Writers Guild of America strike against film and television producers had little effect on the current video industry, writers will get a slice of the home video pie, according to the new contract adopted July 14.

The agreement, which had the near unanimous support of the writers by getting 1,129 votes in affirmation and only one against, calls for writers to earn 2% of pay tv/videodisk/videocassette profits after recoupment by producers based on

\$1 million per hour in tape and \$1,250,000 in film. Writers of instructional and informational material for videocassette and videodisk in the home market are now covered by the new agreement.

"The guild feels this is an excellent contract," says Guild spokesperson Shannon Boyd. "There is still some language to be worked out and that takes about a month."

Terms of the agreement are retroactive to March 2 and include a 12% minimum pay hike to be followed by

another 12% boost in July, 1982, an 11% raise in July, 1983 and a 9% hike in July, 1984.

Such television shows as "Saturday Night Live" on NBC-TV and "Fridays" on ABC-TV, which feature music acts on a regular basis, will resume production.

The production of video clips was not affected by the strike as record companies, most video production firms and their directors/writers, are not signatories to any guild or union.

CARY DARLING



RADIO CHATTER—Gary Sandy, left, program director of tv's "WKRP In Cincinnati," visits WLVS-FM in Memphis to talk radio with the station's owner, Sam Phillips, center, and sons Knox and Jerry (Jerry is WLVS' program director). Sandy is a fan of former Phillips' Sun Records acts Elvis Presley and Jerry Lee Lewis, and says he would someday like to play the role of Lewis on screen.

Rep Firm Says AC Rules Top 25 Marts

NEW YORK—Radio rep firm McGavren Guild finds in its annual radio format study that adult contemporary is the dominant and rapidly growing format in the top 25 markets of the U.S.

These findings were announced at a breakfast Tuesday (14) at the Palace Hotel here, which also served as an introduction to McGavren Guild plans to conduct "an unprecedented national qualitative study of the American radio listening audience."

This research is a joint effort by McGavren Guild and Rob Balon's Multiple Systems Analysis. Preliminary findings are to be announced at the National Assn. of Broadcasters' Radio Programming Conference in Chicago Aug. 16-19.

Balon said this research was "unprecedented" because it does not set out to prove a point—there is no ax to grind. He also defined qualitative research as going beyond product preferences and shopping and consumption habits.

Calling the project "a benchmark study," Balon noted that "Listening To The Listeners: A Profile Of The American Radio Audience" is an investigation into why and how people listen to the radio and their perceptions of the medium.

The study, though nationwide in scope, is limited to 18- to 54-year olds who listen to radio at least 10

hours a day.

In the report on current format trends, the McGavren Guild study found that adult contemporary enjoys a 20.4 share of the radio audience, with beautiful music and AOR following with 14.8 and 12.5 shares respectively.

The study finds the progressive format recording the largest percentage loss: 80%, with most of this share shifting to AOR. MOR was found to be in decline too, but the study does not include the new syndicated MOR formats in this total.

Adult contemporary is found to dominate various time periods and listeners grouped by sex. For example, this format is up 17% with men 18 plus in morning drive for a 19 share and is up the same percentage with women in this time period for a 22.3 share.

Top 40 or a Hot 100 oriented format does well with teens in the study, but even here it is beaten by AOR. AOR wins a 24.3 share of teens for a 35% increase in the past year. Top 40 has a 21.6 share for a 30% gain.

Among all persons 12 plus country is up 13% for a 8.7 share. Despite labeling problems, disco/urban contemporary shows a 35% gain for a combined share of 4.6. This format is probably responsible for a 49% decline in black to a 2.7 share.

Concept To Bow Weekly Countdown, Profile Shows

ROANOKE, Va.—Kicking off in August are Concept Programming and Syndication's "Hot Hits Country Countdown" and "Superstar Profile" weekly packages.

"Hot Hits Country Countdown" is available in two variants. The first is a three-hour program composed of the week's top 30 country singles. The second incorporates the week's top 10 songs in an hour-long format. Both shows include chartbound tunes and interviews with selected artists.

"Superstar Profile" is a weekly one-hour program featuring the background and music of a major country artist. When available, the program also incorporates artist interviews. Loretta Lynn, George Jones, Lynn Anderson, Razy Bailey and Tammy Wynette are spotlighted in August. Slated for September are Merle Haggard, Donna Fargo, T.G. Sheppard and Brenda Lee.

On tap for October are Don Williams, Crystal Gayle, Dave Rowland & Sugar and Dolly Parton. Slated for November are Alabama, the Statler Brothers, Anne Murray, Mel Tillis and Tanya Tucker. Waylon Jennings, Eddie Rabbitt, Emmylou Harris and Kenny Rogers comprise December's lineup.

Also in the works is "Hot Hits Year End Country Countdown," a five-hour New Year's Day program telescoping the year's top 50 songs.

All programs are available at no charge to stations on a barter basis. Stations have up to 10 minutes per hour for local advertising, while the syndicate retains two minutes per hour.

Hosting the shows is Lee Michaels, who is also available for producing custom promotions and station identifications free for participating stations.

INDICATE LATEST ARBITRONS

Country Pulls Audience, But Not Key To Instant Ratings Success

• Continued from page 1

Chicago, too, where WMAQ-AM continues with a solid 5.1 share.

WWWW program director, Dene Hallam, who's probably got the most to crow about in this latest round of Arbitrons, points to risk taking as a means of attracting and keeping a country audience.

"We've gone out on a limb," says Hallam. "We played Joe Dolce's 'Shaddap You Face' and it became number one. We went on John Schneider's 'It's Now Or Never' right out of the box. We went on Kenny Rogers' 'Blaze Of Glory' before it was a single."

Hallam, who believes that promotion is as important as programming, notes, "We didn't have a lot of money to promote the station. We did a few 10 second spots on tv." But he did get a lot of tv and print coverage of the station's get well card to President Reagan after the President was shot.

Another success is WMAQ, which according to its program director Ted Kramer is serving a Chicago audience with the kind of radio the audience wants and needs.

"It may be hackneyed," continues Kramer, "but through research and as a full service radio station, we fulfill what the country listeners and the urban listeners want. We have high visibility, good promotion, great service through our news, traffic and sports departments, good music—we play the proven hits, and a high percentage of oldies—and we've been doing it for seven years. I think one of the secrets of WMAQ's success has been its consistency."

Bill Hennes, former WMAQ program director for three years and now partner in a two-month old consulting firm, Sherwood-Hennes, with his former station manager, Burt Sherwood, agrees with Kramer's analysis. Hennes is surely responsible for the WMAQ format that won the summer Arbitron rating.

"Chicago itself is not particularly a hardcore country market," Hennes explains. "In Chicago, our primary competitors were beautiful music, news and talk, AM top 40 stations. All those stations had good shares of the 25-54 year old audience."

"One of the reasons WMAQ was programmed as crossover country was to make it palatable to a broad crosssection of listeners. WMAQ has one of the largest land mass total service areas of any station in the country, but we knew that we had to consistently hit with the Chicago metropolitan market, rather than program to all the outlying rural areas. Over the years I was there, MAQ solidified its demographics, honed in on both men and women to keep a good balance in our ratings reports, and made it with cohesiveness and staying power."

"A lot of stations moved into country as the fad grew, following the leader," Hennes adds. "Well, there's more to making a radio station successful with a country format than just the music. People have jumped into country not knowing where it came from, where it's going. It's not just billboards, tv time, a few records and you become a major force. WMAQ built itself up as a station for 25-54-year-old adults who may or may not be hardcore country listeners. Country today is the true

middle of the road music for adults, and stations that don't understand that may find themselves running out of gas."

At WMAQ's rival country station, WJEZ-FM, program director John Anthony could hardly be happier with his summer Arbitrons, showing the station holding steady at 3.1.

"We've got the hottest book we've ever had," Anthony says. "My mid-point shift is a 5.7, and we're hot all over." Anthony credits the good showing to a similarly balanced, crossover orientation to country programming that WMAQ employs.

"I never chose to hang my hat on the 'Urban Cowboy' craze," he says, referring to the John Travolta film that ushered in broad promotion and resulting sales of all things western—attire, music, bars and electrically simulated bucking bull rides. "We were involved, and the station participated in that kind of promotion, but not in an exclusive sense. We tried to maintain a balanced for-

mat that I'd call 'contemporary country.' We just run a good adult station. No typically country-sounding djs. We stay on top of what the record companies are about, too."

Says Anthony, who celebrates his second anniversary with WJEZ-FM in October, "I honed and streamlined the station's sound. I took it down the middle with commercial music, aiming the station more at females, away from country-rock and honky-tonk, with more ballads. The hardcore country wave has broken. Now we hear more 'vanilla country.' Country is honest and genuine, and country has gotten more polished. We're a pop-flavored country station. There's a little bit of country in all of us, but people don't want to be told they're country."

Of the region's country leader, Anthony says, "WMAQ could play polkas and make it—I don't think they're a true country station. On the other hand, we make an attempt, but (Continued on page 56)

IN LATEST RATINGS

AOR Down In Philly, Fighting In Detroit

NEW YORK—While the battle over AOR listeners heats up in Detroit, this category of radio programming seems to be in trouble in Philadelphia. This is one of a number of indicators coming to light in the latest Arbitron reports, just out on these two markets.

Doubleday's WLLZ-FM is still the AOR juggernaut in Motor City, but ABC's WRIF-FM is working hard to regain the audience it lost to the AOR upstart. WLLZ exploded in the market with a 7.9 share last fall and climbed to a 9.2 in the winter Arbitron. Now it has an 8.0 share, while WRIF has climbed back to a 4.8 share. WRIF enjoyed a 7.0 share a year ago, but fell to 4.3 in the winter.

WABX-FM is up to 3.9 from 3.1 in the winter and 3.7 a year ago.

In Philadelphia, all the AORs are down from the winter book. Metro-media's WMMR-FM is still the leader with a 5.2 share, but this is down from 5.9 in the winter and 5.3 a year ago.

WIOQ-FM has a 3.6, down from 4.0 in the winter, but up from 3.0 a year ago. SJR's SuperStars formatted WYSP-FM is down to 3.2 from 4.8 in the winter and 4.3 a year ago.

MOR WJR-AM is still the market leader in Detroit with a 11.0 share, up from 10.6 in winter, but off slightly from 11.8 a year ago.

Detroit's Hot 100 formatted WDRQ-FM is up to 3.5 from 2.8 in the winter, but this is off from 4.6 a year ago. Jazz-oriented WJZZ-FM is down to 1.8 from 2.7 in the winter and 2.6 a year ago.

Adult contemporary WNIC-FM Detroit is up to 4.7 from 4.0 in the winter and 4.4 a year ago. Similarly formatted CKLW-AM, across the river in Windsor, Ont., is down to 3.5 from 3.7 in the winter and 4.6 a year ago.

In Philadelphia, Hot 100 formatted WIF1-FM is up to 4.4 from 3.0 in the winter and 2.5 a year ago. WUSL-FM bids goodbye to MOR with a 1.9 share, down from 3.1 in

the winter and 4.2 a year ago. The station switched to country July 3. Doing much better with MOR is WMGK-FM, up to 7.7 from 7.2 in the winter and 5.7 a year ago. Metro-media's adult contemporary WIP-AM is down to 5.5 from 6.0 in the winter and 6.6 a year ago.

Narwood Readies AC, MOR Series

NEW YORK—With the proliferation of formats featuring the older MOR artists, it's only natural that someone would begin a series of specials on such artists as Tony Bennett and Johnny Mathis.

Ted LeVan's Narwood Productions has done just that. LeVan has begun production of a weekly series called "The Music Makers," which will be launched the first of the year.

With Skitch Henderson as the host of the series, LeVan is putting together shows spotlighting Tony Bennett, Mel Torme, Woody Herman, Harry James, the Mills Bros. and Helen O'Connell.

Each artist is being taped at the Narwood studios to tell their own story on how they came to record various hit records over the years.

Musical tributes are also being planned on such artists as Judy Garland, Duke Ellington, Glenn Miller, Nat Cole, Bing Crosby and the Dorseys, drawing on archival tapes LeVan has compiled in the 25 years of his operation.

Also planned are holiday, Broadway and film specials as well as tributes to leading songwriters such as Sammy Cahn, Irving Berlin, Cole Porter and the Gershwins.

The new series is available to adult contemporary/MOR stations on a barter basis and each show comes with five 60 second slots for local sale. Narwood has completed more than 1,000 in-studio interviews in the last five years for such clients as ABC and NBC.

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (7/14/81)

PRIME MOVERS-NATIONAL

- POINTER SISTERS—Slow Hand (Planet)
- ROSS & RICHIE—Endless Love (Motown)
- JOEY SCARBURY—Theme From "The Greatest American Hero" (Elektra)

TOP ADD ONS -NATIONAL

- JOURNEY—Who's Crying Now (Columbia)
- RONNIE MILSAP—No Gettin' Over Me (RCA)
- RAY PARKER, JR.—That Old Song (Arista)

BREAKOUTS-NATIONAL

- STEVIE NICKS w/TOM PETTY—Stop Draggin' My Heart Around (Modern)
- FLO—Hold On Tight (Jet)
- EDDIE RABBITT—Step By Step (Elektra)

★ **PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel are marked ★★.

● **ADD ONS**—The two key products added at the radio stations listed as determined by station personnel are marked ●●.

BREAKOUTS—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

Pacific Southwest Region

- ★ **PRIME MOVERS**
- AIR SUPPLY—The One That You Love (Arista)
 - POINTER SISTERS—Slow Hand (Planet)
 - MARTY BALIN—Hearts (EMI)
- **TOP ADD ONS**
- JOURNEY—Who's Crying Now (Columbia)
 - RAY PARKER, JR.—That Old Song (Arista)
 - RONNIE MILSAP—No Gettin' Over Me (RCA)
- BREAKOUTS**
- ELO—Hold On Tight (Jet)
 - BEACH BOYS—Medley (Capitol)
 - EDDIE RABBITT—Step By Step (Elektra)

KFI—Los Angeles (R. Collins—MD)

- ★ ★ MARTY BALIN—Hearts 25-16
- ★ ★ AIR SUPPLY—The One That You Love 10-3
- ★ GREG KIHN BAND—The Breakup Song 29-18
- ★ RONNIE MILSAP—No Gettin' Over Me 30-24
- ★ MANHATTAN TRANSFER—Boy From New York 26-20
- ● BEACH BOYS—Medley
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ● EDDIE RABBITT—Step By Step
- ● BOOMER CASTLEMAN—Summertime Blues
- ● GLEN CAMPBELL—I Love My Truck—X
- ● COMMODORES—Lady—X
- ● TUBES—Don't Want To Wait Anymore—X
- ● DIANA ROSS/LIONEL RICHIE—Endless Love—X
- ● REX SMITH/RACHEL SWEET—Everlasting Love—X
- ● ALABAMA—Feels So Right—X
- ● JUICE NEWTON—Queen Of Hearts—D-27
- ● JIM STEINMAN—Rock'n'roll Dreams Come Through—X
- ● MAC DAVIS—Secrets
- ● JOHN DENVER—Some Days Are Diamonds—X
- ● ALAN PARSONS PROJECT—Time—D-28
- ● CARPENTERS—Touch Me When We're Dancing—X
- ● ALAN PARSONS PROJECT—Time—D-28
- ● CARPENTERS—Touch Me When We're Dancing—X
- ● JAMIS IAN—Under The Covers—X
- ● SILVER CONDOR—You Could Take My Heart Away
- ● MICKEY GILLEY—You Don't Know Me—X
- ● FRANKIE & THE KNOCKOUTS—You're My Girl—X
- ● SANTANA—The Sensitive Kind

KRLA—Los Angeles (R. Stancatto—MD)

- ★ ★ JUICE NEWTON—Queen Of Hearts 17-10
- ★ ★ POINTER SISTERS—Slow Hand 29-18
- ★ ★ JOEY SCARBURY—Theme From Greatest American Hero 8-5
- ● TEENA MARIE—Square Biz
- ● RICK JAMES—Super Freak—7
- ● SHAKIN' STEVENS—You Drive Me Crazy
- ● MANHATTAN TRANSFER—Boy From New York City—22
- ● STACY LATTISAW—Love On A Two Way Street—D-14
- ● GINO VANNELLI—Nightwalker
- ● COMMODORES—Lady—X
- ● THE GO-GOS—Our Lips Are Sealed
- ● JIM STEINMAN—Rock'n'roll Dreams Come Through—X
- ● CHERYL LYNN—Shake It Up Tonight—D-15
- ● DIANA ROSS/LIONEL RICHIE—Endless Love
- ● GARY U.S. BONDS—Jole Blon
- ● FRANKIE & THE KNOCKOUTS—You're My Girl—X
- ● AIR SUPPLY—The One That You Love—D-9
- ● THE GREG KIHN BAND—The Breakup Song—X

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

- ★ ★ AIR SUPPLY—The One That You Love 10-3
- ★ ★ JOEY SCARBURY—Theme From Greatest American Hero 12-4

- ★ RICK SPRINGFIELD—Jessie's Girl 14-8
- ★ POINTER SISTERS—Slow Hand 21-17
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 24-10
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ● BEACH BOYS—Medley
- ● STEVIE NICKS—Stop Draggin' My Heart Around
- ● FRANKIE & THE KNOCKOUTS—You're My Girl
- ● JOURNEY—Who's Crying Now—D-30
- ● RAY PARKER JR. & RAYDIO—That Old Song—D-29
- ● PABLO CRUISE—Cool Love
- ● STACY LATTISAW—Love On A Two Way Street—D-27
- ● GINO VANNELLI—Nightwalker—X
- ● THE GO-GOS—Our Lips Are Sealed

KFMB-FM (B-100)—San Diego (G. McCartney—MD)

- ★ ★ POINTER SISTERS—Slow Hand 9-3
- ★ ★ KENNY ROGERS—I Don't Need You 4-2
- ★ ★ MANHATTAN TRANSFER—Boy From New York City 13-11
- ★ ★ JOEY SCARBURY—Theme From Greatest American Hero 11-8
- ★ ★ AIR SUPPLY—The One That You Love 2-1
- ● JOURNEY—Who's Crying Now—30
- ● STEVIE NICKS—Stop Draggin' My Heart Around
- ● EDDIE RABBITT—Step By Step
- ● ELTON JOHN—Chloe
- ● ALABAMA—Feels So Right—D-28
- ● RAY PARKER JR. & RAYDIO—That Old Song—D-27

KGB(13-KO)—San Diego (J. Lucifer—MD)

- ★ ★ POINTER SISTERS—Slow Hand 9-6
- ★ ★ AIR SUPPLY—The One That You Love 7-4
- ★ ★ JOEY SCARBURY—Theme From Greatest American Hero 16-12
- ★ ★ KENNY ROGERS—I Don't Need You 13-10
- ★ ★ ROSANNE CASH—Seven Year Ache 11-8
- ● PABLO CRUISE—Cool Love
- ● PAT BENATAR—Fire & Ice
- ● RICK JAMES—Give It To Me—D-22
- ● JOHN SCHNEIDER—It's Now Or Never—X
- ● RONNIE MILSAP—No Gettin' Over Me—X
- ● COMMODORES—Lady—D-30
- ● GARY WRIGHT—Really Wanna Know You
- ● THE GREG KIHN BAND—The Breakup Song—X
- ● BILLY SQUIER—The Stroke—D-28
- ● CARPENTERS—Touch Me When We're Dancing—X
- ● FOREIGNER—Urgent

KERN—Bakersfield (B. Reyes—MD)

- ★ ★ MOODY BLUES—Gemini Dream 13-8
- ★ ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 12-7
- ★ ★ JUICE NEWTON—Queen Of Hearts 18-13
- ★ ★ JOEY SCARBURY—Theme From Greatest American Hero 10-5
- ● SANTANA—The Sensitive Kind
- ● ELTON JOHN—Chloe
- ● BEACH BOYS—Summer '81 Medley
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ● ROBBIE PATTON—Don't Give It Up—X
- ● COMMODORES—Lady—D-33
- ● ALABAMA—Feels So Right—D-35
- ● BLACKFOOT—Fly Away
- ● POINT BLANK—Nicole—X
- ● GINO VANNELLI—Nightwalker
- ● RONNIE MILSAP—No Gettin' Over Me—X
- ● GARY WRIGHT—Really Wanna Know You—D-34
- ● ROSANNE CASH—Seven Year Ache—X
- ● JEFFERSON STARSHIP—Stranger—X
- ● LINX—Together We Can Shine—X
- ● RUSH—Tom Sawyer—X
- ● JOURNEY—Who's Crying Now
- ● SILVER CONDOR—You Could Take My Heart Away—X

KOPA—Phoenix (J. McKay—MD)

- ★ ★ MOODY BLUES—Gemini Dream 9-5
- ★ ★ OAK RIDGE BOYS—Elvira 12-9
- ★ ★ JUICE NEWTON—Queen Of Hearts 15-11
- ★ ★ COMMODORES—Lady 23-19
- ★ ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 19-15
- ● EDDIE RABBITT—Step By Step
- ● RAY PARKER JR. & RAYDIO—That Old Song
- ● GREG KIHN BAND—The Breakup Song—D-28
- ● JOURNEY—Who's Crying Now
- ● FRANKIE & THE KNOCKOUTS—You're My Girl—X
- ● ROBBIE PATTON—Don't Give It Up—D-29

KRQQ(KRQ)—Tucson (K. Lacy—MD)

- ★ ★ BALANCE—Breaking Away 27-24
- ★ ★ RONNIE MILSAP—No Gettin' Over Me 26-19

- ★ ★ JUICE NEWTON—Queen Of Hearts 20-15
- ★ ★ JOEY SCARBURY—Theme From Greatest American Hero 18-13
- ★ ★ FOREIGNER—Urgent 24-21
- ● PAT BENATAR—Fire & Ice
- ● GARY WRIGHT—Really Wanna Know You
- ● ROBBIE PATTON—Don't Give It Up—D-29
- ● JOURNEY—Who's Crying Now
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ● STEVIE NICKS—Stop Draggin' My Heart Around

KTKT—Tucson (B. Rivers—MD)

- ★ ★ ALAN PARSONS PROJECT—Time 24-16
- ★ ★ MANHATTAN TRANSFER—Boy From New York City 30-23
- ★ ★ COMMODORES—Lady You Bring Me Up 20-15
- ★ ★ SHEENA EASTON—Modern Girl 21-17
- ★ ★ FOREIGNER—Urgent 27-22
- ● CARPENTERS—Touch Me When We're Dancing
- ● JOURNEY—Who's Crying Now
- ● FRANKIE & THE KNOCKOUTS—You're My Girl—X
- ● PAT BENATAR—Fire & Ice—X
- ● GREG KIHN BAND—The Breakup Song—D-28
- ● REO SPEEDWAGON—Take It On The Run—X
- ● JEFFERSON STARSHIP—Stranger—X
- ● JUICE NEWTON—Queen Of Hearts—X
- ● STACY LATTISAW—Love On A Two Way Street—X
- ● FRANKIE SMITH—Double Dutch Bus—X

KENO—Las Vegas (B. Alexander—MD)

- ★ ★ CARPENTERS—Touch Me When We're Dancing 16-12
- ★ ★ KENNY ROGERS—I Don't Need You 8-5
- ★ ★ ALAN PARSONS PROJECT—Time 23-16
- ★ ★ MANHATTAN TRANSFER—Boy From New York City 6-3
- ● RONNIE MILSAP—No Gettin' Over Me—21
- ● DIANA ROSS/LIONEL RICHIE—Endless Love—20
- ● JOHN SCHNEIDER—It's Now Or Never—24

KLUC—Las Vegas (R. Lundquist—MD)

- ★ ★ POINTER SISTERS—Slow Hand 12-9
- ★ ★ REO SPEEDWAGON—Don't Let Him Go 5-3
- ★ ★ PABLO CRUISE—Cool Love 26-17
- ★ ★ THE PRODUCERS—What She Does to Me 21-18
- ★ ★ FRANKIE & THE KNOCKOUTS—You're My Girl 29-23
- ● JOURNEY—Who's Crying Now
- ● PHIL COLLINS—In The Air Tonight
- ● STEVIE NICKS—Stop Draggin' My Heart Around
- ● EDDIE RABBITT—Step By Step
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight

Pacific Northwest Region

- ★ **PRIME MOVERS**
- JOEY SCARBURY—Theme From "The Greatest American Hero" (Elektra)
 - AIR SUPPLY—The One That You Love (Arista)
 - POINTER SISTERS—Slow Hand (Planet)

RICK JAMES—Super Freak (Motown)

- JOURNEY—Who's Crying Now (Columbia)
- RONNIE MILSAP—No Gettin' Over Me (RCA)

EDDIE RABBITT—Step By Step (Elektra)

- ELO—Hold On Tight (Jet)
- CAMEO—Freaky Dancin' (Chocolate City)

KFRC—San Francisco (J. Peterson—PD)

- ★ ★ POINTER SISTERS—Slow Hand 27-20
- ★ ★ FOREIGNER—Urgent 39-29
- ★ ★ BILLY SQUIER—The Stroke 30-24
- ★ ★ MANHATTAN TRANSFER—Boy From New York City 36-28
- ★ ★ JOHN SCHNEIDER—It's Now Or Never 22-18
- ● CAMEO—Freaky Dancin'—27
- ● RICK JAMES—Super Freak
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ● CARL CARLTON—She's A Bad Mama Jaama
- ● GARY U.S. BONDS—Jole Blon—X
- ● EVELYN KING—I'm In Love
- ● JOURNEY—Who's Crying Now—D-36

KNOY(K104)—Fresno (T. Saville—MD)

- ★ ★ ALABAMA—Feels So Right 26-19
- ★ ★ MOODY BLUES—Gemini Dream 9-4
- ★ ★ MARTY BALIN—Hearts 1-1
- ★ ★ FOREIGNER—Urgent 29-20
- ★ ★ RONNIE MILSAP—No Gettin' Over Me 16-11

- ● STEVIE NICKS—Stop Draggin' My Heart Around—30
- ● JOURNEY—Who's Crying Now—28
- ● TUBES—Don't Want To Wait Anymore
- ● FRANKIE & THE KNOCKOUTS—You're My Girl
- ● SHEENA EASTON—For Your Eyes Only

KGW—Portland (J. Wojniak—MD)

- ★ ★ MARTY BALIN—Hearts 12-8
- ★ ★ JOEY SCARBURY—Theme From Greatest American Hero 5-2
- ★ ★ ALAN PARSONS PROJECT—Time 18-13
- ★ ★ POINTER SISTERS—Slow Hand 17-12
- ★ ★ KENNY ROGERS—I Don't Need You 16-11
- ● RONNIE MILSAP—No Gettin' Over Me—23
- ● DIANA ROSS/LIONEL RICHIE—Endless Love—24
- ● PABLO CRUISE—Cool Love—25
- ● JUICE NEWTON—Queen Of Hearts—D-20

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

- ★ ★ OAK RIDGE BOYS—Elvira 14-8
- ★ ★ AIR SUPPLY—The One That You Love 3-1
- ★ ★ JUICE NEWTON—Queen Of Hearts 25-22
- ★ ★ ALAN PARSONS PROJECT—Time 6-3
- ● EDDIE RABBITT—Step By Step
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ● PAT BENATAR—Fire & Ice—D-32
- ● COMMODORES—Lady—D-27
- ● PABLO CRUISE—Cool Love—D-28
- ● ROBBIE PATTON—Don't Give It Up—X
- ● GINO VANNELLI—Nightwalker
- ● STYX—Nothing Ever Goes As Planned—d-29
- ● CARPENTERS—Touch Me When We're Dancing—X
- ● JOURNEY—Who's Crying Now—X
- ● FRANKIE & THE KNOCKOUTS—You're My Girl

KJR—Seattle (T. Mitchell—MD)

- ★ ★ AIR SUPPLY—The One That You Love 1-1
- ★ ★ JOEY SCARBURY—Theme From Greatest American Hero 11-7
- ★ ★ ALAN PARSONS PROJECT—Time 16-13
- ★ ★ FOREIGNER—Urgent 25-23
- ★ ★ OAK RIDGE BOYS—Elvira 14-8
- ● EDDIE RABBITT—Step By Step
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ● PAT BENATAR—Fire & Ice—D-24
- ● FRANKIE SMITH—Double Dutch Bus—D-25
- ● PHIL COLLINS—In The Air Tonight—X
- ● GARY O.—Pay You Back With Interest—X
- ● RAY PARKER JR. & RAYDIO—That Old Song
- ● BEACH BOYS—Medley

KYYX—Seattle (E. Ichiyama—MD)

- ★ ★ POINTER SISTERS—Slow Hand 5-2
- ★ ★ KENNY ROGERS—I Don't Need You 6-5
- ★ ★ JUICE NEWTON—Queen Of Hearts 14-10
- ★ ★ RONNIE MILSAP—No Gettin' Over Me 18-14
- ★ ★ PABLO CRUISE—Cool Love 22-18
- ● STEVIE NICKS—Stop Draggin' My Heart Around
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ● EDDIE RABBITT—Step By Step
- ● PAT BENATAR—Fire & Ice—X
- ● ROBBIE PATTON—Don't Give It Up—D-29
- ● ALABAMA—Feels So Right—X
- ● STACY LATTISAW—Love On A Two Way Street—D-30
- ● STYX—Nothing Ever Goes As Planned—X
- ● GARY WRIGHT—Really Wanna Know You—D-26
- ● RANDY VANWARMER—Suzy—X
- ● RAY PARKER JR. & RAYDIO—That Old Song—X
- ● JOURNEY—Who's Crying Now—X
- ● SILVER CONDOR—You Could Take My Heart Away
- ● FRANKIE & THE KNOCKOUTS—You're My Girl—D-28
- ● GARY U.S. BONDS—Jole Blon

KJRB—Spokane (J. Larrabee—MD)

- ★ ★ COMMODORES—Lady 17-13
- ★ ★ PHIL COLLINS—In The Air Tonight 18-14
- ★ ★ MOODY BLUES—Gemini Dream 7-1
- ★ ★ OAK RIDGE BOYS—Elvira 8-2
- ★ ★ JOEY SCARBURY—Theme From Greatest American Hero 9-5
- ● DON FELDER—Heavy Metal
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ● STEVIE NICKS—Stop Draggin' My Heart Around—D-28
- ● GARY O.—Pay You Back With Interest—D-30
- ● GARY WRIGHT—Really Wanna Know You—D-26
- ● JOURNEY—Who's Crying Now—D-27

KTAC—Tacoma (S. Carter—MD)

- ★ ★ JUICE NEWTON—Queen Of Hearts 12-9
- ★ ★ MOODY BLUES—Gemini Dream 11-7
- ★ ★ LEE RITENOUR—Is It You 8-4

- ★ OAK RIDGE BOYS—Elvira 7-3
- ★ KENNY ROGERS—I Don't Need You 8-4
- ● PAT BENATAR—Fire And Ice
- ● EDDIE RABBITT—Step By Step
- ● STEVIE NICKS—Stop Draggin' My Heart Around
- ● STACY LATTISAW—Love On A Two Way Street—D-29
- ● STARS ON 45—Medley II—X
- ● DIANA ROSS/LIONEL RICHIE—Endless Love—X
- ● TUBES—Don't Want To Wait Anymore—D-28
- ● JIM PHOTOGLO—Fool In Love With You—X
- ● CAROLE BAYER SAGER—Stronger Than Before—X
- ● REX SMITH/RACHEL SWEET—Everlasting Love
- ● JOURNEY—Who's Crying Now—X
- ● BILLY SQUIER—The Stroke—X

KCBN—Reno (L. Irons—MD)

- ★ ★ JOEY SCARBURY—Theme From Greatest American Hero 10-4
- ★ ★ CARPENTERS—Touch Me When We're Dancing 30-25
- ★ ★ OAK RIDGE BOYS—Elvira 8-3
- ★ ★ RONNIE MILSAP—No Gettin' Over Me 26-21
- ● STEVIE NICKS—Stop Draggin' My Heart Around
- ● STYX—Nothing Ever Goes As Planned—X
- ● JEFFERSON STARSHIP—Stranger
- ● POINT BLANK—Nicole—X
- ● PAT BENATAR—Fire And Ice—D-37
- ● ALABAMA—Feels So Right—X
- ● DIANA ROSS/LIONEL RICHIE—Endless Love—D-34
- ● ROBBIE PATTON—Don't Give It Up—D-40
- ● COMMODORES—Lady—D-39
- ● TOM PETTY & THE HEARTBREAKERS—A Woman In Love
- ● GARY U.S. BONDS—Jole Blon—D-38
- ● FRANKIE & THE KNOCKOUTS—You're My Girl
- ● JOURNEY—Who's Crying Now
- ● RAY PARKER JR. & RAYDIO—That Old Song—D-35

KCPX—Salt Lake (G. Waldron—MD)

- ★ ★ MANHATTAN TRANSFER—Boy From New York City 11-6
- ★ ★ MICKEY GILLEY—You Don't Know Me 30-20
- ★ ★ POINTER SISTERS—Slow Hand 14-7
- ★ ★ RONNIE MILSAP—No Gettin' Over Me 15-10
- ● GARY U.S. BONDS—Jole Blon
- ● EDDIE RABBITT—Step By Step
- ● MARY WILSON—Peter The Meter Reader
- ● JEFFERSON STARSHIP—Stranger
- ● ROBERT GORDON—Someday, Someway—X
- ● GARY WRIGHT—Really Wanna Know You
- ● GARY O.—Pay You Back With Interest—D-39
- ● POINT BLANK—Nicole—D-37
- ● BLACKFOOT—Fly Away
- ● PAT BENATAR—Fire And Ice—D-40
- ● DIANA ROSS/LIONEL RICHIE—Endless Love—D-30
- ● SILVER CONDOR—You Could Take My Heart Away—D-38
- ● ICEHOUSE—We Can Get Together
- ● THE ALAN PARSONS PROJECT—Time—D-31
- ● PURE PRAIRIE LEAGUE—You're Mine Tonight—D-35
- ● SHEENA EASTON—For Your Eyes Only
- ● PHIL SEYMOUR—I Really Love You

KRSP—Salt Lake (L. Windgar—MD)

- ★ ★ POINTER SISTERS—Slow Hand 14-7
- ★ ★ MOODY BLUES—Gemini Dream 13-6
- ★ ★ OAK RIDGE BOYS—Elvira 16-13
- ★ ★ COMMODORES—Lady 25-21
- ★ ★ THE ALAN PARSONS PROJECT—Time 15-10
- ● PAT BENATAR—Fire And Ice
- ● JOURNEY—Who's Crying Now
- ● FRANKIE & THE KNOCKOUTS—You're My Girl—X
- ● JIM STEINMAN—Rock'n'roll Dreams Come Through—29
- ● GARY WRIGHT—Really Wanna Know You—30

KIMN—Denver (D. Erickson—MD)

No List

North Central Region

- ★ **PRIME MOVERS**
- COMMODORES—Lady (Motown)
 - MARTY BALIN—Hearts (EMI)
 - MOODY BLUES—Gemini Dream (Threshold)

RAY PARKER, JR.—That Old Song (Arista)

- RONNIE MILSAP—No Gettin' Over Me (RCA)
- GARY WRIGHT—Really Wanna Know You (WB)

BREAKOUTS

- STEVIE NICKS w/TOM PETTY—Stop Draggin' My Heart Around (Modern)
- JOURNEY—Who's Crying Now (Columbia)
- ROBBIE PATTON—Don't Give It Up (Liberty)

CKLW—Detroit (R. Trombley—MD)

- ★ ★ MOODY BLUES—Gemini Dream 21-15
- ★ ★ THE ALAN PARSONS PROJECT—Time 17-10
- ★ ★ TEENA MARIE—Square Biz X-20
- ★ ★ JUICE NEWTON—Queen Of Hearts 24-19
- ● RONNIE MILSAP—No Gettin' Over Me—30
- ● STEVIE NICKS—Stop Draggin' My Heart Around
- ● GARY WRIGHT—Really Wanna Know You—X
- ● GINO VANNELLI—Nightwalker—X
- ● REX SMITH/RACHEL SWEET—Everlasting Love
- ● DIANA ROSS/LIONEL RICHIE—Endless Love—D-28
- ● PABLO CRUISE—Cool Love
- ● AL JARREAU—We're In This Love Together—X
- ● JOURNEY—Who's Crying Now—X
- ● EVELYN KING—I'm In Love
- ● ALICE COOPER—You Want It, You Got It
- ● ELECTRIC LIGHT ORCHESTRA—Hold On Tight

WDRQ—Detroit (S. Summers—MD)

- ★ ★ CARPENTERS—Touch Me When We're Dancing D-16
- ★ ★ COMMODORES—Lady D-18
- ★ ★ POINTER SISTERS—Slow Hand 18-15
- ★ ★ DIANA ROSS/LIONEL RICHIE—Endless Love 20-12
- ★ ★ MANHATTAN TRANSFER—Boy From New York City 8-5
- ● RAY PARKER JR. & RAYDIO—That Old Song
- ● JOURNEY—Who's Crying Now

WAKY—Louisville (B. Modie—MD)

- ★ ★ POINTER SISTERS—Slow Hand 11-6
- ★ ★ PABLO CRUISE—Cool Love 18-14
- ★ ★ ROBBIE PATTON—Don't Give It Up 22-19
- ★ ★ CARPENTERS—Touch Me When We're Dancing 17-15
- ★ ★ JAMIS IAN—Under The Covers 21-18
- ● RAY PARKER JR. & RAYDIO—That Old Song—22

WKJJ—Louisville (B. Hatfield—MD)

- ★ ★ RICK SPRINGFIELD—Jessie's Girl 4-3
- ★ ★ FOREIGNER—Urgent 12-10
- ★ ★ JIM STEINMAN—Rock'n'roll Dreams Come Through 13-12
- ★ ★ JOE WALSH—A Life Of Illusion 7-6
- ★ ★ RANDY VANWARMER—Suzy 15-13
- ● STEVIE NICKS—Stop Draggin' My Heart Around
- ● DON FELDER—Heavy Metal
- ● JOURNEY—Who's Crying Now—D-29
- ● PETER FRAMPTON—Breaking All The Rules—D-31
- ● SANTANA—The Sensitive Kind
- ● ICEHOUSE—We Can Get Together
- ● GINO VANNELLI—Nightwalker—X
- ● GARY O.—Pay You Back With Interest
- ● ROBBIE PATTON—Don't Give It Up—X
- ● TOM PETTY & THE HEARTBREAKERS—A Woman In Love—D-30
- ● PAT BENATAR—Fire And Ice—D-28

WGCL—Cleveland (D. Collins—MD)

- ★ ★ MARTY BALIN—Hearts 24-6
- ★ ★ PHIL COLLINS—In The Air Tonight 6-2
- ★ ★ FOREIGNER—Urgent 28-17
- ★ ★ OAK RIDGE BOYS—Elvira 23-8
- ★ ★ POINTER SISTERS—Slow Hand 25-14
- ● DIANA ROSS/LIONEL RICHIE—Endless Love—23
- ● JOURNEY—Who's Crying Now—29
- ● BALANCE—Breaking Away—X
- ● ROBBIE PATTON—Don't Give

New On The Charts

YUTAKA
"Love Light"—81

Slowly, Japan is entering the consciousness of the American music consumer. Yellow Magic Orchestra and the Plastics have achieved a new wave and avant-garde following, Hiroshima is penetrating jazz and Yutaka Yokokura is doing the same in a more mainstream vein.

This Tokyo-born keyboardist/vocalist won the Yamaha Light Festival several years ago and came to the attention of promoter Tats Nagashima. The promoter just happened to be the father of the best friend of Yutaka's drummer. Nagashima signed Yutaka to a publishing contract.

Yutaka then came to America to study and ran into June Kuramoto who was moonlighting the Japanese-American jazz group, Hiroshima. He then forged a writing relationship with Hiroshima member Dan Kuramoto. A longtime fan of David Grusin, Yutaka tracked him down and the two struck up a friendship. Grusin produced the Yutaka debut album, "Love Light." The album was released on Alfa of Japan and it soon became a hot import item in the U.S.

Los Angeles' KJLH-FM and KKGO-FM and New York's WRVR-FM (before the switch to country) added it to their playlists. Ironically, Yutaka didn't get much airplay in his native country because the music smeared the lines between pop and jazz. Legal entanglements prevented the album from being re-



leased in the U.S. until Alfa started its American arm. In the meantime, Yutaka arranged sessions for Planet's Greg Philliganes and produced Japanese guitarist Yoshiaki Masuo.

Yutaka's management is Brenda Dash, Sugar-B Management, 2159 Broadview Terrace, Los Angeles, Calif. 90068 (213) 850-0442. The booking agent is David Snyder, Regency Artists, 9000 Sunset Blvd., Los Angeles, Calif. 90069, Suite 823 (213) 273-7103.

L.A. PROMO TEAM

Dudley-Gorov Niche: Mass Appeal

By CARY DARLING

LOS ANGELES—Just because one of the Dudley-Gorov Organization's fortes "has become working and crossing the right black record at the right time," doesn't mean the unit should be typecast.

"We don't want to get labeled or put in a niche," says co-founder Cliff Gorov. "We are mass appeal," he adds. But the company has earned a reputation for earning pop crossover for r&b songs.

Since the company's formation last fall, the firm has worked the Gap Band's "Burn Rubber On Me," Kool & the Gang's "Celebration" and "Jones Vs. Jones," Yarbrough & Peoples' "Don't Stop The Music," Stanley Clarke/George Duke's "Sweet Baby" and Larry Graham's "Just Be My Lady."

Both Gorov and Craig Dudley have been in radio or promotion since the mid-1960s and both have personal interests in r&b. "We grew up in Detroit in the heyday of Motown," says Dudley. "Both key pop stations at the time at least played 25% black. So, for us, an integral part of top 40 is black music. Maybe, we have a tendency to get more excited about this product at an earlier stage than some other promotion men."

While black records seem to suffer from an invisible barrier, both Gorov and Dudley feel that barrier can be crossed. "If you've got a quality record, if the lyrics are discernible, if

the storyline of the record is relatable to a mass audience, I don't think it's that difficult," notes Gorov. "It's a matter of an education process. You have to make programmers aware of the sound. They've got to project what it would sound like on their radio station and do some market research as to sales through the key white and black accounts. It's not that difficult, it just takes maybe a little longer."

"There are certain black records that may never cross because, to use programmers' words, its 'too black' or too harsh. Those records are difficult to cross."

"There are probably a lot of records that could cross but don't because no one has gone after it," adds Dudley.

They don't believe that a significant number of programmers have a set amount of black artists to be played, no matter what the quality or sound. "I can see a situation where a station might be overloaded with a certain type of music, and it might be dance music," responds Dudley. "But it might be country ballads or females."

As for an anti-disco backlash affecting r&b, "the name changed from disco to dance and everybody's playing it again."

They also discount the aspect that they are non-black and perhaps pop stations may be more open to them. It comes down to us calling them on

a record they are totally unaware of, as was the case with 'Celebration'," explains Dudley. "You call them week after week and after a few weeks go by, you develop a few stations here and there. All of a sudden when it reaches giant proportions, where it's played on the Super Bowl or when the hostages were freed, all of a sudden they come back to you and ask 'how did you guys hear that in the beginning?' Then you develop credibility."

The firm—which employs six people—is hired by either record companies, managers or the artists. "There has been some cutting back on independent promotion people but I guess because of some of the situations we've had with artists and managers that it really hasn't affected us," said Gorov.

The company deals only with mass appeal pop radio, though a few adult contemporary stations are included at the end of a campaign. "It took a long, long time to bring Clarke/Duke home on pop," says Gorov. "The last few weeks we've been calling adult contemporary stations."

Future projects may shift the perception of Dudley-Gorov. "In the past couple of months, we've had a couple of different managers come to us who want us to get involved with country records," notes Dudley. "We will become involved in these down the road."

Merry Christmas

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1
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by Billy Hayes
and Jay Johnson
Publisher:
Bibo Music Publishers



2
DING-A-LING THE CHRISTMAS BELL
by Jerry Foster
and Bill Rice
Publishers:
Jack and Bill Music Company



3
CHRISTMAS IS
by Percy Faith
and Spence Maxwell
Publisher:
Bibo Music Publishers



4
MELE KALIKIMAKA (MERRY CHRISTMAS in HAWAIIAN)
by Alex Anderson
Publisher:
Bibo Music Publishers



5
BRAZILIAN SLEIGH BELLS
by Percy Faith
Publisher:
Bibo Music Publishers

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(615) 256-7648
(212) 581-3197
(213) 467-3197

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (7/14/81)

Continued from page 20

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

- ★ RICK SPRINGFIELD—Jessie's Girl 4-2
- ★ AIR SUPPLY—The One That You Love 2-1
- ★ BILLY SQUIER—The Stroke 25-16
- ★ KENNY ROGERS—I Don't Need You 12-6
- ★ JOEY SCARBURY—Theme From Greatest American Hero 20-11
- RONNIE MILSAP—No Gettin' Over Me—34
- COMMODORES—Lady—35

WNCI—Columbus (S. Edwards—MD)

- ★ POINTER SISTERS—Slow Hand 14-6
- ★ MARTY BALIN—Hearts 16-7
- ★ JUICE NEWTON—Queen Of Hearts 24-13
- ★ PHIL COLLINS—In The Air Tonight 17-11
- ★ MOODY BLUES—Gemini Dream 12-5
- STEVIE NICKS—Stop Draggin' My Heart Around
- ROBBIE PATTON—Don't Give It Up
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight

WXGT (92X)—Columbus (T. Mutter—MD)

- ★ RICK SPRINGFIELD—Jessie's Girl 1-1
- ★ FOREIGNER—Urgent 22-18
- ★ POINTER SISTERS—Slow Hand 13-7
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 18-13
- ★ JOEY SCARBURY—Theme From Greatest American Hero 9-5
- PABLO CRUISE—Cool Love—25
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- BLACKFOOT—Fly Away—X
- PHIL COLLINS—In The Air Tonight—D-25
- JOURNEY—Who's Crying Now—X

WZZP—Cleveland (B. McKay—MD)

- ★ MOODY BLUES—Gemini Dream 13-8
- ★ COMMODORES—Lady D-18
- ★ JUICE NEWTON—Queen Of Hearts 16-13
- ★ CARPENTERS—Touch Me When We're Dancing 17-14
- ★ OAK RIDGE BOYS—Elvira 14-12
- GARY WRIGHT—Really Wanna Know You—24
- ROBBIE PATTON—Don't Give It Up—25
- PABLO CRUISE—Cool Love—D-19
- DIANA ROSS/LIONEL RICHIE—Endless Love—D-20
- GREG KIHN BAND—The Breakup Song—23

WKWK—Wheeling (J. Armstrong—MD)

- ★ KENNY ROGERS—I Don't Need You 18-13
- ★ MARTY BALIN—Hearts 11-7
- ★ JOHN SCHNEIDER—It's Now Or Never 21-15
- ★ MANHATTAN TRANSFER—Boy From New York City 23-18
- ★ STACY LATTISAW—Love On A Two Way Street 27-22
- BALANCE—Breaking Away
- RAY PARKER JR. & RAYDIO—That Old Song
- CARPENTERS—Touch Me When We're Dancing—X
- FRANKIE & THE KNOCKOUTS—You're My Girl—X
- THE BROTHERS JOHNSON—The Real Thing—D-30
- RANDY VANWARMER—Suzy—X
- JIM STEINMAN—Rock'n'roll Dreams Come Through—X
- TERRI GIBBS—Rich Man
- GARY WRIGHT—Really Wanna Know You—X
- RONNIE MILSAP—No Gettin' Over Me—X
- STARS ON 45—Medley—15
- REX SMITH/RACHEL SWEET—Everlasting Love—X
- DIANA ROSS/LIONEL RICHIE—Endless Love—X
- FRANKIE SMITH—Double Dutch Bus—D-27
- PABLO CRUISE—Cool Love—X
- COMMODORES—Lady You Bring Me Up—X

Southwest Region

★ PRIME MOVERS

- KENNY ROGERS—I Don't Need You (Liberty)
- SHEENA EASTON—Modern Girl (EMI)
- POINTER SISTERS—Slow Hand (Planet)

● TOP ADD ONS

- ROSS & RICHIE—Endless Love (Motown)
- FRANKIE & THE KNOCKOUTS—You're My Girl (Millennium)
- MANHATTAN TRANSFER—Boy From New York City (Atlantic)

● BREAKOUTS

- STEVIE NICKS w/ TOM PETTY—Stop Draggin' My Heart Around (Modern)
- EDDIE RABBITT—Step By Step (Elektra)
- BEACH BOYS—Medley (Capitol)

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

- ★ PHIL COLLINS—In The Air Tonight 8-1
- ★ THE ALAN PARSONS PROJECT—Time 5-3
- ★ JOEY SCARBURY—Theme From Greatest American Hero 28-15
- ★ PABLO CRUISE—Cool Love 25-14
- ★ RANDY VANWARMER—Suzy 24-13
- JOE WALSH—A Life Of Illusion—7
- POINT BLANK—Nicole—6
- GINO VANNELLI—Nightwalker—26
- GARY WRIGHT—Really Wanna Know You—18
- MARTY BALIN—Hearts—23
- MOODY BLUES—Gemini Dream—17
- ROBBIE PATTON—Don't Give It Up—D-21

- SANTANA—The Sensitive Kind—27
- EDDIE RABBITT—Step By Step—29
- JOURNEY—Who's Crying Now—25
- SILVER CONDOR—You Could Take My Heart Away—30
- FRANKIE & THE KNOCKOUTS—You're My Girl—22
- JAMES TAYLOR—Summer's Here—28

KFMK—Houston (J. Steele—MD)

- ★ ROSANNE CASH—Seven Year Ache 10-7
- ★ ALAN PARSONS PROJECT—Time 11-5
- ★ OAK RIDGE BOYS—Elvira 19-12
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 20-17
- ★ RONNIE MILSAP—No Gettin' Over Me 20-18
- JOHN DENVER—Some Days Are Diamonds
- PABLO CRUISE—Cool Love
- MARTY BALIN—Hearts—X

KRLY—Houston (M. Jones—MD)

- ★ STACY LATTISAW—Love On A Two Way Street 5-4
- ★ FRANKIE SMITH—Double Dutch Bus 4-2
- ★ COMMODORES—Lady 19-13
- ★ CAMEO—Freshly Dancin' 8-5
- JOEY SCARBURY—Theme From Greatest American Hero
- MANHATTAN TRANSFER—Boy From New York City
- LEE RITENOUR—Is It You—X
- POINTER SISTERS—Slow Hand
- GRACE JONES—Pull Up To The Bumper—D-10
- YUTAKA—Love Light—X
- TEENA MARIE—Square Biz
- EVELYN KING—I'm In Love—X
- DENICIE WILLIAMS—Silly—29

KRBE—Houston (D. Steele—MD)

- ★ RANDY VANWARMER—Suzy 20-15
- ★ POINT BLANK—Nicole 12-6
- ★ SPIDER—It Didn't Take Long 15-13
- ★ MOODY BLUES—Gemini Dream 15-8
- ★ JOE WALSH—A Life Of Illusion 14-10
- PAT BENATAR—Fire & Ice
- JOURNEY—Who's Crying Now
- BALANCE—Breaking Away—X
- PABLO CRUISE—Cool Love
- THE WHO—Don't Let Go The Coat—D-28
- SAVOY BROWN—Lay Back In The Arms Of Someone—X
- STYX—Nothing Ever Goes As Planned—D-29
- GARY WRIGHT—Really Wanna Know You—X
- JIM STEINMAN—Rock'n'roll Dreams Come Through—D-30
- JEFFERSON STARSHIP—Stranger—X
- DIANNE WARWICK—Some Changes Are For Good—X
- PABLO CRUISE—Cool Love—D-37
- OAK RIDGE BOYS—Elvira—D-14
- DIANA ROSS/LIONEL RICHIE—Endless Love—D-40
- RAY PARKER JR. & RAYDIO—That Old Song—D-39
- GREG KIHN BAND—The Breakup Song—X
- JOURNEY—Who's Crying Now—D-34
- SILVER CONDOR—You Could Take My Heart Away—X

KNUS—Dallas (L. James—MD)

- ★ GEORGE HARRISON—All Those Years Ago 11-2
- ★ RONNIE MILSAP—No Gettin' Over Me 22-14
- ★ ALAN PARSONS PROJECT—Time 33-27
- ★ CAROLE BAYER SAGER—Stronger Than Before 35-30
- ★ JOEY SCARBURY—Theme From Greatest American Hero 13-5
- EDDIE RABBITT—Step By Step—37
- GINO VANNELLI—Nightwalker—36
- STEVIE NICKS—Stop Draggin' My Heart Around
- LARRY JOHN McNALLY—Just Like Paradise—38
- GARY WRIGHT—Really Wanna Know You—40
- SILVER CONDOR—You Could Take My Heart Away—39
- BEACH BOYS—Medley

KVIL—Dallas (C. Rhodes—MD)

- ★ KENNY ROGERS—I Don't Need You 10-6
- ★ SHEENA EASTON—Modern Girl 8-3
- ★ CAROLE BAYER SAGER—Stronger Than Before 13-8
- ★ JOEY SCARBURY—Theme From Greatest American Hero 12-7
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 15-9
- DIANA ROSS/LIONEL RICHIE—Endless Love
- COMMODORES—Lady—D-21
- ALABAMA—Feels So Right—d-23
- JOHN SCHNEIDER—It's Now Or Never—D-19
- GINO VANNELLI—Nightwalker—X
- RONNIE MILSAP—No Gettin' Over Me—D-16
- JOHN DENVER—Some Days Are Diamonds—X
- CARPENTERS—Touch Me When We're Dancing—D-17

KEGL-FM—Ft. Worth (B. Stevens—MD)

- ★ FOREIGNER—Urgent 26-18
- ★ BILLY SQUIER—The Stroke 5-2
- ★ POINTER SISTERS—Slow Hand 21-16
- ★ PHIL COLLINS—In The Air Tonight 12-9
- ★ JOEY SCARBURY—Theme From Greatest American Hero 15-11
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- STEVIE NICKS—Stop Draggin' My Heart Around
- ICEHOUSE—We Can Get Together
- FRANKIE & THE KNOCKOUTS—You're My Girl
- JOURNEY—Who's Crying Now—D-25
- SQUEEZE—Tempted
- STYX—Nothing Ever Goes As Planned—D-30

- RANDY VANWARMER—Suzy
- GARY WRIGHT—Really Wanna Know You—D-23
- PAT BENATAR—Fire & Ice—D-28
- ROBBIE PATTON—Don't Give It Up

KINT—El Paso (J. Zippo—MD)

- ★ BILLY SQUIER—The Stroke 4-2
- ★ KENNY ROGERS—I Don't Need You 1-1
- ★ COMMODORES—Lady 14-11
- ★ JIM STEINMAN—Rock'n'roll Dreams Come Through 30-21
- ★ MICKEY GILLEY—You Don't Know Me 29-18
- GET WET—Where The Boys Are
- PABLO CRUISE—Cool Love—26
- ROBBIE PATTON—Don't Give It Up—D-38
- GARY O.—Pay You Back With Interest—D-39
- SILVER CONDOR—You Take My Heart Away
- FRANKIE & THE KNOCKOUTS—You're My Girl—D-35
- BEACH BOYS—Summer '81—36
- DON McLEAN—It's Just The Sun—40
- MARY WILSON—Peter The Meter Reader

KTSA—San Antonio (J.J. Rodriguez—MD)

- No List
- KHFI (K-98)—Austin (E. Volkman—MD)
- ★ JUICE NEWTON—Queen Of Hearts 6-3
- ★ POINTER SISTERS—Slow Hand 3-1
- ★ GREG KIHN BAND—The Breakup Song 10-7
- ★ MOODY BLUES—Gemini Dream 11-8
- ★ KENNY ROGERS—I Don't Need You 9-6
- STEVIE NICKS—Stop Draggin' My Heart Around
- SILVER CONDOR—You Could Take My Heart Away
- PAT BENATAR—Fire & Ice
- SANTANA—The Sensitive Kind
- JOURNEY—Who's Crying Now—D-21
- GINO VANNELLI—Nightwalker D-27

KILE—Galveston (S. Taylor—MD)

- ★ FRANKIE & THE KNOCKOUTS—You're My Girl 36-29
- ★ JOEY SCARBURY—Theme From Greatest American Hero 18-9
- ★ MARTY BALIN—Hearts 11-8
- ★ REO SPEEDWAGON—Don't Let Him Go 22-16
- ★ KENNY ROGERS—I Don't Need You 5-1
- STYX—Nothing Ever Goes As Planned
- ROBBIE PATTON—Don't Give It Up
- ALABAMA—Feels So Right—X
- BLACKFOOT—Fly Away—X
- JEFFERSON STARSHIP—Stranger
- DIANNE WARWICK—Some Changes Are For Good—X
- PABLO CRUISE—Cool Love—D-37
- OAK RIDGE BOYS—Elvira—D-14
- DIANA ROSS/LIONEL RICHIE—Endless Love—D-40
- RAY PARKER JR. & RAYDIO—That Old Song—D-39
- GREG KIHN BAND—The Breakup Song—X
- JOURNEY—Who's Crying Now—D-34
- SILVER CONDOR—You Could Take My Heart Away—X

KBFM—McAllen-Brownsville (Marcello Grajales—MD)

- ★ COMMODORES—Lady 12-7
- ★ RONNIE MILSAP—No Gettin' Over Me 25-18
- CARPENTERS—Touch Me When We're Dancing 19-14
- FOREIGNER—Urgent 24-19
- AIR SUPPLY—The One That You Love 1-1
- STEVIE NICKS—Stop Draggin' My Heart Around
- FRANKIE & THE KNOCKOUTS—You're My Girl
- DON FELDER—Heavy Metal
- SILVER CONDOR—You Could Take My Heart Away—X
- JOURNEY—Who's Crying Now—X
- JANIS IAN—Under The Covers—X
- RAY PARKER JR. & RAYDIO—That Old Song—X
- THE GREG KIHN BAND—The Breakup Song—D-28
- MAC DAVIS—Secrets—D-30
- GARY WRIGHT—Really Wanna Know You—X
- ROBBIE PATTON—Don't Give It Up—X
- PABLO CRUISE—Cool Love—D-27
- PAT BENATAR—Fire & Ice—D-29

KOFM—Oklahoma City (C. Morgan—MD)

- ★ JUICE NEWTON—Queen Of Hearts 3-1
- ★ OAK RIDGE BOYS—Elvira 5-3
- ★ ROSANNE CASH—Seven Year Ache 10-6
- ★ MANHATTAN TRANSFER—Boy From New York City 11-8
- ★ KENNY ROGERS—I Don't Need You 6-4
- PAUL ANKA—I've Been Waiting For You All My Life—30
- DIANA ROSS/LIONEL RICHIE—Endless Love
- TOM PETTY & THE HEARTBREAKERS—A Woman In Love—X
- PABLO CRUISE—Cool Love
- MARTY BALIN—Hearts—D-29
- RICK SPRINGFIELD—Jessie's Girl—D-28
- EDDIE RABBITT—Step By Step

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

- ★ SANTANA—Winning 22-12
- ★ OAK RIDGE BOYS—Elvira 17-11
- ★ RUSH—Tom Sawyer 12-7

- ★ FOREIGNER—Urgent 30-22
- ★ JOEY SCARBURY—Theme From Greatest American Hero 15-8
- PHIL COLLINS—In The Air Tonight
- STACY LATTISAW—Love On A Two Way Street
- PAT BENATAR—Fire & Ice
- STEVIE NICKS—Stop Draggin' My Heart Around
- LEE RITENOUR—Is It You—X
- RONNIE MILSAP—No Gettin' Over Me—X
- PABLO CRUISE—Cool Love—D-27
- ALAN PARSONS PROJECT—Time—X
- CARPENTERS—Touch Me When We're Dancing—D-28
- THE JACKSONS—Walk Right Now—D-29
- JOURNEY—Who's Crying Now
- ERMA THOMAS—Dance Me Down Easy—X

WTIX—New Orleans (G. Franklin—MD)

- ★ MANHATTAN TRANSFER—Boy From New York City 12-10
- ★ JIM STEINMAN—Rock'n'roll Dreams Come Through 23-18
- ★ PABLO CRUISE—Cool Love 26-19
- ★ RAY PARKER JR. & RAYDIO—That Old Song 37-25
- ★ AIR SUPPLY—The One That You Love 2-1
- EDDIE RABBITT—Step By Step
- DIANA ROSS/LIONEL RICHIE—Endless Love
- ROBBIE PATTON—Don't Give It Up
- REX SMITH/RACHEL SWEET—Everlasting Love—D-38
- PAT BENATAR—Fire & Ice—D-36
- POINT BLANK—Nicole
- GINO VANNELLI—Nightwalker
- GARY WRIGHT—Really Wanna Know You
- FRANKIE & THE KNOCKOUTS—You're My Girl—D-40
- FOREIGNER—Urgent—D-33
- THE GREG KIHN BAND—The Breakup Song—D-35

KEEL—Shreveport (M. Johnson—MD)

- ★ POINTER SISTERS—Slow Hand 28-18
- ★ CARPENTERS—Touch Me When We're Dancing 30-22
- ★ RONNIE MILSAP—No Gettin' Over Me 32-23
- ★ SHEENA EASTON—Modern Girl 12-9
- ★ KENNY ROGERS—I Don't Need You 26-13
- FRANKIE & THE KNOCKOUTS—You're My Girl
- THE BEACH BOYS—Beach Boys Medley
- STARS ON 45—Medley—X-15
- GINO VANNELLI—Nightwalker—X-35
- MAC DAVIS—Secrets—X
- RICK JAMES—Give It To Me Baby—X
- ROBBIE PATTON—Don't Give It Up—X-33
- PABLO CRUISE—Cool Love—D-31
- DIANA ROSS/LIONEL RICHIE—Endless Love—D-28
- MICKEY GILLEY—You Don't Know Me—X-32

WFMF—Baton Rouge (W. Watkins—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 14-9
- ★ FOREIGNER—Urgent 27-20
- ★ COMMODORES—Lady 9-6
- ★ TUBES—Don't Want To Wait Anymore 26-21
- ★ PHIL COLLINS—In The Air Tonight 28-23
- STEVIE NICKS—Stop Draggin' My Heart Around—25
- EDDIE RABBITT—Step By Step
- STYX—Nothing Ever Goes As Planned—D-30
- PAT BENATAR—Fire & Ice—D-29
- ROBBIE PATTON—Don't Give It Up
- FRANKIE & THE KNOCKOUTS—You're My Girl—D-28
- JOURNEY—Who's Crying Now—D-27
- BILLY SQUIER—The Stroke—X
- THE GREG KIHN BAND—The Breakup Song—X

Midwest Region

★ PRIME MOVERS

- JOEY SCARBURY—Theme From "The Greatest American Hero" (Elektra)
- POINTER SISTERS—Slow Hand (Planet)
- JUICE NEWTON—Queen Of Hearts (Capitol)

● TOP ADD ONS

- JOURNEY—Who's Crying Now (Columbia)
- TUBES—Don't Want To Wait Anymore (Capitol)
- PABLO CRUISE—Cool Love (A&M)

● BREAKOUTS

- PAT BENATAR—Fire & Ice (Chrysalis)
- GINO VANNELLI—Nightwalker (Arista)
- RAY PARKER, JR.—That Old Song (Arista)

WLS—Chicago (T. Kelly—MD)

- ★ JIM STEINMAN—Rock'n'roll Dreams Come Through 29-20
- ★ FOREIGNER—Urgent 37-21
- ★ THE ALAN PARSONS PROJECT—Time 25-19
- ★ RICK SPRINGFIELD—Jessie's Girl 6-2
- ★ STEVE WINWOOD—Arc Of A Diver 45-37
- PAT BENATAR—Fire And Ice
- JOURNEY—Who's Crying Now

WNAP—Indianapolis (C. Hunt—MD)

- ★ POINTER SISTERS—Slow Hand 27-23
- ★ CARPENTERS—Touch Me When We're Dancing 25-21
- ★ THE ALAN PARSONS PROJECT—Time 12-9
- ★ GARY WRIGHT—Really Wanna Know You 28-26

- ★ SHEENA EASTON—Modern Girl 21-19
- THE GREG KIHN BAND—The Breakup Song—D-29

WOKY—Milwaukee (D. Cole—MD)

- No List
- WISM—Madison (B. Starr—MD)
- ★ JOURNEY—Who's Crying Now 29-20
- ★ RAY PARKER JR. & RAYDIO—That Old Song 30-24
- ★ FOREIGNER—Urgent 21-16
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 23-19
- ★ COMMODORES—Lady 17-13
- STACY LATTISAW—Love On A Two Way Street—29
- TUBES—Don't Want To Wait Anymore—28
- BALANCE—Breaking Away
- REX SMITH/RACHEL SWEET—Everlasting Love—D-27
- ALABAMA—Feels So Right—30
- FRANKIE & THE KNOCKOUTS—You're My Girl

WSPT—Stevens Point (B. Fuhr—MD)

- ★ JUICE NEWTON—Queen Of Hearts 8-2
- ★ BILLY SQUIER—The Stroke 9-5
- ★ MOODY BLUES—Gemini Dream 13-9
- ★ POINTER SISTERS—Slow Hand 14-8
- GARY WRIGHT—Really Wanna Know You
- STEVIE NICKS—Stop Draggin' My Heart Around
- RUSH—Tom Sawyer—24
- PABLO CRUISE—Cool Love—D-30
- TUBES—Don't Want To Wait Anymore
- REX SMITH/RACHEL SWEET—Everlasting Love
- PAT BENATAR—Fire & Ice—D-28
- STYX—Nothing Ever Goes As Planned—D-27
- JOURNEY—Who's Crying Now—D-26
- ELTON JOHN—Chloe

KSQJ—St. Louis (T. Stone—MD)

- No List
- KXOK—St. Louis (L. Douglas—MD)
- ★ POINTER SISTERS—Slow Hand 20-12
- ★ CARPENTERS—Touch Me When We're Dancing 23-13
- ★ BARBRA STREISAND—Promises 21-14
- ★ JIM PHOTOGLO—Fool In Love With You 15-9
- ★ MARTY BALIN—Hearts 16-10
- COMMODORES—Lady—22
- EDDIE RABBITT—Step By Step—25
- JUICE NEWTON—Queen Of Hearts—23

KIOA—Des Moines (G. Stevens—MD)

- ★ OAK RIDGE BOYS—Elvira 13-4
- ★ KENNY ROGERS—I Don't Need You 15-6
- ★ MOODY BLUES—Gemini Dream 21-18
- ★ JUICE NEWTON—Queen Of Hearts 19-16
- ★ MARTY BALIN—Hearts 20-15
- JOHN DENVER—Some Days Are Diamonds
- FOREIGNER—Urgent—22
- RANDY VANWARMER—Suzy—X
- GARY WRIGHT—Really Wanna Know You—D-28
- RONNIE MILSAP—No Gettin' Over Me—D-29
- PAT BENATAR—Fire And Ice—X
- BLACKFOOT—Fly Away—D-30
- ROBBIE PATTON—Don't Give It Up
- PABLO CRUISE—Cool Love—D-25
- DIANA ROSS/LIONEL RICHIE—Endless Love—X
- JOURNEY—Who's Crying Now—X
- RAY PARKER JR. & RAYDIO—That Old Song
- THE GREG KIHN BAND—The Breakup Song

KDWB—Minneapolis (P. Abresch—MD)

- ★ JUICE NEWTON—Queen Of Hearts 20-16
- ★ JOEY SCARBURY—Theme From Greatest American Hero 10-5
- ★ JOE WALSH—A Life Of Illusion 5-3
- ★ RONNIE MILSAP—No Gettin' Over Me 21-19
- ★ CARPENTERS—Touch Me When We're Dancing 16-14
- RAY PARKER JR. & RAYDIO—That Old Song
- GINO VANNELLI—Nightwalker—D-22
- TUBES—Don't Want To Wait Anymore—X
- DIANA ROSS/LIONEL RICHIE—Endless Love—X
- SPIDER—It Didn't Take Long—X
- JOHN SCHNEIDER—It's Now Or Never—X
- GARY WRIGHT—Really Wanna Know You
- POINTER SISTERS—Slow Hand
- RANDY VANWARMER—Suzy—X
- JOHN O'BANION—Love Is Blind—X

KS95-FM (KSTP)—St. Paul (C. Knapp—MD)

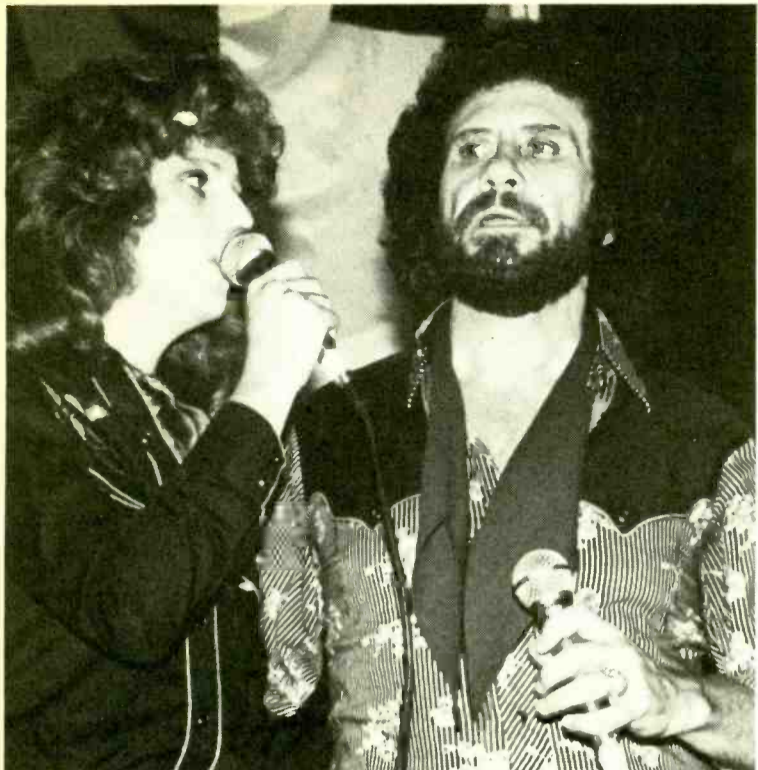
- ★ OAK RIDGE BOYS—Elvira 11-3
- ★ POINTER SISTERS—Slow Hand 15-8
- ★ MANHATTAN TRANSFER—Boy From New York City 17-12
- ★ JOEY SCARBURY—Theme From Greatest American Hero 13-6
- ★ THE ALAN PARSONS PROJECT—Time 16-9
- PABLO CRUISE—Cool Love
- TUBES—Don't Want To Wait Anymore
- DIANA ROSS/LIONEL RICHIE—Endless Love—X
- BARBRA STREISAND—Promises—X
- JUICE NEWTON—Queen Of Hearts—D-19
- CAROLE BAYER SAGER—Stronger Than Before—X
- CARPENTERS—Touch Me When We're Dancing—D-20

KEYN-FM—Wichita (L. Coury—MD)

- ★ POINTER SISTERS—Slow Hand 12-9
- ★ KENNY ROGERS—I Don't Need You 10-7
- ★ PHIL COLLINS—In The Air Tonight 24-18
- ★ SHEENA EASTON—Modern Girl 19-15
- ★ ALAN PARSONS PROJECT—Time 16-11
- JOURNEY—Who's Crying Now
- GINO VANNELLI—Nightwalker
- TUBES—Don't Want To Wait Anymore
- GARY WRIGHT—Really Wanna Know You
- STEVIE NICKS—Stop Draggin' My Heart Around
- EDDIE RABBITT—Step By Step

WOW—Omaha (J. Corcoran—MD)

- ★ POINTER SISTERS—Slow Hand 12-10
- ★ JOEY SCARBURY—Theme From Greatest American Hero 4-2
- ★ MARTY BALIN—Hearts 7-6
- ★ KENNY ROGERS—I Don't Need You 5-4
- ★ AIR SUPPLY—The One That You Love 1-1
- JOURNEY—Who's Crying Now—21
- ROBBIE PATTON—Don't Give It Up—2



LIVE DUET—Shelly West, left, and David Frizzell sing their latest Warner Bros. release "Texas State Of Mind" in a live concert broadcast by WHN-AM New York from Manhattan's Lone Star Cafe.

Goodphone Commentaries Serving News Junkies

By DAVID HIRSCH

ANAHEIM — As accurately pointed out in a recent issue of TV Guide, we've become a society of information junkies. Just look at the explosion of new information-oriented media forms that have already become part of our daily lives—cable television and special interest magazines and newsletters. Not forgetting, of course, the rise in time allocated for news and public affairs programming by the major television networks. These new forms of presenting ideas and happenings are indicative of a growing appetite among people, an appetite for knowing more about the world around them. In today's increasingly complex and interwoven society, knowledge is not only "important," it's vital to survival. Both figuratively and literally, we're talking about life and death.

Radio has, in its long and illustrious history, served as the key pioneer in electronic information presentation. One of the best examples, of course, being all news stations as well as the medium's fostering of the unique communicative mode known as the two-way telephone talk show.

Radio has long catered to the information junkie. Admittedly many so-called "much more music" stations were compelled to include non-music, non-commercially related information because of FCC regulations, thus becoming accomplices to the spread of this growing public addiction.

A recent deregulation shouldn't really effect information presentation to any large degree. The need radio has responded to will remain. To radio programmers, the rise in "info-programming" means that they'll have to entertain new and different modes of presentation if they're to keep their grasp on the public's attention and their own economic well-being.

These new modes of information presentation are not difficult. Their implementation shouldn't really take all that much money or additional personnel. Keeping up with the public's insatiable appetite for information does require, though, a

certain amount of philosophic reorientation and internal reorganization.

Philosophic reorientation includes programmers picking up on an awareness that the music no longer holds a monopoly on the culture. While this topic alone could fill an entire commentary, let's just say that the music of the early '80s doesn't have the political or social impact of the music of the '60s and early '70s. Better put, it is no longer the primary medium for the "message." On its own, it stands a lesser chance of being able to satisfy the needs of a large segment of the audience for long periods of time. The change in the music's role created a gap that can be filled by radio. (In the meantime, songwriters and artists should explore the news for new pertinent ideas beyond life on the road, the joys of rock'n'roll, sex, drugs, riding mechanical bulls and shaking behinds.)

Information presentation need not be regarded as simply the programming of news segments. Politics, disasters and death aren't the only things in the world people want to know about. Speaking to the incredibly diverse cultural interests can be the key. Representing the culture of the '80s means relating developments in such fields as astronomy, sociology, biology, economics—the list is almost endless. Of course the challenge is doing it in an understandable and entertaining way. But the need is, indeed, there and the marketplace is waiting to be tapped.

Once the programmer realizes that more than music and superficial logo recitation are required, an internal reorganization and education may serve some purpose.

The first step is to set up a dialog between members of the air staff as to the latest happenings in the world, including but not exclusive to music. Providing, of course, that a constant stream of information is made available to them to draw from.

In one of his recent essays, Mike Harrison pointed out that in many primarily music-oriented formats there's an unnecessarily concen-

(Continued on page 23)

LOS ANGELES—It never ceases to amaze me how radio people exert such profound influence upon each other. True, follow-the-leader is a game played by folks in just about all professions, but radio broadcasters, in particular, seem extremely prone to vibrate in, shall we say, "sympathetic resonance." This process, when left to follow its own natural course, plays a key function in shaping the collective personality of an individual radio station, both on the air and off.

Just the other day, I stopped by one of my favorite rock radio haunts and much to my surprise noticed that just about everybody with whom I came in contact was into health and fitness, had lost weight and was decked out in the latest chic fashions.

A mere 18 months earlier, this same crew was a bunch of fatties who sported little more in the way of style than record company T-shirts and tattered jeans (and I don't mean French cuts) left over from the days when worn-out was in.

How could such a thing happen, I wondered. Was it issued by corporate decree? Had someone in management made it policy to look and feel good in a memo? No. It happened through osmosis, the most powerful internal force in radio.

I did a bit of research to get to the root of the matter. Seems a bit less than two years ago the station hired a new sales manager who, in his early thirties, was somewhat of a jock (the athletic kind). He, in turn, influenced the chubby (but well dressed) 40-year-old general manager to join him regularly at the gym to work off the flab. In a matter of mere months, the general manager had become svelte and went on a non-offensive ego-trip utilizing his rather persuasive personality to make everyone else on the staff envious of his new body and marvelous wardrobe. One by one the pounds began dropping and voila... today, the station has a whole new image.

This same process works on the air as well. Radio personalities (including everyone from straight staff announcers to the zaniest of whackos) listen to each other intently and pick up on each other's nuances. Little things like the way the call letters are pronounced, attitudes toward various artists, even the actual sound of their voices begin to spread from one staffer to the other. It's true... stations that have basically the same air staff for years begin to develop an intangible station sound in which some of the jocks actually have identical voices!

This syndrome plays a heavy role in shaping a station's "format." I deliberately enclosed the word format in quotes because, quite often (especially on the truly great stations), many key elements of the format are not wittingly formatted. They just evolve through osmosis. Someone will say a certain novel expression, or introduce records in a particular way, or any number of things and within a short period of time the entire air staff gets into it. That's why formats evolve on even the free-est form of stations.

And as I did with the aforementioned weight loss situation, a bit of research reveals that these habits spread from the more dominant per-

Mike Harrison Synergy Begets Collective Energy



sonalities/members of the station's team to the lesser influential. Of course, in cases in which a station has a multitude of dominant aggressive types, fusion/hybrid schtick begins to develop with often fascinating results.

Astute program directors are sensitive to this phenomenon and work it to the station's advantage, avoiding the obvious pitfalls. For example, when hiring a new air personality, the inevitable effect that the new member will eventually have upon the station's total synergy must be taken into account.

Unlike most other media, which operate within specific boundaries of time, the audio canvas known as a "radio station" is a 24-hour-a-day continuum that voraciously gobbles up its own content. No wonder its practitioners look to each other for renewable, repetitive material and attitudes.

Simple physics: if you take several old-fashioned style grandfather clocks and put them in the same room with their pendulums swinging at different angles, out of beat... in a short period of time, they'll all be swinging in synchronized harmony.

In radio, it's a common occurrence for a newly hired air personality to be surprised when discovering that so many elements of the station's sound that he thought were part of the officially ordered format are

really being done unwittingly by people who have simply fallen into the natural pattern of swinging together.

★ ★ ★

What the heck are the call letters?
No program director in his right mind would allow air personalities to purposefully slur or distort the station's call letters on the air, yet it happens all the time in print graphics. Time and time again, I find myself having to figure out which station has sent me a piece of correspondence or promotional poster by checking the address or the names of the individuals involved because the call letters are rendered so cutely that they are virtually undecipherable! And I would have to say that on a scale of 1-10, I'm at least a nine in knowing my call letters. Can you imagine the difficulty encountered by people who are less actively involved in day-to-day radio?

★ ★ ★

Speaking of correspondence:
Sunny Joe White of WXKS-AM-FM Medford, Mass., writes, "I thoroughly enjoyed your 'Rock Classics' article. I think, once again, music directors and programmers should start reflecting the wishes of the listeners. Hopefully, the recording industry will do the same. The most important point is that the industry

(Continued on page 23)

New On The Charts

GARY O'

"Pay You Back With Interest"—★

Gary O', nee Gary O'Connor, got his start early. Originally a drummer, he switched to guitar as a teen and played with a few Toronto-based bands. One of these was called Cat which cut an LP for RCA produced by the then unknown Bob Ezrin.

In the early 1970s, he left Cat to join the group that evolved into Aerial, a Capitol act. He wrote Aerial's Canadian hit single, "Easy Love." Simultaneously, he was voted to the executive board of the Toronto Musicians Union.

He formed a new band, Kid Rainbow, and last year he signed a publishing deal with April-Blackwood and a recording deal with Capitol. Now, Gary O' has his first solo effort out with the help of producer Richard Landis who recently was represented on the charts by Juice Newton.

"Pay You Back With Interest" is the initial single from his self-titled



debut album. It is an old Hollies track which has been updated. All the other tracks on the album were written by O'Connor.

His management is Stephen Glass, 761 Jane St., Suite 15, Toronto, Canada M6N4B4 (416) 767-5451. There is no booking agent in the U.S. yet.

Out Of The Box

ST. LOUIS—Stevie Nicks' new Modern single "Stop Dragging My Heart Around" is Bobby Hattrik's top out-of-the-box pick this week for his AOR stations.

Hattrik, who is vice president of programming for Doubleday stations and program director of KWK-AM-FM St. Louis, is putting the new Nicks on the St. Louis stations as well as WLLZ-FM Detroit and KDWB-FM Minneapolis.

"I expect it to do well," says Hattrik "and that's all gut, although informed gut. You can hear the Tom Petty influence. That's his band on the record and it sounds better than his last album."

Hattrik is also going on ELO's new Jet single "Hold On Tight," which he describes as a "rockabilly song that is probably too uptempo for top 40."

Hattrik is also high on the "Juke Box Hero" cut from the new Atlantic Foreigner album "4," because "I like it and it's gotten early quick response. It's far and away the lead track of the album." This follows the "Break It Up" track from this album, which Hattrik added last week.

All of these records have been added in medium rotation in all dayparts.

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (7/14/81)

Continued from page 20

- ★ KENNY ROGERS—I Don't Need You 10-7
- ★ MOODY BLUES—Gemini Dream 18-12
- ★ JOEY SCARBURY—Theme From Greatest American Hero 13-5
- ROBBIE PATTON—Don't Give It Up
- GARY WRIGHT—Really Wanna Know You
- COMMODORES—Lady—D-27
- PABLO CRUISE—Cool Love—X
- TUBES—Don't Want To Wait Anymore—X
- DIANA ROSS/LIONEL RICHIE—Endless Love
- PHIL COLLINS—In The Air Tonight—X
- STYX—Nothing Ever Goes As Planned—X
- STACY LATTISAW—Love On A Two Way Street—D-21
- RONNIE MILSAP—No Gettin' Over Me—D-30
- STEPHANIE MILLS—Two Hearts—X
- FOREIGNER—Urgent—X

WTRY—Schenectady (B. Cahill—MD)

- ★ MANHATTAN TRANSFER—Boy From New York City 7-4
- ★ POINTER SISTERS—Slow Hand 13-10
- ★ FOREIGNER—Urgent 24-19
- ★ CARPENTERS—Touch Me When We're Dancing 22-15
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 30-22
- STEVIE NICKS—Stop Draggin' My Heart Around—29
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- PAT BENATAR—Fire & Ice—D-28
- TUBES—Don't Want To Wait Anymore—D-30
- PABLO CRUISE—Cool Love—X
- ROBBIE PATTON—Don't Give It Up
- RONNIE MILSAP—No Gettin' Over Me—X
- GREG KIHN BAND—The Breakup Song—X
- JOURNEY—Who's Crying Now—D-26

WBFM—Buffalo (R. Christian—MD)

- ★ CARPENTERS—Touch Me When We're Dancing 18-11
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 40-16
- ★ REO SPEEDWAGON—Don't Let Him Go 8-5
- ★ PABLO CRUISE—Cool Love 31-26
- ★ POINTER SISTERS—Slow Hand 14-8
- PAT BENATAR—Fire & Ice—39
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ROBBIE PATTON—Don't Give It Up—36
- STYX—Nothing Ever Goes As Planned—38
- JIM STEINMAN—Rock'n'roll Dreams Come Through—34
- CATINA BAND—Summer '81—35
- STEVIE NICKS—Stop Draggin' My Heart Around—37

WKBW—Buffalo (J. Summers—MD)

- ★ JOEY SCARBURY—Theme From Greatest American Hero 2-1
- ★ FOREIGNER—Urgent 11-4
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 16-15
- ★ RICK JAMES—Give It To Me Baby 3-2
- ★ MOODY BLUES—Gemini Dream 10-6
- PAT BENATAR—Fire & Ice
- JOURNEY—Who's Crying Now
- RAY PARKER JR. & RAYDIO—That Old Song—D-21
- CANTINA BAND—Summer '81
- JOHN SCHNEIDER—It's Now Or Never—X
- GARY WRIGHT—Really Wanna Know You
- STACY LATTISAW—Love On A Two Way Street—D-17
- PABLO CRUISE—Cool Love—D-25
- ROBBIE PATTON—Don't Give It Up
- DIANA ROSS/LIONEL RICHIE—Endless Love—D-5

WBBF—Rochester (D. Mason—MD)

- ★ MOODY BLUES—Gemini Dream 15-8
- ★ KENNY ROGERS—I Don't Need You 9-3
- ★ OAK RIDGE BOYS—Elvira 18-14
- ★ JUICE NEWTON—Queen Of Hearts 23-20
- ★ JOEY SCARBURY—Theme From Greatest American Hero 8-4
- EDDIE RABBITT—Step By Step
- DIANA ROSS/LIONEL RICHIE—Endless Love
- PHIL COLLINS—In The Air Tonight—D-24
- JOHN DENVER—Some Days Are Diamonds
- CARPENTERS—Touch Me When We're Dancing—D-25

WOLF—Syracuse (B. Mitchell—MD)

- No List
- WFLY—Albany (Buzz—MD)
- ★ RICK SPRINGFIELD—Jessie's Girl 4-1
- ★ POINTER SISTERS—Slow Hand 9-5
- ★ PAT BENATAR—Fire & Ice 29-22
- ★ .38 SPECIAL—Fantasy Girl 20-12
- ★ PHIL COLLINS—In The Air Tonight 17-11
- JOURNEY—Who's Crying Now—38
- SANTANA—The Sensitive Kind—20
- FRANKIE & THE KNOCKOUTS—You're My Girl—D-26
- CHARLIE DANIELS BAND—Sweet Home Alabama—X
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight—29
- STEVIE NICKS—Stop Draggin' My Heart Around—27
- BALANCE—Breaking Away
- ROBBIE PATTON—Don't Give It Up—X
- TUBES—Don't Want To Wait Anymore—X

- POINT BLANK—Nicole—X
- GINO VANNELLI—Nightwalker

WVBF(F105)—Boston (D. Shafer—MD)

No List

WHYN—Springfield (A. Carey—MD)

- ★ PHIL COLLINS—In The Air Tonight 23-16
- ★ RONNIE MILSAP—No Gettin' Over Me 22-17
- COMMODORES—Lady—13
- DIANA ROSS/LIONEL RICHIE—Endless Love
- GARY WRIGHT—Really Wanna Know You
- TEENA MARIE—Square Biz—D-24
- THE AFTERNOON DELIGHTS—General Hospi-Tale—D-23

WFTQ(14Q)—Worcester (C. Blake—PD)

- ★ POINTER SISTERS—Slow Hand 19-15
- ★ KENNY ROGERS—I Don't Need You 6-3
- ★ CARPENTERS—Touch Me When We're Dancing 20-16
- ★ JOEY SCARBURY—Theme From Greatest American Hero 4-2
- ★ RONNIE MILSAP—No Gettin' Over Me 21-18
- ROBBIE PATTON—Don't Give It Up—28
- GARY WRIGHT—Really Wanna Know You—27
- BEACH BOYS—Summer '81

WPRQ-AM—Providence (G. Berkowitz—MD)

- ★ JUICE NEWTON—Queen Of Hearts 17-14
- ★ POINTER SISTERS—Slow Hand 16-10
- ★ KENNY ROGERS—I Don't Need You 8-6
- ★ MARTY BALIN—Hearts 7-4
- ★ JOEY SCARBURY—Theme From Greatest American Hero 6-3
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- COMMODORES—Lady—D-18
- RONNIE MILSAP—No Gettin' Over Me—D-17

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

- ★ POINTER SISTERS—Slow Hand 21-12
- ★ MOODY BLUES—Gemini Dream 11-7
- ★ OAK RIDGE BOYS—Elvira 12-8
- ★ CARPENTERS—Touch Me When We're Dancing 22-19
- ★ THE ALAN PARSONS PROJECT—Time 24-20
- SANTANA—The Sensitive Kind
- THE AFTERNOON DELIGHTS—General Hospi-Tale
- FOREIGNER—Urgent—X
- RUSH—Tom Sawyer—X
- BILLY OCEAN—Night
- RONNIE MILSAP—No Gettin' Over Me—D-23
- STYX—Nothing Ever Goes As Planned—D-22
- PHIL COLLINS—In The Air Tonight—X
- JOHN SCHNEIDER—In The Air Tonight—X

WPJB—Providence (M. Waite—MD)

No List

WICC—Bridgeport (B. Mitchell—MD)

- ★ ALAN PARSONS PROJECT—Time 14-11
- ★ JUICE NEWTON—Queen Of Hearts 15-12
- ★ COMMODORES—Lady 21-17
- ★ PHIL COLLINS—In The Air Tonight 19-13
- ★ CARPENTERS—Touch Me When We're Dancing 20-15
- STEVIE NICKS—Stop Draggin' My Heart Around
- EDDIE RABBITT—Step By Step
- PAT BENATAR—Fire & Ice—D-30
- STACY LATTISAW—Love On A Two Way Street—X
- GARY O.—Pay You Back With Interest
- SQUEEZE—Tempted
- JOURNEY—Who's Crying Now—D-28
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight

WKCI—New Haven (D. Lyons—MD)

- No List
- WTFM—Hartford (R. Donahue—MD)
- ★ POINTER SISTERS—Slow Hand 13-10
- ★ KENNY ROGERS—I Don't Need You 9-4
- ★ MOODY BLUES—Gemini Dream 11-9
- ★ PHIL COLLINS—In The Air Tonight 14-11
- ★ ALAN PARSONS PROJECT—Time 15-13

WFEA(13 FE)—Manchester (K. Lemire—MD)

- ★ MARTY BALIN—Hearts 13-2
- ★ KENNY ROGERS—I Don't Need You 19-8
- ★ OAK RIDGE BOYS—Elvira 7-1
- ★ SHEENA EASTON—Modern Girl 12-5
- ★ POINTER SISTERS—Slow Hand 16-7
- PAT BENATAR—Fire & Ice
- ROBBIE PATTON—Don't Give It Up—25
- TUBES—Don't Want To Wait Anymore
- GARY WRIGHT—Really Wanna Know You
- RAY PARKER JR. & RAYDIO—That Old Song
- GREG KIHN BAND—The Breakup Song
- JOURNEY—Who's Crying Now
- PURE PRAIRIE LEAGUE—You're Mine Tonight
- EDDIE RABBITT—Step By Step

WFSN—Dover (J. Sebastian—MD)

No List

WGUY—Bangor (J. Randall—MD)

- ★ COMMODORES—Lady 33-21

- ★ POINTER SISTERS—Slow Hand 5-12
- ★ ROBBIE PATTON—Don't Give It Up 30-26
- ★ CARPENTERS—Touch Me When We're Dancing 20-16
- ★ FOREIGNER—Urgent 29-17
- THE AFTERNOON DELIGHTS—General Hospi-Tale
- STEVIE NICKS—Stop Draggin' My Heart Around
- DON FELDER—Heavy Metal
- ELTON JOHN—Chloe
- VAN HALEN—So This Is Love—X
- FRANKIE & THE KNOCKOUTS—You're My Girl—D-34
- SILVER CONDOR—You Could Take My Heart Away—X
- JOURNEY—Who's Crying Now
- LARRY JOHN McNALLY—Just Like Paradise
- YUTAKA—Love Light—X
- STACY LATTISAW—Love On A Two Way Street—D-35
- GARY O.—Pay You Back With Interest—X
- JUICE NEWTON—Queen Of Hearts—D-32
- TOM PETTY & THE HEARTBREAKERS—A Woman In Love
- BALANCE—Breaking Away—X
- PABLO CRUISE—Cool Love—D-33
- DAN HARTMAN—It Hurts To Be In Love—X

WIGY—Bath (W. Mitchell—MD)

No List

WACZ—Bangor (M. O'Hara—MD)

- ★ COMMODORES—Lady 23-18
- ★ THE ALAN PARSONS PROJECT—Time 15-10
- ★ MOODY BLUES—Gemini Dream 13-8
- ★ JIM STEINMAN—Rock'n'roll Dreams Come Through 10-7
- ★ PHIL COLLINS—In The Air Tonight 14-9
- STEVIE NICKS—Stop Draggin' My Heart Around
- EDDIE RABBITT—Step By Step
- DON FELDER—Heavy Metal
- SHEENA EASTON—For Your Eyes Only
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- MANHATTAN TRANSFER—Boy From New York City—D-37
- NEW ENGLAND—D.D.T.—D-36
- LARRY JOHN McNALLY—Just Like Paradise
- TUBES—Don't Want To Wait Anymore—D-35
- PAT BENATAR—Fire & Ice—D-34
- THE AFTERNOON DELIGHTS—General Hospi-Tale
- PETER FRAMPTON—Breaking All The Rules
- JOURNEY—Who's Crying Now

Mid-Atlantic Region

★ PRIME MOVERS

- ROSS & RICHIE—Endless Love (Motown)
- JOEY SCARBURY—Theme From "The Greatest American Hero" (Elektra)
- POINTER SISTERS—Slow Hand (Planet)
- TOP ADD ONS
- JOURNEY—Who's Crying Now (Columbia)
- JIM STEINMAN—Rock'n'roll Dreams Come Through (Clev. Int'l.)
- STYX—Nothing Ever Goes As Planned (A&M)
- BREAKOUTS
- STEVIE NICKS w/TOM PETTY—Stop Draggin' My Heart Around (Modern)
- ELO—Hold On Tight (Jet)
- EDDIE RABBITT—Step By Step (Elektra)

WXKX(96KX)—Pittsburgh (C. Ingram—MD)

- ★ JOEY SCARBURY—Theme From Greatest American Hero 11-7
- ★ THE ALAN PARSONS PROJECT—Time 13-6
- ★ SANTANA—Searching 28-19
- ★ MOODY BLUES—The Voice 29-23
- COMMODORES—Lady
- STEVIE NICKS—Stop Draggin' My Heart Around
- PAT BENATAR—Fire & Ice—D-33
- JIM STEINMAN—Rock'n'roll Dreams Come Through
- JOURNEY—Who's Crying Now—D-27
- CLIMAX BLUES BAND—Dance The Night Away—D-32
- DON FELDER—Heavy Metal

WFIL—Philadelphia (D. Fennessy—MD)

- ★ POINTER SISTERS—Slow Hand 18-10
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 27-22
- ★ RONNIE MILSAP—No Gettin' Over Me 26-21
- ★ STACY LATTISAW—Love On A Two Way Street 30-25
- ★ CARPENTERS—Touch Me When We're Dancing 24-20
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- EDDIE RABBITT—Step By Step
- BEACH BOYS—Medley
- SHEENA EASTON—For Your Eyes Only—X
- STARS ON 45—Medley 11—D-27
- JIM STEINMAN—Rock'n'roll Dreams Come Through—D-29
- ALABAMA—Feels So Right—X
- REX SMITH/RACHEL SWEET—Everlasting Love—X
- ROBBIE PATTON—Don't Give It Up—X
- TUBES—Don't Want To Wait Anymore—X

- GARY WRIGHT—Really Wanna Know You
- PABLO CRUISE—Cool Love—D-30
- THE AFTERNOON DELIGHTS—General Hospi-Tale
- MICKEY GILLEY—You Don't Know Me—X
- JANIS IAN—Under The Covers—X
- RAY PARKER JR. & RAYDIO—That Old Song—X

WCCK(K104)—Erie (B. Shannon—MD)

- ★ MOODY BLUES—Gemini Dream 10-6
- ★ JOEY SCARBURY—Theme From Greatest American Hero 4-1
- ★ RUSH—Tom Sawyer 15-9
- ★ .38 SPECIAL—Fantasy Girl 14-8
- ★ POINT BLANK—Nicole 22-14
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- STEVE WINWOOD—Night Train—39
- STEVIE NICKS—Stop Draggin' My Heart Around
- EDDIE RABBITT—Step By Step
- DIANA ROSS/LIONEL RICHIE—Endless Love—D-40
- RONNIE MILSAP—No Gettin' Over Me—D-35
- JOURNEY—Who's Crying Now—D-33
- CLIMAX BLUES BAND—Dance The Night Away—D-38
- SHEENA EASTON—For Your Eyes Only
- JOURNEY—Stone In Love—X

WFBG—Altoona (T. Booth—MD)

- ★ KENNY ROGERS—I Don't Need You 9-3
- ★ JOEY SCARBURY—Theme From Greatest American Hero 2-1
- ★ BILLY SQUIER—The Stroke 13-11
- ★ OAK RIDGE BOYS—Elvira 11-7
- ★ MARTY BALIN—Hearts 3-2
- GARY WRIGHT—Really Wanna Know You—29
- PABLO CRUISE—Cool Love—30
- ROBBIE PATTON—Don't Give It Up—X
- DIANA ROSS/LIONEL RICHIE—Endless Love—31
- ALABAMA—Feels So Right—X
- PAT BENATAR—Fire & Ice—D-27
- RICK JAMES—Give It To Me Baby—34
- DAN HARTMAN—It Hurts To Be In Love—X
- POINT BLANK—Nicole
- GARY O.—Pay You Back With Interest
- JUICE NEWTON—Queen Of Hearts—X
- MAC DAVIS—Secrets—X
- RANDY VANWARMER—Suzy—X
- GARY U.S. BONDS—Jole Blon
- FRANKIE & THE KNOCKOUTS—You're My Girl—X
- MICKEY GILLEY—You Don't Know Me—D-28
- JOURNEY—Who's Crying Now—35
- RUSH—Tom Sawyer—X
- RAY PARKER JR. & RAYDIO—That Old Song—32
- STEVIE NICKS—Stop Draggin' My Heart Around—33
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight

WKBO—Harrisburg (B. Carson—MD)

- ★ OAK RIDGE BOYS—Elvira 8-5
- ★ CARPENTERS—Touch Me When We're Dancing 13-9
- ★ RONNIE MILSAP—No Gettin' Over Me 15-13
- ★ POINTER SISTERS—Slow Hand 10-8
- RAY PARKER JR. & RAYDIO—That Old Song
- JOHN SCHNEIDER—It's Now Or Never—D-19

WQXA(Q106)—York (S. Gallagher—MD)

- ★ MOODY BLUES—Gemini Dream 17-8
- ★ MANHATTAN TRANSFER—Boy From New York City 12-5
- ★ JUICE NEWTON—Queen Of Hearts 21-10
- ★ POINTER SISTERS—Slow Hand 19-7
- ★ OAK RIDGE BOYS—Elvira 21-11
- DIANA ROSS/LIONEL RICHIE—Endless Love—27
- CARPENTERS—Touch Me When We're Dancing—20
- PAT BENATAR—Fire & Ice—28
- GARY WRIGHT—Really Wanna Know You
- GREG KIHN BAND—The Breakup Song—29
- STEVIE NICKS—Stop Draggin' My Heart Around
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight

WRQX—Washington (F. Holler—MD)

No List

WPGC—Washington (J. Elliott—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 20-10
- ★ JOEY SCARBURY—Theme From Greatest American Hero 12-1
- ★ FOREIGNER—Urgent 25-20
- ★ PHIL COLLINS—In The Air Tonight 18-13
- ★ POINTER SISTERS—Slow Hand 19-12
- STYX—Nothing Ever Goes As Planned
- JOURNEY—Who's Crying Now—30
- JIM STEINMAN—Rock'n'roll Dreams Come Through—D-28
- FRANKIE & THE KNOCKOUTS—You're My Girl—D-29
- STEVIE NICKS—Stop Draggin' My Heart Around
- EDDIE RABBITT—Step By Step
- DON FELDER—Heavy Metal
- PABLO CRUISE—Cool Love—X
- ROBBIE PATTON—Don't Give It Up—X

WCAO—Baltimore (S. Richards—MD)

- ★ REO SPEEDWAGON—Don't Let Him Go 29-22
- ★ CARPENTERS—Touch Me When We're Dancing 23-14
- ★ MARTY BALIN—Hearts 12-8
- ★ GINO VANNELLI—Nightwalker 27-23
- ★ RONNIE MILSAP—No Gettin' Over Me 24-19
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- STEVIE NICKS—Stop Draggin' My Heart Around
- AFTERNOON DELIGHTS—General Hospi-Tale—X
- FRANKIE & THE KNOCKOUTS—You're My Girl
- RAY PARKER JR. & RAYDIO—That Old Song—X
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—D-29
- GARY WRIGHT—Really Wanna Know You—X
- ALABAMA—Feels So Right—X
- DIANA ROSS/LIONEL RICHIE—Endless Love—D-21
- ROBBIE PATTON—Don't Give It Up

WFBW—Baltimore (A. Szulinski—MD)

- ★ OAK RIDGE BOYS—Elvira 2-1
- ★ MANHATTAN TRANSFER—Boy From New York City 6-4
- ★ RONNIE MILSAP—No Gettin' Over Me 21-14
- ★ POINTER SISTERS—Slow Hand 8-5
- ★ PABLO CRUISE—Cool Love 26-20
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- JOHN SCHNEIDER—It's Now Or Never—30
- ROBBIE PATTON—Don't Give It Up—D-28
- GARY WRIGHT—Really Wanna Know You—D-29
- JOHN DENVER—Some Days Are Diamonds
- JOURNEY—Who's Crying Now—D-27
- AFTERNOON DELIGHTS—General Hospi-Tals—X
- STEVIE NICKS—Stop Draggin' My Heart Around
- DON McLEAN—It's Just The Sun
- EDDIE RABBITT—Step By Step

WYRE—Annapolis (J. Diamond—MD)

No List

WGH—Hampton (B. Canada—MD)

- ★ MARTY BALIN—Hearts 10-6
- ★ RONNIE MILSAP—No Gettin' Over Me 21-17
- ★ BARBRA STREISAND—Promises 19-14
- ★ POINTER SISTERS—Slow Hand 15-11
- ★ KENNY ROGERS—I Don't Need You 3-1
- LARRY JOHN McNALLY—Just Like Paradise
- PURE PRAIRIE LEAGUE—You're Mine Tonight
- PAT BENATAR—Fire & Ice—X
- TUBES—Don't Want To Wait Anymore—X
- ALABAMA—Feels So Right—X
- ROBBIE PATTON—Don't Give It Up—X
- COMMODORES—Lady—D-20
- STARS ON 45—Medley II—X
- POINT BLANK—Nicole—X
- GARY O.—Pay You Back With Interest—X
- RON DANTE—Show & Tell—X
- RAY PARKER JR. & RAYDIO—That Old Song—X
- SILVER CONDOR—You Could Take My Heart Away
- MICKEY GILLEY—You Don't Know Me—X
- FRANKIE & THE KNOCKOUTS—You're My Girl—X
- SANTANA—The Sensitive Kind
- SHEENA EASTON—For Your Eyes Only
- EDDIE RABBITT—Step By Step—D-22

WQRK(Q-FM)—Norfolk (R. Bates—MD)

- ★ GARY WRIGHT—Really Wanna Know You 28-21
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 24-17
- ★ RONNIE MILSAP—No Gettin' Over Me 25-20
- ★ PABLO CRUISE—Cool Love 21-16
- JOURNEY—Who's Crying Now
- AL JARREAU—We're In This Love Together
- PAT BENATAR—Fire & Ice—D-22
- ROBBIE PATTON—Don't Give It Up—D-27
- FRANKIE & THE KNOCKOUTS—You're My Girl—D-29
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight

WRVQ(Q94)—Richmond (B. Thomas—MD)

- ★ JIM PHOTOGLO—Fool In Love With You 15-9
- ★ REO SPEEDWAGON—Don't Let Him Go 13-6
- ★ MOODY BLUES—Gemini Dreams 23-14
- ★ PHIL COLLINS—In The Air Tonight 22-11
- ★ FOREIGNER—Urgent 24-16
- STEVIE NICKS—Stop Draggin' My Heart Around
- JIM STEINMAN—Rock'n'roll Dreams Come Through
- THE WHO—Don't Let Go The Coat—X
- PAT BENATAR—Fire & Ice—D-23
- BLACKFOOT—Fly Away—X
- POINTER SISTERS—Slow Hand
- RUSH—Tom Sawyer—X
- JOURNEY—Who's Crying Now
- ELTON JOHN—Breaking Down Barriers—X
- KIM CARNES—Draw Of The Cards—X
- JIM MESSINA—Stay The Night—X

★ MOODY BLUES—The Voice—X

WAEB—Allentown (J. Ward—MD)

- ★ FRANKIE SMITH—Double Dutch Bus 18-13
- ★ FOREIGNER—Urgent 20-14
- ★ CARPENTERS—Touch Me When We're Dancing 24-20
- ★ RONNIE MILSAP—No Gettin' Over Me 22-16
- POINTER SISTERS—Slow Hand 15-8
- PAT BENATAR—Fire & Ice
- ROBBIE PATTON—Don't Give It Up
- CARL WILSON—Heaven
- STARS ON 45—Medley II
- ALAN PARSONS PROJECT—Time

WIFI-FM—Bala Cynwyd (L. Kiley—MD)

- ★ MANHATTAN TRANSFER—Boy From New York City 10-6
- ★ POINTER SISTERS—Slow Hand 14-8
- ★ JUICE NEWTON—Queen Of Hearts 24-18
- ★ COMMODORES—Lady You Bring Me Up 30-23
- ★ FOREIGNER—Urgent 26-20
- TEENA MARIE—Square Biz
- RUSH—Tom Sawyer
- MICKEY GILLEY—You Don't Know Me
- THE JACKSONS—Walk Right Now—X
- JANIS IAN—Under The Covers—X
- SAVOY BROWN—Lay Back In The Arms Of Someone—X
- JEFFERSON STARSHIP—Stranger
- ROSANNE CASH—Seven Year Ache—X
- JIM STEINMAN—Rock'n'roll Dreams Come Through—X
- POINT BLANK—Nicole
- YUTAKA—Love Light—X
- BLACKFOOT—Fly Away—X
- ALABAMA—Feels So Right—X
- ROBBIE PATTON—Don't Give It Up—X
- PABLO CRUISE—Cool Love—X

WWSW(3WSFM)—Pittsburgh (H. Crowe—MD)

- CARPENTERS—Touch Me When We're Dancing
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- CARL WILSON—Heaven

Southeast Region

★ PRIME MOVERS

- ROSS & RICHIE—Endless Love (Motown)
- POINTER SISTERS—Slow Hand (Planet)
- RONNIE MILSAP—No Gettin' Over Me (RCA)
- TOP ADD ONS
- PAT BENATAR—Fire & Ice (Chrysalis)
- SHEENA EASTON—For Your Eyes Only (Liberty)
- ALABAMA—Feels So Right (RCA)
- BREAKOUTS
- STEVIE NICKS w

Mike Harrison

• Continued from page 21

has got to change. The chart system must change and the way we add and drop records must be revised. Should this happen, we may start selling more records and once again have a thriving industry."

And Bob Dees of WLNC Laurinburg, N.C. writes, "I just read (your article) 'What Makes Working Worthwhile?' An excellent example of differing job perspectives. Sometimes, we as announcers wonder if doing the best we can really makes any difference to anyone. I'm writing this letter between songs, so I've got to get back to 'work'."

★ ★ ★

A few words about WLIR-FM: As most folks in the radio community are aware by now, the FCC has denied the license renewal of WLIR-FM Long Island. This decision was based upon station owner John R. Rieger's actions almost a decade ago in which he allegedly stepped out of legal bounds and transferred "control" of the station to an unlicensed party. This was coupled with certain violations of technical regulations that the station is purported to have committed.

Perhaps Rieger is guilty of the aforementioned actions, but what needs to be pointed out is the other side of the coin, and that is, under its 20-plus years of existence under the ownership of Rieger, WLIR-FM has done, perhaps, more to enhance the culture of its community, not to mention the standards of radio broadcasting in America than just about any other station I can think

of. Rieger is one of the truly community spirited pioneers of this business. He gave the "first break" (including yours truly) to more current

heavies in the programming business than space in five columns of "Vox Jox" could hold.

I find it ironic that in an era in

which the FCC is liberalizing many of its obsolete practices, it would levy so extreme a punishment against a man whose contributions

to radio and the culture and economy of Long Island far outweigh his so-called "crimes." Is there no justice?

Goodphone Commentaries

• Continued from page 21

trated presentation of information. Many news people are put into the situation of having a day's worth of efforts compacted into a relative handful of minutes. While their "disk jockey" counterparts, in many cases, put only a few minutes preparation into a full day's broadcasting.

Thus, anyone looking for information about the world around them is limited to having to listen at a particular time of day. A pretty unsatisfactory arrangement for many information junkies.

Currently most supportive personnel within a station (i.e. music directors, researchers and even interns) concern themselves exclusively with music on a superficial, "industry" level. Assuming that music is no longer the only concern of the music radio listening audience it seems that so much human effort on one facet of programming could be more wisely used.

Supportive personnel could become conduits of information scanning various information sources and then communicating them to the air personalities who then, in turn, incorporate what they want into their own everyday presentations.

This is not to say that music should be ignored, just that it should be perked up by a variety of other elements. News segments serve their function, but it's the combination of information and music within an entire format that will hopefully enable radio to remain one of the prime pushers to the growing population of information junkies.

(David Hirsch is news and public affairs coordinator of KEZY-AM-FM Anaheim.)

PASSPORT



QUESTION ???

The last time you looked in a newspaper, a magazine, or in the telephone company's yellow pages, DID YOU BUY FROM A LISTING OR — DID YOU LOOK AT AN ADVERTISEMENT AND CALL THAT COMPANY FOR SERVICE?

Odds are you referred to the advertisement which fully described that firm's services, capabilities and clearly listed address and telephone number.

Same rule applies to Billboard's International Buyer's Guide. Listings are great, valuable and of use but any customer looking for YOUR FIRM will be instantly turned your way by means of your ad placed in the right section.

For over 20 years Billboard has published the "bible of the music industry," the highly respected BUYER'S GUIDE, and prides itself on the most accurate listings for all types of companies, services, and suppliers — in each major country in the world of music.

BUT, for the same period of time, BUYER'S GUIDE advertisers will confirm that their ad pulled inquiries, generated new customers and additional business.

BUYER'S GUIDE ads become, in effect, your firm's year round salesman.

No other directory in the industry travels as much as BUYER'S GUIDE in music industry briefcases for easy reference, regardless of country.

No other directory in the industry sells as well, is used as much and is considered as accurate as Billboard's INTERNATIONAL BUYER'S GUIDE.

For fast information and to make your reservation now, contact any of the Billboard Sales experts printed overleaf...

But act now so YOUR PASSPORT doesn't expire for an entire year...

Major sections of BUYER'S GUIDE for your listing and for your advertisement.

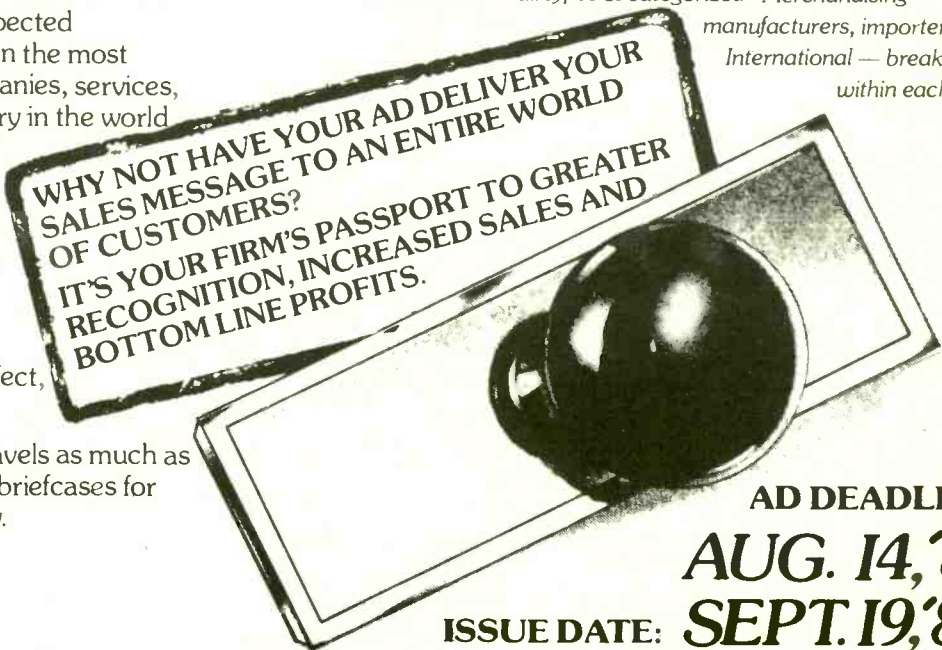
Record Companies — listed comprehensively Music Publishers

Sheet Music Jobbers & Suppliers Wholesalers

All types of services — art & design, processing & plating, packaging

Suppliers of all types to industry

Accessories — all types & categorized Merchandising — manufacturers, importers International — breakdown within each country



AD DEADLINE:
AUG. 14, '81
ISSUE DATE: **SEPT. 19, '81**

Billboard®

Billboard Singles Radio Action

Based on station playlists through Tuesday (7/14/81)

 Playlist Prime Movers ★
 Playlist Top Add Ons ●

Continued from page 22

- ELO—Hold On Tight
- EDDIE RABBITT—Step By Step
- STEVIE NICKS—Stop Draggin' My Heart Around
- GARY U.S. BONDS—Jole Blon
- FRANKIE & THE KNOCKOUTS—You're My Girl—X
- SILVER CONDOR—You Could Take My Heart Away
- JOURNEY—Who's Crying Now—X
- RAY PARKER JR. & RAYDIO—That Old Song—X
- ROBERT GORDON—Someday, Someway—X
- GARY WRIGHT—Really Wanna Know You—X
- STYX—Nothing Ever Goes As Planned—X
- GINO VANNELLI—Nightwalker—D-28
- YUTAKA—Love Light—X
- STACY LATTISAW—Love On A Two Way Street—X
- PAT BENATAR—Fire & Ice—X
- TUBES—Don't Want To Wait Anymore—X
- ROBBIE PATTON—Don't Give It Up—X
- PABLO CRUISE—Cool Love—D-29
- TOM PETTY & THE HEARTBREAKERS—A Woman In Love—X

WWSA—Savannah (J. Lewis—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 17-11
- ★ JOEY SCARBURY—Theme From Greatest American Hero 4-1
- ★ COMMODORES—Lady 19-13
- ★ JIM STEINMAN—Rock'n'roll Dreams Come Through 14-12
- ★ GARY WRIGHT—Really Wanna Know You 20-1
- EDDIE RABBITT—Step By Step—31
- SHEENA EASTON—For Your Eyes Only—32
- STEVIE NICKS—Stop Draggin' My Heart Around—34
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight—33

WWSG—Savannah (D. Weldon—MD)

- ★ POINTER SISTERS—Slow Hand 18-11
- ★ MANHATTAN TRANSFER—Boy From New York City 7-4
- FOREIGNER—Urgent 25-19
- ★ STACY LATTISAW—Love On A Two Way Street 27-22
- STEVIE NICKS—Stop Draggin' My Heart Around
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- PURE PRAIRIE LEAGUE—You're Mine Tonight
- SHEENA EASTON—For Your Eyes Only
- DIANA ROSS/LIONEL RICHIE—Endless Love—D-25
- REX SMITH/RACHEL SWEET—Everlasting Love—D-30
- BLACKFOOT—Fly Away—D-29
- JIM STEINMAN—Rock'n'roll Dreams Come Through—D-28
- THE PRODUCERS—What She Does To Me—X
- JOURNEY—Who's Crying Now
- FRANKIE & THE KNOCKOUTS—You're My Girl—X
- GARY U.S. BONDS—Jole Blon—X

WAYS—Charlotte (L. Simon—MD)

- ★ JUICE NEWTON—Queen Of Hearts 8-5
- ★ JOURNEY—Who's Crying Now D-25
- ★ TUBES—Don't Want To Wait Anymore 24-20
- ★ PHIL COLLINS—In The Air Tonight 16-12
- ★ MANHATTAN TRANSFER—Boy From New York City 12-8
- STACY LATTISAW—Love On A Two Way Street—28
- AFTERNOON DELIGHTS—General Hospital—26
- ROBBIE PATTON—Don't Give It Up
- GARY WRIGHT—Really Wanna Know You—X
- RAY PARKER JR. & RAYDIO—That Old Song—X
- SHEENA EASTON—For Your Eyes Only—X
- CANTINA BAND—Summer '81
- EDDIE RABBITT—Step By Step

WFLB—Fayetteville (L. Cannon—MD)

- ★ ALABAMA—Feels So Right 10-5
- ★ RONNIE MILSAP—No Gettin' Over Me 13-6
- ★ RAY PARKER JR. & RAYDIO—That Old Song 32-26
- ★ COMMODORES—Lady 20-15
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 27-19
- STEVIE NICKS—Stop Draggin' My Heart Around
- LARRY GRAHAM—Just Be My Lady
- CARL WILSON—Heaven—D-32
- LARRY JOHN McNALLY—Just Like Paradise—D-34
- RON DANTE—Show And Tell—X
- DIONNE WARWICK—Some Changes Are For Good—X
- SILVER CONDOR—You Could Take My Heart Away
- MICKEY GILLEY—You Don't Know Me—D-33
- DON McLEAN—It's Just The Sun
- EDDIE RABBITT—Step By Step
- BEACH BOYS—Summer '81
- SHEENA EASTON—For Your Eyes Only
- BILL SEYMOUR—I Really Love You—D-28
- CRYSTAL GAYLE—Too Many Lovers—D-35

WISE—Asheville (J. Stevens—MO)

- ★ MOODY BLUES—Gemini Dream 5-1
- ★ AIR SUPPLY—The One That You Love 9-4
- ★ FOREIGNER—Urgent 26-23
- ★ TUBES—Don't Want To Wait Anymore 29-26
- ★ JOEY SCARBURY—Theme From Greatest American Hero 11-6
- PAT BENATAR—Fire & Ice—35
- YUTAKA—Love Light
- TOM PETTY & THE HEARTBREAKERS—A Woman In Love
- PABLO CRUISE—Cool Love—X
- DIANA ROSS/LIONEL RICHIE—Endless Love—X
- BLACKFOOT—Fly Away—X
- SAD CAFE—La Di Da
- MARSHALL TUCKER BAND—Love Some—X
- STYX—Nothing Ever Goes As Planned
- RANDY VANWARMER—Suzi—X
- RUSH—Tom Sawyer—X
- FRANKIE & THE KNOCKOUTS—You're My Girl

WKIX—Raleigh (R. McKay—MD)

- ★ MARTY BALIN—Hearts 20-14
- ★ POINTER SISTERS—Slow Hand 18-12
- ★ PAT BENATAR—Fire & Ice 19-13
- ★ ALAN PARSONS PROJECT—Time 12-10
- ALABAMA—Feels So Right—15

WSEZ—Winston-Salem (B. Siegler—MD)

- ★ PABLO CRUISE—Cool Love 25-19
- ★ CARPENTERS—Touch Me When We're Dancing 18-12
- ★ RONNIE MILSAP—No Gettin' Over Me 20-14
- ★ JUICE NEWTON—Queen Of Hearts 23-16
- ★ MARTY BALIN—Hearts 17-10
- STEVIE NICKS—Stop Draggin' My Heart Around
- EDDIE RABBITT—Step By Step
- ELTON JOHN—Chloe
- SHEENA EASTON—For Your Eyes Only
- STACY LATTISAW—Love On A Two Way Street—D-33
- REX SMITH/RACHEL SWEET—Everlasting Love—D-34
- ROBBIE PATTON—Don't Give It Up—D-35
- RAY PARKER JR. & RAYDIO—That Old Song

WANS—Anderson (S. Church—MD)

- ★ MARTY BALIN—Hearts 2-1
- ★ POINTER SISTERS—Slow Hand 10-5
- ★ MOODY BLUES—Gemini Dream 13-9
- ★ BILLY SQUIER—The Stroke 16-10
- ★ JOEY SCARBURY—Theme From Greatest American Hero 12-7
- RAY PARKER JR. & RAYDIO—That Old Song—X
- COMMODORES—Lady
- PAT BENATAR—Fire & Ice—D-28
- BLACKFOOT—Fly Away—D-30
- ROBBIE PATTON—Don't Give It Up
- STEVIE NICKS—Stop Draggin' My Heart Around
- EDDIE RABBITT—Step By Step
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- PABLO CRUISE—Cool Love—D-26
- DIANA ROSS/LIONEL RICHIE—Endless Love—D-27
- REX SMITH/RACHEL SWEET—Everlasting Love—X
- GINO VANNELLI—Nightwalker—X
- STYX—Nothing Ever Goes As Planned—X
- GARY WRIGHT—Really Wanna Know You—D-29
- AL JARREAU—We're In This Love Together—X
- JOURNEY—Who's Crying Now—X
- FRANKIE & THE KNOCKOUTS—You're My Girl—X

KLAZ-FM (298)—Little Rock (R. Kurtis—MD)

- ★ JIM STEINMAN—Rock'n'roll Dreams Come Through 16-12
- ★ MARTY BALIN—Hearts 4-2
- ★ OAK RIDGE BOYS—Elvira 12-5
- ★ CARPENTERS—Touch Me When We're Dancing 25-19
- ★ JOEY SCARBURY—Theme From Greatest American Hero 11-6
- STEVIE NICKS—Stop Draggin' My Heart Around
- EDDIE RABBITT—Step By Step
- SHEENA EASTON—For Your Eyes Only
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- ROBBIE PATTON—Don't Give It Up
- GINO VANNELLI—Nightwalker—X
- STYX—Nothing Ever Goes As Planned—X
- AL JARREAU—We're In This Love Together—X

WKXX(KX104)—Nashville (J. Anthony—MD)

- ★ BILLY SQUIER—The Stroke 25-14
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 25-15
- ★ JUICE NEWTON—Queen Of Hearts 13-8
- ★ FRANKIE SMITH—Double Dutch Bus 17-10
- ★ REO SPEEDWAGON—Don't Let Him Go 16-9
- DON FELNER—Heavy Metal
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- PAT BENATAR—Fire & Ice—D-28
- STEVIE NICKS—Stop Draggin' My Heart Around
- ROBBIE PATTON—Don't Give It Up—X
- POINT BLANK—Nicole—X
- GARY WRIGHT—Really Wanna Know You—D-30
- JIM STEINMAN—Rock'n'roll Dreams Come Through—D-29

- RAY PARKER JR. & RAYDIO—That Old Song—X
- JOURNEY—Who's Crying Now—X
- FRANKIE & THE KNOCKOUTS—You're My Girl—X

WHBQ—Memphis (C. Duvall—PD)

- ★ RAY PARKER JR. & RAYDIO—That Old Song 15-11
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 12-7
- ★ MARTY BALIN—Hearts 10-8
- ★ RONNIE MILSAP—No Gettin' Over Me 14-10
- ★ POINTER SISTERS—Slow Hand 9-5
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—14
- CARPENTERS—Touch Me When We're Dancing—13

WNOX—Knoxville (B. Evans—MD)

- ★ RONNIE MILSAP—No Gettin' Over Me 16-9
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 29-18
- ★ ALABAMA—Feels So Right 19-15
- ★ MOODY BLUES—Gemini Dream 16-11
- ★ GARY WRIGHT—Really Wanna Know You 26-20
- EDDIE RABBITT—Step By Step
- PURE PRAIRIE LEAGUE—You're Mine Tonight
- CATINA BAND—Summer '81
- ROBBIE PATTON—Don't Give It Up
- MAC DAVIS—Secrets—D-26
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—D-24
- ALAN PARSONS PROJECT—Time—D-23
- MICKEY GILLEY—You Don't Know Me—D-27

WRJZ—Knoxville (L. Billman—MD)

- ★ RONNIE MILSAP—No Gettin' Over Me 9-5
- ★ JOEY SCARBURY—Theme From Greatest American Hero 1-1
- ★ MANHATTAN TRANSFER—Boy From New York City 13-8
- ★ POINTER SISTERS—Slow Hand 4-3
- ★ ALABAMA—Feels So Right 6-4
- PAT BENATAR—Fire & Ice
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- EDDIE RABBITT—Step By Step
- SHEENA EASTON—For Your Eyes Only
- STEVIE NICKS—Stop Draggin' My Heart Around
- ROBBIE PATTON—Don't Give It Up—X
- SAD CAFE—La Di Da—X
- PHIL COLLINS—In The Air Tonight—D-28
- JOURNEY—Who's Crying Now—X
- FRANKIE & THE KNOCKOUTS—You're My Girl—X
- RAY PARKER JR. & RAYDIO—That Old Song—D-30

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

- ★ MANHATTAN TRANSFER—Boy From New York City 19-10
- ★ RONNIE MILSAP—No Gettin' Over Me 22-12
- ★ JUICE NEWTON—Queen Of Hearts 13-9
- ★ ALABAMA—Feels So Right 18-15
- ★ PABLO CRUISE—Cool Love 22-18
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight—29
- STEVIE NICKS—Stop Draggin' My Heart Around—28
- JEFFERSON STARSHIP—Stranger—X
- BLACKFOOT—Fly Away—X
- FRANKIE & THE KNOCKOUTS—You're My Girl—D-30
- RUSH—Tom Sawyer—X
- THE CHARLIE DANIELS BAND—Sweet Home Alabama—X

WERC—Birmingham (A. Karrh—MD)

- ★ COMMODORES—Lady 19-11
- ★ KENNY ROGERS—I Don't Need You 15-7
- ★ RONNIE MILSAP—No Gettin' Over Me 18-14
- ★ ALABAMA—Feels So Right 12-6
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 13-9
- SHEENA EASTON—For Your Eyes Only
- STEVIE NICKS—Stop Draggin' My Heart Around
- JOHN DENVER—Some Days Are Diamonds—29
- PABLO CRUISE—Cool Love—D-28
- CARL WILSON—Heaven—X
- ROBBIE PATTON—Don't Give It Up—X
- LARRY JOHN McNALLY—Just Like Paradise—X
- GARY WRIGHT—Really Wanna Know You—D-27
- RAY PARKER JR. & RAYDIO—That Old Song—D-26

WKXX(KXX 106)—Birmingham (C. Trane—MD)

- ★ COMMODORES—Lady 17-9
- ★ PABLO CRUISE—Cool Love 27-19
- ★ RONNIE MILSAP—No Gettin' Over Me 26-20
- ★ MOODY BLUES—Gemini Dream 13-8
- ★ FOREIGNER—Urgent 20-13
- RAY PARKER JR. & RAYDIO—That Old Song—30
- STEVIE NICKS—Stop Draggin' My Heart Around
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- JEFFERSON STARSHIP—Stranger

- ROBBIE PATTON—Don't Give It Up
- GARY U.S. BONDS—Jole Blon—X
- THE A'S—A Woman's Got The Power—X
- AL JARREAU—We're In This Love Together—X

WWSN—Birmingham (W. Brian—MD)

- ★ RONNIE MILSAP—No Gettin' Over Me 16-10
- ★ POINTER SISTERS—Slow Hand 6-4
- ★ PABLO CRUISE—Cool Love 26-21
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 24-18
- ★ REX SMITH/RACHEL SWEET—Everlasting Love 22-19
- EDDIE RABBITT—Step By Step
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- STEVIE NICKS—Stop Draggin' My Heart Around
- BEACH BOYS—Summer '81
- OON McLEAN—It's Just The Sun—D-28
- JOURNEY—Who's Crying Now
- SILVER CONDOR—You Could Take My Heart Away—D-29

WAY—Huntsville (J. Kendrick—MD)

- ★ RONNIE MILSAP—No Gettin' Over Me 14-8
- ★ COMMODORES—Lady 21-13
- ★ CARPENTERS—Touch Me When We're Dancing 23-15
- ★ PHIL COLLINS—In The Air Tonight 17-12
- ★ MANHATTAN TRANSFER—Boy From New York City 13-9
- STEVIE NICKS—Stop Draggin' My Heart Around
- PAT BENATAR—Fire & Ice—D-30
- BLACKFOOT—Fly Away—X
- POINT BLANK—Nicole—X
- STYX—Nothing Ever Goes As Planned—X
- RANDY VANWARMER—Suzi—X
- PURE PRAIRIE LEAGUE—You're Mine Tonight—X
- RAY PARKER JR. & RAYDIO—That Old Song—X
- GREG KIHN BAND—The Breakup Song
- BILLY SQUIER—The Stroke
- JOURNEY—Who's Crying Now—X
- FRANKIE & THE KNOCKOUTS—You're My Girl—X
- GARY U.S. BONDS—Jole Blon
- ELTON JOHN—Chloe
- JOE WALSH—A Life Of Illusion—X
- ROBBIE PATTON—Don't Give It Up—X
- TUBES—Don't Want To Wait Anymore—X
- DIANA ROSS/LIONEL RICHIE—Endless Love—D-29

WHYY—Montgomery (R. Thomas—MD)

- ★ POINTER SISTERS—Slow Hand 6-3
- ★ MOODY BLUES—Gemini Dream 13-7
- ★ KENNY ROGERS—I Don't Need You 2-1
- ★ JOEY SCARBURY—Theme From Greatest American Hero 3-4
- FRANKIE & THE KNOCKOUTS—You're My Girl—D-29
- SILVER CONDOR—You Could Take My Heart Away
- MAC DAVIS—Secrets—X
- STARS ON 45—Medley 11—X
- STACY LATTISAW—Love On A Two Way Street—D-27
- REX SMITH/RACHEL SWEET—Everlasting Love—D-30
- ROBBIE PATTON—Don't Give It Up—X
- BALANCE—Breaking Away

WJDX—Jackson (L. Adams—MD)

- ROSANNE CASH—Seven Year Ache—D-25
- DIANA ROSS/LIONEL RICHIE—Endless Love—D-23
- STACY LATTISAW—Love On A Two Way Street—D-27
- REX SMITH/RACHEL SWEET—Everlasting Love—D-30
- ROBBIE PATTON—Don't Give It Up—X
- BALANCE—Breaking Away

WJDX—Jackson (L. Adams—MD)

- ROSANNE CASH—Seven Year Ache—D-25
- DIANA ROSS/LIONEL RICHIE—Endless Love—D-23
- STACY LATTISAW—Love On A Two Way Street—D-27
- REO SPEEDWAGON—Don't Let Him Go—D-24

WBJW(BJ105)—Orlando (J. Long—MD)

- ★ OAK RIDGE BOYS—Elvira 5-2
- ★ RICK SPRINGFIELD—Jessie's Girl 1-1
- ★ CARPENTERS—Touch Me When We're Dancing 25-19
- ★ COMMODORES—Lady 18-13
- ★ JOEY SCARBURY—Theme From Greatest American Hero 13-9
- DIANA ROSS/LIONEL RICHIE—Endless Love—37
- AFTERNOON DELIGHT—General Hospital
- GARY U.S. BONDS—Jole Blon
- ROBBIE PATTON—Don't Give It Up—X
- TUBES—Don't Want To Wait Anymore—X
- STYX—Nothing Ever Goes As Planned
- JIM STEINMAN—Rock'n'roll Dreams Come Through—D-38
- MAC DAVIS—Secrets
- SQUEEZE—Tempted
- GREG KIHN BAND—The Breakup Song—D-40
- RUSH—Tom Sawyer—X
- MICKEY GILLEY—You Don't Know Me—D-39
- ICEHOUSE—We Can Get Together

WRBQ(Q-105)—Tampa (P. McKay—MD)

- ★ MARTY BALIN—Hearts 22-16
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 11-3
- ★ REO SPEEDWAGON—Don't Let Him Go 20-14
- ★ REX SMITH/RACHEL SWEET—Everlasting Love 16-12

- ★ STACY LATTISAW—Love On A Two Way Street 14-10
- MOODY BLUES—Gemini Dream—21
- STEVIE NICKS—Stop Draggin' My Heart Around—22
- GARY WRIGHT—Really Wanna Know You—24

WVY(Y100)—Jacksonville (D. Scott—MD)

- ★ MOODY BLUES—Gemini Dream 11-8
- ★ AIR SUPPLY—The One That You Love 1-1
- ★ PAT BENATAR—Fire & Ice 38-32
- ★ PABLO CRUISE—Cool Love 27-21
- ★ COMMODORES—Lady 25-16
- ROBBIE PATTON—Don't Give It Up—36
- JOURNEY—Who's Crying Now—37
- REX SMITH/RACHEL SWEET—Everlasting Love—39
- RICK JAMES—Give It To Me Baby
- RAY PARKER JR. & RAYDIO—That Old Song—38
- EDDIE RABBITT—Step By Step—40

WKXY—Sarasota (T. William—MD)

- ★ PAT BENATAR—Fire & Ice 26-18
- ★ JUICE NEWTON—Queen Of Hearts 15-10
- ★ GREG KIHN BAND—The Breakup Song 28-23
- ★ GARY WRIGHT—Really Wanna Know You 16-12
- COMMODORES—Lady 18-14
- EDDIE RABBITT—Step By Step
- RAY PARKER JR. & RAYDIO—That Old Song
- STEVIE NICKS—Stop Draggin' My Heart Around—D-24
- DON FELDER—Heavy Metal
- GARY O.—Pay You Back With Interest—X
- YUTAKA—Love Light—X
- GINO VANNELLI—Nightwalker—D-29
- RONNIE MILSAP—No Gettin' Over Me—D-26
- ROBBIE PATTON—Don't Give It Up—X
- PABLO CRUISE—Cool Love—D-25

WAXY—Ft. Lauderdale (R. Shaw—PD)

- ★ ALAN PARSONS PROJECT—Time 17-12
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 23-16
- ★ MARTY BALIN—Hearts 15-9
- ★ REO SPEEDWAGON—Don't Let Him Go 25-19
- ★ RICK JAMES—Give It To Me Baby D-22
- ELECTRIC LIGHT ORCHESTRA—Hold On Tight
- JOURNEY—Who's Crying Now
- PAT BENATAR—Fire & Ice
- PABLO CRUISE—Cool Love—D-29
- PHIL COLLINS—In The Air Tonight
- STACY LATTISAW—Love On A Two Way Street—D-23
- GINO VANNELLI—Nightwalker—D-27
- RONNIE MILSAP—No Gettin' Over Me—D-26
- RAY PARKER JR. & RAYDIO—That Old Song—D-25
- FRANKIE & THE KNOCKOUTS—You're My Girl—D-28
- SHEENA EASTON—For Your Eyes Only
- EDDIE RABBITT—Step By Step

WZGC(293)—Atlanta (S. Davis—MD)

- ★ FRANKIE SMITH—Double Dutch Bus 18-14
- ★ MANHATTAN TRANSFER—Boy From New York City 14-10
- ★ JUICE NEWTON—Queen Of Hearts 25-21
- ★ RONNIE MILSAP—No Gettin' Over Me 24-20
- ★ SHEENA EASTON—Modern Girl 19-15
- PAT BENATAR—Fire & Ice
- ROBBIE PATTON—Don't Give It Up—X
- BLACKFOOT—Fly Away—X
- PHIL COLLINS—In The Air Tonight—X
- GINO VANNELLI—Nightwalker—X
- RAY PARKER JR. & RAYDIO—That Old Song
- JOURNEY—Who's Crying Now—D-30

WMC-FM(FM-100)—Memphis (T. Prestigiacomo—MD)

- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 16-10
- ★ JUICE NEWTON—Queen Of Hearts 22-15
- ★ POINTER SISTERS—Slow Hand 13-9
- ★ KENNY ROGERS—I Don't Need You 5-2
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 18-13
- COMMODORES—Lady You Bring Me Up—23
- REX SMITH/RACHEL SWEET—Everlasting Love—24
- PHIL COLLINS—In The Air Tonight—X
- PAT BENATAR—Fire & Ice—X
- CARPENTERS—Touch Me When We're Dancing—25
- JOURNEY—Who's Crying Now—X

WMAK-FM—Nashville (S. Davis—MD)

- ★ COMMODORES—Lady 21-15
- ★ RONNIE MILSAP—No Gettin' Over Me 19-12
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 26-20
- ★ KENNY ROGERS—I Don't Need You 10-7
- ★ SHEENA EASTON—For Your Eyes Only
- JOURNEY—Who's Crying Now
- PABLO CRUISE—Cool Love—X
- GINO VANNELLI—Nightwalker—D-30
- GARY WRIGHT—Really Wanna Know You—X
- TUBES—Don't Want To Wait Anymore—D-27
- ROBBIE PATTON—Don't Give It Up—D-28
- THE AFTERNOON DELIGHTS—General Hospital

- DEBRA LAWS—Very Special
- FOREIGNER—Urgent—X
- RAY PARKER JR. & RAYDIO—That Old Song—X

WHY(Y-100)—Miami (M. Shands—MD)

- PAT BENATAR—Fire & Ice—34
- FOREIGNER—Urgent—33
- FRANKIE & THE KNOCKOUTS—You're My Girl—36
- RAY PARKER JR. & RAYDIO—That Old Song—35

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A Best Friend



Classes, family help sessions, tours, cultural events and more, keep the service family busy and on a budget they can afford. For USO, it's been 40 years of helping servicemen and women, day by day.

Bonnie Franklin

The USO has a serious side, too. Sure USO provides recreation, shows and lots of fun for service personnel stationed far from home. But it also provides family services, travel assistance, information and emergency help.

Bob Hope



Support the USO through the United Way

Radio Specials

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

July 20, **Richie Blackmore**, Mary Turner Off The Record, Westwood One, one hour.

July 24-26, **Parliament**, Concert of the Month, Westwood One, one hour.

July 24-26, **Janie Fricke**, Jamboree U.S.A., Starfleet Blair, one hour.

July 25-26, **Frizzell/West**, Country Session, NBC, one hour.

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

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

July 27, **Heart**, Mary Turner Off The Record, Westwood One, one hour.

July 31-Aug. 2, **Johnny Cash**, Jamboree U.S.A., Starfleet Blair, one hour.

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

Aug. 1-2, **Jeannie C. Riley**, Country Session, NBC, one hour.

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

Aug. 2, **Paul Simon, Phoebe Snow** in interviews; **Robert Kraft** in performance, Best of Robert Klein, Froben Enterprises, one hour.

Aug. 3, **Grateful Dead**, Mary Turner Off The Record, Westwood One, one hour.

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

Aug. 7-9, **Johnny Russell**, Jamboree U.S.A., Starfleet Blair, one hour.

Aug. 8, **REO Speedwagon**, concert, NBC Source (simulcast with Warner Amex MTV cable), 90 minutes.

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

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

Aug. 9, **Supertramp, Pat Metheny**, in interviews, Robert Klein, Froben Enterprises, one hour.

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

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

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

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

Aug. 16, **Knack, Gary Wright** in interviews; **Kenny Rankin** in performance, Robert Klein, Froben Enterprises, one hour.

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

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

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

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

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

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

Vox Jox

NEW YORK—**Rick Dees** has joined KIIS-FM Los Angeles as the 6 to 10 a.m. morning man. Dees is familiar to Los Angeles listeners through his 1½-year stint at KHJ-AM. Rick's wife Julie will be part of his morning show of music and off-beat comedy. Dees also does voice announcements for CBS television and is currently appearing in a Michelob beer commercial. Dees, who had a hit years back with "Disco Duck," also is the voice of a few Hanna-Barbera cartoon characters.

★ ★ ★

George Johns is appointed vice president of corporate operations for SBI Inc., a San Diego-based broadcasting firm, licensee of seven stations including KOGO-AM and KPRI-FM San Diego and KCCW-AM and KZZY-FM San Antonio. Johns, formerly vice president of programming for Fairbanks Broadcasting, assumes his new post in August.

★ ★ ★

J.T. Anderton will head the New York operations of Otis Connor Productions. ... **Jim Santella** has moved to WACJ-FM Buffalo, N.Y. in morning drive after a year as weekend DJ at WZIR-FM Niagara Falls. ... **Michael Collins**, WRIF former morning show personality, will rejoin the station's on-air staff as host of "Night Call," a talk show from 10 p.m. to 2 a.m. **Michael Pasman**, WRIF's director of special projects, has been named producer of "Night Call." Pasman first worked with Collins as his morning show intern in 1978.

★ ★ ★

"Wavebreaker," the nation's only New Wave countdown, has added three more affiliates to its growing list of stations: KWUR-FM St. Louis, WHPK-FM Chicago and WMEB-FM Orono, Me. ... **Earnest James** has been appointed general manager of KDIA-AM, Viacom's station in Oakland, Calif., with additional responsibilities for the operation of stations WDIA-AM Memphis and WWRL-AM New York.

★ ★ ★

Actor **Stoney Richards** has joined the air-staff of KHTZ-FM Los Angeles as weekend air personality. Stoney has returned to L.A. after five years in Washington, D.C. where he did mornings at WKYS-FM. ... **Richard E. Wyckoff**, currently director of broadcast liaison for the government relations department of the National Assn. of Broadcasters, has been promoted to vice president, broadcast liaison. In his new position, Wyckoff will coordinate the activities of state broadcasting associations and individual broadcasters with those of the NAB.

★ ★ ★

George Klein, the veteran Memphis tv host and radio personality, has joined the staff of WLVS-FM, doing middays. ... **Julie Finkel**, WRIF-FM Detroit assistant promotion director, has been named promotion director. ... **WFEM-FM** Ellwood City, Pa. has announced that their "seat belted morning driver," **Tom Krestel**, has moved on to an instructor's position at WKTL, a student operated station at Struthers (Ohio) High School. Tom has been at "C-92" for nearly 10 years.

★ ★ ★

In Tallahassee, Fla., Broadcast Center president **Bob Harris** announced the formation of a broadcast promotion consultancy agreement with L.A. based consultant, Rollye Bornstein. ... **Dan Walker**

has been appointed program director at WEFM-FM Chicago. His background includes stints at WLS-FM and WMET-FM Chicago. ... **WDOQ-FM** Daytona Beach becomes the flagship station for the new "Rock'n'Roll Roots" series, a three-hour weekly show premiering in the fall. **WDOQ** president and general manager **Jack Alix** has contracted the William B. Tanner Company to handle all marketing and promotion for the series. In the late '70s, the original show was aired on over 150 stations in the U.S. and abroad.

★ ★ ★

Buddy Scott has been named vice president and general manager of TM Productions, moving up from vice president and general sales manager. He's been with TM for six months and previously was with Drake-Chenault. **Chuck Allen** has been named to the newly created position of production director of WWDE-FM (2-WD) Norfolk. He continues as afternoon drive personality. Evening personality **Joanne Rice** is adding news anchor duties in afternoon drive.

★ ★ ★

Martin Lessard has been promoted to general manager of WOKQ-FM (OK-98) Dover, N.H., moving up from station manager.

Bernie Lucas has been named promotion manager of KTXQ-FM (Q-102) Fort Worth. He's done promotion work at WLUP-FM Chicago and been on air at WLPX-FM Milwaukee. ... **Pete Franklin** on WWWE-AM (3-WE) Cleveland liked **Terry Cashman's** "Willie, Mickey and the Duke" so much that he played the record 15 times in a row. The Lifesong Records artist subsequently was a guest on the station.

Bubbling Under The HOT 100

- 101—PULL UP TO THE BUMPER, Grace Jones, Island 49697 (Warner Bros.)
- 102—TEMPTED, Squeeze, A&M 2345
- 103—NIGHT, Billy Ocean, Epic 02053
- 104—JUST BE MY LADY, Larry Graham, Warner Bros. 49744
- 105—VERY SPECIAL, Debra Laws, Elektra 47142
- 106—SHAKE IT UP TONIGHT, Cheryl Lynn, Columbia 11-02102
- 107—CRAZY TRAIN, Ozzy Osbourne, Jet 6-02079 (Epic)
- 108—LAY BACK IN THE ARMS OF SOMEONE, Savoy Brown, Townhouse 1054
- 109—FREAKY DANCIN', Cameo, Chocolate City 3225 (Polygram)
- 110—SWEET HOME ALABAMA, The Charlie Daniels Band, Epic 14-02185

Bubbling Under The Top LPs

- 201—WILLIE NELSON, The Minstrel Man, RCA AHL1-4045
- 202—YELLOWJACKETS, Yellowjackets, Warner Bros. BSK 3573
- 203—TANYA TUCKER, Should I Do It, MCA MCA-5228
- 204—TUBEWAY ARMY FEATURING GARY NUMAN, First Album, Atco SD 32-106 (Atlantic)
- 205—JOHNNY CASH, The Baron, Columbia FC 37179
- 206—GLORIA GAYNOR, I Kinda Like Me, Polydor PD-1-6324 (Polygram)
- 207—LEE OSKAR, My Road Our Road, Elektra SE-526
- 208—PHYLLIS HYMAN, Can't We Fall In Love Again, Arista AL 9544
- 209—DAVE VALENTIN, Pied Piper, Arista/GRP GRP-5505
- 210—VILLAGE PEOPLE, Renaissance, RCA AFL1-4105

TOP 50 Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	1	7	I DON'T NEED YOU ● Kennedy Rogers, Liberty 1415 (Capitol) (Bootchute, BMI)
☆	2	10	THE ONE THAT YOU LOVE Air Supply, Arista 0604 (Careers/Bestall Reynolds, BMI)
☆	4	9	THEME FROM "GREATEST AMERICAN HERO" Joey Scarbury, Elektra 47147 (Not Listed)
☆	3	10	ALL THOSE YEARS AGO George Harrison, Dark Horse 49725 (Warner Bros.) (Ganga/B.V., BMI)
☆	5	9	BOY FROM NEW YORK CITY Manhattan Transfer, Atlantic 3816 (Trio, BMI)
☆	7	5	TOUCH ME WHEN WE'RE DANCING Carpenters, A&M 2344 (Welk, BMI)
☆	9	7	QUEEN OF HEARTS Juice Newton, Capitol 4997 (Drunk Monkey, ASCAP)
☆	8	11	PROMISES Barbra Streisand, Columbia 11-02065 (Stigwood/Unichappel BMI)
☆	10	9	ELVIRA The Oak Ridge Boys, MCA 51084 (Acuff-Rose, BMI)
☆	11	8	IT'S NOW OR NEVER John Schneider, Scotti Bros. 6-02105 (CBS) (Gladys, ASCAP)
☆	12	7	HEARTS Marty Balin, EMI-America 8084 (Mercury Shoes/Great Pyramid, BMI)
☆	15	6	SLOW HAND Pointer Sisters, Planet 47929 (Elektra) (Warner-Tamerlane, ASCAP/Flying Dutchman/Sweet Harmony, BMI)
☆	13	8	MODERN GIRL Sheena Easton, EMI-America 8080 (Pendulum/Sea Shanty/Unichappel, BMI)
☆	14	10	STRONGER THAN BEFORE Carole Bayer Sager, Boardwalk 8-02054 (Unichappel/Begonia Melodies/ Fedora, BMI/Valley, ASCAP)
☆	17	4	NO GETTIN' OVER ME Ronnie Milsap, RCA 12264 (Rick Hall, ASCAP)
☆	16	9	SWEET BABY Stanley Clarke & George Duke, Epic 19-01052 (Mycenae, ASCAP)
☆	19	8	TIME The Alan Parsons Project, Arista 0598 (Woolfsongs/Careers/Irving, BMI)
☆	18	6	SEVEN YEAR ACHE Rosanne Cash, Columbia 11-11426 (Hotwire/Atlantic, BMI)
☆	29	3	ENDLESS LOVE Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/Intersong, ASCAP)
☆	20	13	AMERICA Neil Diamond, Capitol 4994 (Stonebridge, ASCAP)
☆	25	5	HEAVEN Carl Wilson, Caribou 6-02136 (Epic) (Murray Gage/Schilling ASCAP)
☆	28	6	FEELS SO RIGHT Alabama, RCA 12246 (Maypop, BMI)
☆	23	13	STILL RIGHT HERE IN MY HEART Pure Prairie League, Casablanca 2332 (Polygram) (Kentucky Wonder BMI)
☆	24	6	SOME CHANGES ARE FOR GOOD Dionne Warwick, Arista 0602 (Prince Street, ASCAP, Unichappel/Begonia Melodies, BMI)
☆	25	7	HARD TIMES James Taylor, Columbia 11-02093 (Country Road, BMI)
☆	26	17	FOOL IN LOVE WITH YOU Jim Photoglo, 20th Century 2487 (RCA) (20th Century/Nearytunes ASCAP/Fox Fanfare/Nearytunes, BMI)
☆	27	10	IS IT YOU Lee Ritenour, Elektra 47124 (Rit Of Habeas, ASCAP)
☆	32	5	SOME DAYS ARE DIAMONDS John Denver, RCA 12246 (Tree, BMI)
☆	29	17	LIVING INSIDE MYSELF Gino Vannelli, Arista 0588 (Black Keys, BMI)
☆	30	3	LADY YOU BRING ME UP Commodores, Motown 1514 (Jobete/Commodores Entertainment, ASCAP)
☆	31	3	COOL LOVE Pablo Cruise, A&M 2349 (Irving/Pablo Cruise, BMI/Almo, ASCAP)
☆	32	16	WHAT ARE WE DOIN' IN LOVE Dottie West, Liberty 1404 (Chappell/Sailmaker, ASCAP)
☆	37	2	LOVE ON A TWO WAY STREET Stacy Lattisaw, Cotillion 46015 (Atlantic) (Gambi, BMI)
☆	34	20	HOW 'BOUT US Champaign, Columbia 11-11433 (Champaign/Dana Walden)
☆	35	2	EVERLASTING LOVE Rex Smith/Rachel Sweet, Columbia 18-02169 (Rising Sons, BMI)
☆	36	NEW ENTRY	YOU DON'T KNOW ME Mickey Gilley, Epic 14-02172 (Rightsong, BMI)
☆	37	7	RICH MAN Terri Gibbs, MCA 51119 (Song Biz, BMI)
☆	38	NEW ENTRY	THAT OLD SONG Ray Parker Jr. & Raydio, Arista 0616 (Raydiola, ASCAP)
☆	39	31	SUKIYAKI A Taste Of Honey, Capitol 4953 (Beechwood, BMI)
☆	40	NEW ENTRY	FOR YOUR EYES ONLY Sheena Easton, Liberty 1418 (United Artists, ASCAP)
☆	41	5	WE DON'T HAVE TO HOLD OUT Anne Murray, Capitol 5013 (Balmur, CAPAC)
☆	42	41	SAY WHAT Jessie Winchester, Bearsville 49711 (Warner Bros.)
☆	43	2	SWEET SOUTHERN LOVE Phil Everly, Curb/CBS 02116 (Everly & Sons/Music Table, BMI)
☆	44	15	MEDLEY: INTRO VENUS/SUGAR SUGAR/NO REPLY/ I'LL BE BACK/DRIVE MY CAR/DO YOU WANT TO KNOW A SECRET/ WE CAN WORK IT OUT/I SHOULD HAVE KNOWN BETTER/NOWHERE MAN/ YOU'RE GOING TO LOSE THAT GIRL/STARS ON 45 ● Stars On 45, Radio Records 3810 (Atlantic) (Not Listed)
☆	45	36	SINCE I DON'T HAVE YOU Don McLean, Millennium 11804 (RCA) (Bonnyview/Southern, ASCAP)
☆	46	45	BETTE DAVIS EYES ● Kim Carnes, EMI-America 8077 (Plain And Simple, ASCAP/Donna Weiss, ASCAP)
☆	47	46	NOBODY WINS Elton John, Geffen 49722 (Warner Bros.) (Intersong, ASCAP)
☆	48	40	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE Paul Anka, RCA 12225 (Al Gallo, BMI)
☆	49	47	A WOMAN NEEDS LOVE Ray Parker Jr. & Raydio, Arista 0592 (Raydiola, ASCAP)
☆	50	49	BEING WITH YOU Smokey Robinson, Tamla 54321 (Motown) (Smokey Robinson/Bertram, ASCAP)

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

Billboard® Rock Albums & Top Tracks™

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Rock Albums

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

Top Tracks

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

Top Adds

1	THE MICHAEL STANLEY BAND —Northcoast, EMI/America
2	FOREIGNER —4, Atlantic
3	PAT BENATAR —Precious Time, Chrysalis
4	THE ROCKETS —Back Talk, Elektra
5	JON & VANGELIS —The Friends Of Mr. Cairo, Polydor
6	MICK FLEETWOOD —The Visitor, RCA
7	FOGHAT —Girls To Chat And Boys To Bounce, Bearsville
8	THE GO GO'S —Beauty And The Beat, IRS
9	JOE JACKSON —Jumpin' Jive, A&M
10	BALANCE —Balance, Portrait/Epic

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

Video

VHD Programs Looks To 250 Titles In 1982

(Editor's Note: Another in a continuing series with key video software executives.)

LOS ANGELES — VHD Programs, Inc., the software development and distribution arm of the third major videodisk "system," expects to have 250 titles in its initial catalog by the end of next year.

The first 75 titles will be available

Japan's Matsushita/JVC, the U.K.'s Thorn-EMI and the U.S.'s General Electric formed to launch VHD (Video High Density).

No pricing has been set for VHD software, Dartnall adds, but that information will be forthcoming in October when marketing vice president Lou Delmonico reveals VHD's dealer program.

"Pricing will be competitive with

as easy for the dealer to order. We will be providing a special 800 telephone number as part of the program. Rapid delivery after ordering will be important." Delmonico is targeting 4,000 outlets.

VHD's sales and distribution center is located in nearby Irvine, Calif., also home of mastering and pressing. Delmonico says he hopes to provide a 4-6 day turnaround time for dealers in major metro areas. VHD will also shortly make a decision on one of three U.S. sites under consideration for an additional disk pressing facility.

The Irvine complex is expected to go on-line in October and it's not expected that VHD software capability for the U.S. market will be self-sufficient until mid-1982.

"For the initial launch," observes Dartnall, "we are sourcing quite a number of disks from Japan. They are on-line over there and we are shipping them tapes and they are shipping us finished goods over here."

Columbia House Will Go Into Home Video

NEW YORK—Columbia House, home of numerous direct-mail operations, is looking into selling home video as well. In all probability a separate video club will be set up.

Ralph Colin, vice president of business and government affairs for CBS's Columbia House, says video plans are not yet definite, but that a club should be functioning by the end of this year or the beginning of 1982.

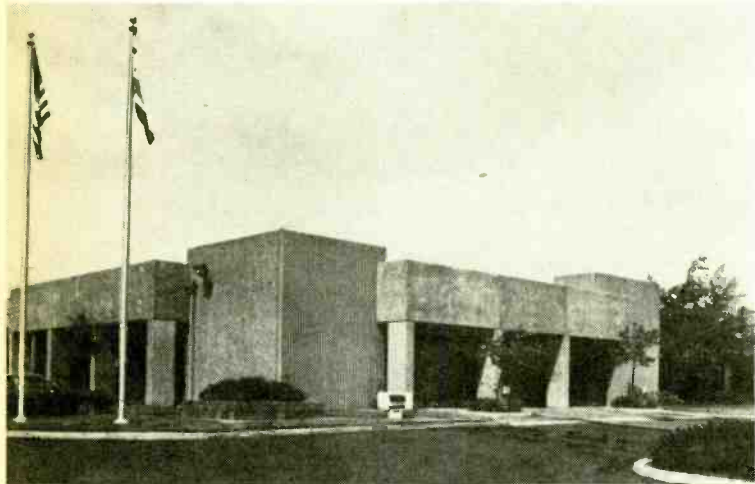
Details on the kinds of programming to be offered through the club were not available; Colin says only that "a variety of product" will be involved.

The Japan VHD launch is on an earlier timetable.

"From a marketing standpoint," observes Delmonico, "sure, it's a little tougher coming third. We think we have to be responsible to the needs of the dealer based on his experience with the other two systems. We've been able to monitor the marketplace. We're talking to dealers on an on-going basis. We're talking to

The entire UA library of theatrical features has been licensed for marketing by VHD, while VHD Programs will custom press and market Universal Pictures and other MCA films. Custom pressing is a prime focus of VHD philosophy.

Vice president of programming Paul Foster agrees feature films will play an important role in the VHD catalog but a major emphasis will be



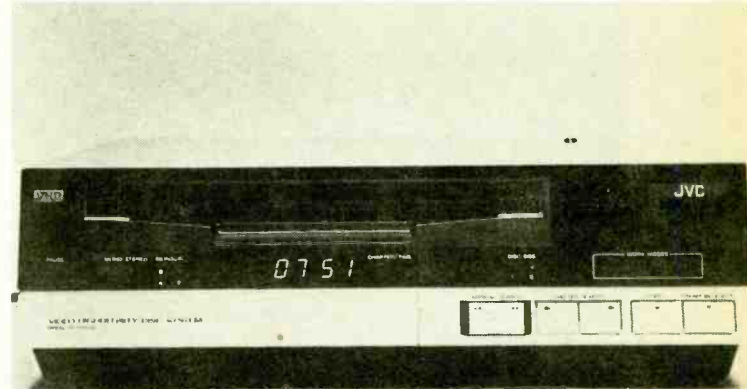
Disk Plant: The new VHD disk manufacturing plant located in Irvine, Calif., was opened last November. It goes on-line next October.

next January when VHD officially launches in the U.S. market. Thereafter, additional titles will become available quarterly.

Thus far, five consumer hardware manufacturers—JVC, Sharp, Panasonic, Quasar and GE—are scheduled to introduce players domestically in January, while several additional hardware suppliers are expected to join the VHD camp as well, according to Gary Dartnall, president of VHD Programs, Inc., and VHD Disk Manufacturing. The latter two firms are part of a global, joint venture consortium involving

the marketplace," Dartnall points out. "One of the advantages of coming third is that you can study and observe the market. There will be a lot of price shakeouts in the next few months. We want to see how the market settles."

According to Delmonico, VHD's method of software distribution is currently being formulated but "one of the things we want to offer is one-stop shopping for all of the software. That's an important element. We don't feel a retail system dealer wants to buy software from a dozen or more sources. We want to make it



Third Entrant: JVC's VHD videodisk system will debut in the U.S. next January, along with four other hardware allies—GE, Panasonic, Quasar and Sharp.

current users of the other two formats. We're studying how videodisk player use might change over time. And that's being factored into future programming ideas. At the time of purchase, a customer might have one perception of videodisk use. But over time, that might change."

On the programming side, VHD has already announced two major software agreements, one with United Artists and one with Universal (Billboard, June 13, 1981). Additional agreements with other major studios will be announced shortly, says Dartnall.

on interactive and participatory software. Instructional programs, for example, will get a heavy stress. "Repeatability" is a word he uses often.

VHD, explains Delmonico, plans to take full advantage of such technical features offered on the hardware as freeze frame, slow motion, chapter search and two-channel capabilities. Among other programming categories: classical music, stage productions, sports, inspirational/religious, adult instruction, historical, travel, therapy and a financial series.

(Continued on page 29)

Rents Yes, Quotas No, Distributors' Consensus

• Continued from page 1

rental clubs still need a fair number of each new release to satisfy subscribers. So dealers stock up on new titles, rent them, and then can sell them at reduced prices when demand slackens.

"Manufacturers have encouraged rental by their pricing policies," asserts Gene Silverman, president of the Detroit-area Video Trend. "For video to become a buyer's market rather than a renter's, prices must

Video sales and rentals will be explored in-depth via specialized workshops and seminars at Billboard's upcoming Video Entertainment/Music Conference Nov. 12-15 at Los Angeles' Beverly Hilton Hotel.

come down. It's simply not practical to expect people to spend \$70 or \$80 a tape."

Those who take the anti-rental stance include distributors who have witnessed dealers refusing to sell their last copy of a particular title because they can make more money renting it out. There are also those who look at the issue strictly from the point of view that any rental is a sale lost.

Distributors also differ from suppliers on the subject of quotas. The Magnetic Video quota in effect since June requires distributors to buy a prescribed quantity of "less desirable" tapes along with the new releases. The quota is rarely passed

along to dealers, and is seen by many as a way to weed out smaller and/or unsatisfactory distributors.

"A quota only creates returns," says Video Trend's Silverman. "You can't force people to buy anything, so you're just tying up a little money for 90 days. My customers don't care about my quotas." He concedes, "A distributor with good finances can afford quotas, but many of the smaller ones may be knocked out."

"What Mag Video is doing is ridiculous," says Bob Skidmore, president of Media Concepts in St. Petersburg, Fla. "They're loading us up on titles that are not moving, and that means we're wasting space and tying up dollars with products we can't exchange for six months."

"But six months from now," Skidmore continues, "Mag Video will be swamped with product that should never have been duplicated in such quantity." Talks with other distributors indicate general dissatisfaction with the quota system and plans by many to make returns as soon as possible.

"It would be better to offer a rental program than a quota plan," says Skidmore. "That gives suppliers more control of their product and cuts down on bootlegging because a tape can be rented cheaply. I think you'll see rental programs industrywide in a year or two; everyone's gearing up for that. Then the distributor will become, in effect, a go-between."

Suppliers have other issues to consider as well, say distributors, including release dates for cable TV and how they affect a title's sales. Cable programming can be recorded at home for a fraction of the cost of the prerecorded cassette, and distributors are united in their fear of competition from cable. They see a direct correlation between a film's debut on cable and a decline in the sales of that title.

"If a movie has appeared on cable," says Video Trend's Silverman, "some of the luster is rubbed off when it's released on tape. There's not even the incentive to rent."

"Cable definitely cuts into sales and rentals," concurs Benton of Video Station, "but a lot of studios are now waiting to release to cable. They've realized there are 2.4 million VCRs and 20 million blank tapes out there, and people will tape a movie if they have the option."

Besides its distribution operations, Video Station also has 310 retail affiliates. Director of operations Benton believes it is the video specialists, like these stores, who have the knowledge and determination to entrench themselves as the prime video software source for consumers.

"Video specialists will always exceed record and audio stores in this business," she says. "People want one-stop shopping, and record stores simply don't have the added extras."

Gene Silverman Cites 3 Home Video Hurdles

By IRV LICHMAN

NEW YORK—The home video industry has three major areas of controversy it must now address itself to, according to Gene Silverman, president of Video Trend of Detroit.

A former independent record distributor who turned to home video wholesaling almost two-and-a-half years ago, Silverman says the issues revolve around rentals, cable television and the question of whether video dealerships are growing too rapidly.

On rentals, Silverman feels that those manufacturers without a formal rental plan—such as MCA, Magnetic Video, Columbia Pictures and Warner Bros.—are doing "nothing about violations of dealer contracts over no-renting" and are putting pressure on wholesalers to enforce their policies of not selling to accounts who rent their wares. "Right now it's a joke," claims Silverman.

The growing number of tv cable systems and subscribers is "encouraging a lot of home duplication," which wasn't "much of a problem when Silverman went into the home video business."

"Who do the manufacturers protect first—the video dealer or the cable operator?," Silverman declares. "Where is their commitment going to be as newer feature presentations on cable cut into the early sales of home video," he adds.

Silverman's third main concern is, ironically, whether "the street needs new dealers." Although Silverman says he's selling to more customers, he wonders if home video dealerships are growing in numbers analogous to "gas stations who engage in rental price wars when they are so close in proximity."

As for his own business, Silverman cites conditions as "reasonably good and ahead of this time last year." This, he adds, has a good deal to do with higher ticket prices as manufacturers take into account the rental of their wares, and the influx of new titles.

"With more titles," says Silverman, "the tendency is to buy in less depth and more frequently. That's why a one-stop operation such as mine remains important to dealers."

CABLE TV

Jones Of FCC Mulls 3 Priorities

By JEAN CALLAHAN

WASHINGTON, D.C.—In a speech before the New England Cable Television Assn. Tuesday (14), Federal Communications Commissioner Anne Jones addressed three issues which she said would be high on the cable priority list at the Commission during the coming year.

An FCC report due out this fall will explore all aspects of cable system ownership, Jones said. Prompted by the re-emergence of telephone company interest in rural cable systems, the report will also cover television network and station participation in cable and newspaper-cable cross-ownership. Jones expects the report to be the basis of "significant deregulation moves" in the coming months.

"There is little agreement (even among economists) over just what constitutes concentration of ownership," Jones said. She predicted that the FCC's ownership rules for cable will be relaxed without harm to the public interest. "Regulation of cable and broadcasting must now

take into account the existing competition and potential for increasing competition from alternative delivery systems," she noted.

In spite of her personal experience with employment discrimination, Jones said that she sees affirmative action as a task more properly addressed by the Equal Employment Opportunity Commission than by the FCC. She listed costs to the Commission and to broadcasters and cable system owners as reasons for referring equal opportunity problems to the EEOC. While claiming to support employment equality, she argued that "affirmative action programs tend sometimes to get perilously close to mandatory hiring quotas, and that I can not support."

Jones also predicted lifting of the existing local signal rules to allow cable systems to meet subscriber demand for more syndicated programming. She concluded with a warning to cable system owners that deregulation is a "two-edged sword" which will allow greater marketplace competition without FCC protection.



By CARY DARLING

FOUR PAT: Not many label chiefs let their homes be used for their artists' videos but this is exactly the case with Chrysalis Group of Companies cochairman **Terry Ellis**. The exteriors of his Los Angeles home is part of **Pat Benatar's** six-minute "Precious Time" production. **Keith MacMillan**, of KEEFCO, is currently in post-production at L.A.'s Pacific video on this and three other Benatar videos to promote her "Precious Time" album. The title track is the only video using locations around Los Angeles. The other songs, "Fire and Ice," "Tuff Life," and "Promises In The Dark," were taped at TV Center here.

KEEFCO is also in post production "Bill Wray In Concert" for Liberty which MacMillan directed. For Warner Bros., company director **Kim Paul Friedman** is directing Larry Graham videos of "Just Be My Lady" and "Love Keeps Growing Stronger." They were shot at the A&M Chaplin Soundstage in Los Angeles. **Philip Davy** directed the KEEFCO shoot at the Montreux Jazz Festival July 14-15 for Warner Bros. (Billboard, July 11, 1981).

SECOND TIME AROUND: The **Gowers, Fields & Flattery** firm in Los Angeles is cutting a stereo audio track for the videodisk version of "Rod Stewart Live At The Forum." Originally, the concert was released to Showtime and issued on videocassette. For disk, the concert has been edited to just under 60 minutes.

CAMEO APPEARANCE: Chocolate City act **Cameo** flies to Detroit July 22 to shoot performance videos of "Freaky Dancin'" and "I Like It." Both are from the album, "Knights Of The Sound Table." Directed by Denis deVallance, it is being shot at Masonic Auditorium for Century Video Productions.

WRIGHT TIME: The Millaney-Grant Co. is doing two promotional clips for Warner Bros. artist Gary

Wright. The tracks are "I Really Want To Know You" and "Heartbeat." from his "Right Place" album.

LET'S WORK TOGETHER: Canned Heat, Richie Havens, Taj Mahal, Kenny Rankin, Country Joe Fish and others are part of the "The Celebration Continues" video which is soon to be marketed by Samurai In The Sky Films Ltd. of New York and Los Angeles. The video documents an August 1979 concert at Madison Square Garden. No company has been set to distribute though it is planned for videocassette, cable for syndication in the U.S. while the rest of the world will see a theatrical release.

SOUNDTRACKIN': Bob Macken, author of "The Rock Music Sourcebook," now has a thematic music and song selection service for video, radio and film producers called Cracken Productions. Name a topic such as summer unemployment, San Salvador or gun control and a list is provided of related songs.

"Newspeople make up the biggest category of people who uses the service," says Macken. If necessary, he can rush the list in 48 hours. If the record is hard to find, Macken will put it on tape and ship it to the producer. Each song list is \$15 with 10 such lists costing \$100.

Macken is located in Forest Hills, N.Y.

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

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

VHD's Titles

• Continued from page 28

Both Dartnall and Foster estimate that music programming will make up as much as 10% of the initial catalog. In fact, it's expected that music and stage performances will make up some 200 of the projected 1985 600-title catalog.

Initial music titles now include such acts as America, April Wine, the Tubes and Kim Carnes. In the jazz and classical areas there is material with George Shearing and Itzhak Perlman. Some projects, like the Carnes program, will be produced initially for other purposes, such as cable.

"As the record companies," adds Dartnall, "develop video music programming, we become a natural buyer for disk use. The labels are getting more active in this area and we are talking to a number of various labels outside our own partner companies Victor of Japan and Capitol-EMI. We are telling labels 'we want your artist on the VHD label.' Up until now, I believe, it's been tough to convince artists to put themselves out on mono tapes and disks. Of course, VHD offers stereo right away."

Foster also points out that VHD is exploring a number of new video music approaches, in addition to straight concert footage.

"We are investing," says Foster. "a good deal of money in innovative, creative programming and that applies to the music area."

Dartnall sees custom pressing as being particularly attractive for record labels in that VHD, he claims, has the capability of jumping on a hot music property, such as a hit LP, and get it out to market in video-disk format quickly.

"We would hope to do custom pressing for record labels," he says. "We want record labels to know that VHD is a willing buyer and distributor of their video music material." Specific terms of VHD's custom pressing for record labels are still being formulated.

"Ultimately," observes Dartnall, "we have to offer something to consumers that is not just another delivery system. Something that is more than movies and music. We have to be able to offer something unique and special that is not available via any other home video approach."

The marketing campaign for software and hardware is also being formulated. Each of the five hardware player manufacturers will market in their own way but it's expected that there will be marketing, advertising and merchandising coordination between them and VHD Programs.

CIC Video Intl. Names Featherstone

LONDON—Roy Featherstone, formerly president of MCA International's record operation, has been appointed president of CIC Video International, with which he has been involved since its inception.

He will oversee the exploitation of home video rights for the Universal and Paramount movie libraries in all territories outside North America, and says the next year will see a number of new countries opened to CIC Video product.

Featherstone established the CIC Video UK operation here in December 1980 and was also instrumental in the distribution agreement reached with Esselte for Scandinavia.

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	5	24	AIRPLANE Paramount Pictures, Paramount Home Video 1305
2	1	7	ORDINARY PEOPLE Paramount Pictures, Paramount Home Video 8964
3	3	19	9 TO 5 20th Century-Fox Films, Magnetic Video 1099
4	2	7	ELEPHANT MAN Paramount Pictures, Paramount Home Video 1347
5	4	7	POPEYE Paramount Pictures, Paramount Home Video 1171
6	11	23	CADDYSHACK Warner Bros. Inc., Warner Home Video OR 2005
7	25	2	BLACK STALLION Magnetic Video 4503
8	6	21	FAME MGM/CBS Home Video M70027
9	10	19	STUNT MAN 20th Century-Fox Films, Magnetic Video 1110
10	8	5	YOUNG FRANKENSTEIN 20th Century-Fox Films, Magnetic Video 1103
11	29	2	HIGH ANXIETY Magnetic Video 1107
12	14	19	FLASH GOROON Universal City Studios Inc., MCA Distributing Corporation 66022
13	7	13	SOMEWHERE IN TIME Universal City Studios Inc., MCA Distributing Corporation 66024
14	33	2	LA CAGE AUX FOLLES Magnetic Video 4506
15	27	24	BEING THERE MGM/CBS Home Video 60026
16	31	5	HOP SCOTCH 20th Century-Fox Films, Magnetic Video 4072
17	16	42	COAL MINER'S DAUGHTER ● Universal City Studios, Inc., MCA Distributing Corporation 66015
18	36	3	CLOSE ENCOUNTERS Columbia Pictures: V10145/B51145
19	12	11	SUPERMAN ▲ D.C. Comics, Warner Home Video WB-1013
20	32	11	THE FORMULA MGM/CBS Home Video 600037
21	NEW ENTRY		THE GREAT SANTINI Warner Bros. Inc., Warner Home Video OR 22010
22	15	7	A CHANGE OF SEASONS 20th Century-Fox Films, Magnetic Video 1104
23	NEW ENTRY		WINNIE THE POOH Walt Disney Films 25
24	17	24	URBAN COWBOY Paramount Pictures, Paramount Home Video 1285
25	39	3	ALL THAT JAZZ Magnetic Video 1095
26	24	7	MY BLOODY VALENTINE Paramount Pictures, Paramount Home Video 1447
27	26	5	INSIDE MOVES 20th Century-Fox Films, Magnetic Video 9011
28	21	34	BLUES BROTHERS ● Universal City Studios Inc., MCA Distributing Corporation, 77000
29	NEW ENTRY		THE FIENDISH PLOT OR DR. FU MAN CHU Warner Bros. Inc., Warner Home Video OR 22014
30	35	2	PINK PANTHER Magnetic Video 4509
31	20	54	ALIEN ▲ 20th Century-Fox Films, Magnetic Video 1090
32	23	3	THE BIG RED ONE MGM/CBS Home Video C 700052
33	NEW ENTRY		AND JUSTICE FOR ALL Columbia Pictures 10015
34	9	34	STAR TREK Paramount Pictures, Paramount Home Video 8858
35	13	15	MY BODYGUARD 20th Century-Fox Films, Magnetic Video 1111
36	22	9	FORBIDDEN PLANET MGM/CBS Home Video 60041
37	NEW ENTRY		CHEECH AND CHONG'S NEXT MOVIE MCA 66016
38	18	5	2001: A SPACE ODYSSEY CBS/MGM M 700002
39	19	11	CABARET MGM/CBS Home Video 70035
40	30	3	SOUTH PACIFIC MGM/CBS Home Video C 700045

● 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.

Sound Business

UNUSUAL SUCCESS SITUATION

Nashville's Sound Emporium: More Than Its Share Of Hits

By ROSE CLAYTON

NASHVILLE—Sound Emporium recording studios here is well on its way to repeating its banner '80 year when 4,312 of its recordings charted for a total of 11.8% of the Hot Country Singles chart and 18% of the Hot Country LP chart.

Sound Emporium indicates that 20% of the music recorded there was in the gospel, pop and soul, while another 7% was in radio commercials, television spots and a few movie and television underscores and soundtracks, including "Smokey and the Bandit II" and "Concrete Cowboys."

Among acts that have recorded at Emporium are Willie Nelson, Waylon Jennings, Kenny Rogers, Dottie West, Roy Clark, the Earl Scruggs Revue, Moe Bandy, Joe Stampley, Sammy Davis Jr., Paul Anka, Jerry Reed, Johnny Cash, Dolly Parton, Don McLean, Bob Dylan, Rex Allen Jr., and the Marshall Tucker Band.

"Many people say that Nashville is the country music capital of the world," says Jim Williamson, engineer and president of Sound Emporium. "but I like to say we are the music capital of the world. We love music of all kinds and have the flexibility of musicians and engineers and studio equipment to do anything."

According to Williamson some out-of-town producers are shocked by Nashville's laidback style. "They don't see minds at work; they see bodies that don't move," he says. "They get nervous at first because they think nothing is happening, but the end result is the name of the game."

Independent producer Larry But-

Nashville Added To The Summer Sony Roadshow

NEW YORK—Sony's digital roadshow is having an extended run. A third city—Nashville—has been added to the roster of locales on the company's "technical tour." The Nashville appearance is tentatively set for the end of August.

Hands-on demonstrations of Sony's professional digital audio equipment have taken place in New York and Los Angeles. On display in Nashville will be the new PCM-1610 digital audio processor, DAE-1100 editor, DRE-2000 reverb unit and AFM-8 speakers. Those invited to try out the equipment will be given a private demonstration lasting between two and three hours.

"We're asking for feedback," explains national sales manager for the professional digital audio division, Rick Plushner. "We want to know what problems people are having with digital and what they think of it. It's a completely new technology, not to mention expensive, and we want people to become familiar with it."

Plushner adds that Sony is "totally committed" to a full line of professional digital audio equipment, "from microphone all the way down to the consumer level, with the Compact Disc player." A multi-track system, the PCM-3324, to be delivered in the first quarter of 1982, will have its own series of private showings later this year.

LAURA FOTI

ler, who owns Sound Emporium with Williamson and country artist Roy Clark, has attracted attention with hit records for Kenny Rogers, Debby Boone and Dottie West. He recently completed a digital album on Sammy Davis Jr. and also works with John Denver, Bobby Goldsboro, Diane Pfeifer and B.J. Thomas.

"Studio A is our largest, brightest and most updated room," says Williamson. "I think audio and video are going to marry soon, and I think A is ideal for a sound stage. I'm going to begin working on that as soon as I can stop booking it long enough."

Built in 1969, studio A features a recording room 33'x39'x22', with a



Digital Davis: Sammy Davis Jr., right, confers with producer Larry Butler, center, and musician Steve Chapman during a recent digital session at Sound Emporium in Nashville.

Independent engineer Billy Sherrill and Sound Emporium, where he primarily works, were recently honored by Pro Sound News with top awards in its country field. The studio and engineer awards are based on the total number of albums recorded per studio and the total sales of each album as reported by Billboard. The degree of studio involvement in each project is also considered.

Sound Emporium comprises studios A and B in the plant at 3102 Belmont Blvd., formerly the site of the Jack Clement studio, and studio C at 1111 17th Ave. South, in facilities earlier occupied by American Sound Studio.

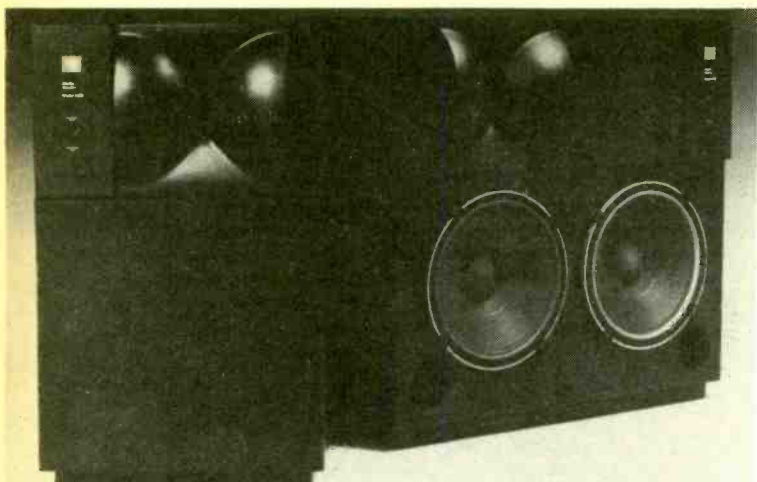
Each studio, according to Williamson, offers a different environment. Studio A is for symphony orchestras, jazz bands, polished pop groups or rock'n'roll units. Studio B is more conducive to soul and country work, while studio C is for everything between these extremes.

three-tier, 15'x20' string alcove pre-set to accommodate 20 musicians. The floors are hardwood with carpet. Weathered barnboard alternates around the wall. The barnboard also covers the acoustic traps above the alcoves and drum and vocal booths—as well as the interior of the 19'x19½' control room.

The booths and alcoves are faced with volcanic pumice stonework, which, because of its high porosity, generates what Williamson calls "excellent sound dispersion." The drum cage has an air pocket behind the stonework with a second wall comprised of wood, insulation, and a ton or two of poured sand to provide a deep, solid kick.

There are two 8'x10'x35' acoustical echo chambers with double cement-block walls, insulated, with a double layer of sheetrock to ensure non-parallel surfaces. Each is equipped with an Altec 60 AE speaker and two Sennheiser 441 mi-

(Continued on page 57)



MONITORS DEBUT—JBL has introduced the 4430 and 4435 Bi-Radial studio monitors. Designed to meet the performance requirements of digital and advanced analog recording technologies, the monitors, the firm claims, are the most significant new development the firm has made in this area in a decade.

BOTH IN JUNE OF '82

CES-NAMM Can't Switch Parley Dates

By HOWARD MANDEL

CHICAGO—Conflicting dates of the summer 1982 Consumer Electronics Show and the National Assn. of Music Merchants meet may force some manufacturers to choose their markets.

In 1982, CES runs June 6 through 10 at Chicago's McCormick Place, while NAMM convenes in Atlanta at the Georgia World Congress Center from June 5 through 8. Each or-

ganization claims exhibition hall availability determined their show schedules.

"We're booked up to 1990 now," says Larry Linkin, executive vice president of NAMM, "and when you plan that far in advance it's usually possible to avoid problems. But when you work with dates, sometimes you get fouled up."

(Continued on page 34)

JULY 25, 1981, BILLBOARD



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Sound Business

Studio Track

• Continued from page 31

mixing and **David Ahlert** assisting; **Mickey Gilley** recording for "Solid Gold," **Michael Miller** producing with **Paul Dobbe** engineering and **David Ahlert** assisting; **Mike Chapman** sweetening **Exile's** upcoming Warner-Curb LP, **Jimmie Haskell** arranging with **Doug Schwartz** mixing; and **Steve Buckingham** producing **Michael Johnson** for EMI. **Joe Neil** mixing, **Cecily Riddle** assisting.

Recent **Mama Jo** action: **Fred Piro** producing overdubs on **Duke McFadden** for **Casablanca** with assistance from **Winn Kutz**; **Fred Piro** finishing mixes on **Chi Coltranes** CBS LP with production assistance by **Larry Brown** and **Winn Kutz**; **David Diggs** finishing an LP for **Donn Thomas** with **Jack Joseph Puig** engineering, assisted by **Billy Taylor** for **Word**; and **Brown Ban-**

nister and **Michael Blanton** finishing mixes on **Amy Grant's** second LP for **Myrrh Recording** with **Jack Joseph Puig** engineering.

Bill Robinson retiring as general manager of **Sunset Sound**. He does plan to stay involved in the music industry as a writer, teacher and/or consultant.

Activity at **A&M** sees: **Michael Stokes** producing **LTD**, **Don Hahn** engineering, assisted by **Jim Cassell**; **Paul McKenna** producing/engineering **Wall of Voodoo**, **Kirk Ferraioli** assisting; **Jack Gold** producing **Johnny Mathis**, **Dick Bogert** engineering; **Henry Lewy** and **Skip Cotrell** engineering; **Joni Mitchell**; and **Michael Stokes** also producing **Booker T.**, **Don Hahn** engineering, **Jim Cassell** assisting.

Sam Brown III of **Git Down Brown Produc-**

tions working at **Freddie Perren's Mom & Pops Co. Store** producing projects on **Gemini** and also **Ruthy Yarkoni**.

Snuff Garrett producing the soundtrack for "Sharky's Machine" at **Britannia Studios** with music by **Manhattan Transfer**, **Joe Williams** and **Sarah Vaughan**, **Greg Venable** at the console, **Russ Bracher** assisting. Also there: **Snuff Garrett** producing an LP with **Clint Eastwood**; **Bette Midler** cutting a country single with **Garrett** again producing and **Greg Venable** engineering; **Merle Haggard** recording a debut LP for **Epic** with **Ken Suesov** engineering with **Russ Bracher** assisting; and **Jack Bielan** producing **Bobby Vinton**, **Ken Suesov** engineering, **Russ Bracher** assisting. * * *

Recent action at **39th Street Music** in **New**

York involved special project for release on compilation album in **Japan** and airing on "Snake-man" radio show. Members of **Talking Heads**, **B52s** and **the Plastics** combined efforts on two songs: "I Will Call You (And Other Famous Last Words)" and "Honeydew." Group calls itself **the Melons**. Co-producers were **Frank Gallagher** and **Moishi**; executive producer was **Steve Ralbovsky**. Engineering was by **John Rhodes** assisted by **Steve Rosen**. There are no plans for release in this country.

John Cougar & the Zone launching **Criteria Recording Studios'** new East Wing 'superstudio' in **Miami**, recording an LP for **Riva Records**, **Don Gehman** and **Cougar** producing with **Gehman** also engineering, **Dennis Hetzendorfer** assisting, **Foghat** finishing up an LP for **Bearsville/**

Warner Bros. at **Boogie Hotel**, **Long Island, N.Y.**, **Nick Jameson** producing/engineering. Also there: the **Good Rats** working on a **Great American Records** LP. **Don Berman** and **Good Rats** producing, **Berman** also engineering.

Alligator Records finishing **Albert Collins** (recorded live in **Minneapolis**) at **Streeterville Recording Studios**, **Chicago**. Also there: **Bruce Iglauer** producing a **Koko Taylor** project, **Fred Breitberg** engineering, **Ron Gresham** assisting; and **Flying Fish** completing an LP for **Blue Riddem Reggae Band** with members of the band and **Prince Jammy** doing the producing.

Mixing **Squeeze** for the "King Biscuit Flower Hour" were **D.L.R.'s Bob Kaminsky** and **Paul Zullo** at **Blue Rock Studios**, **Manhattan**, **Michael Ewasko** engineering.

Recent activities are **Audio Services Company**, **Mishawaka, Ind.**, see **Autry Walker** of **Jr. Walker** and the **All Stars** laying tracks for an LP project.

New staff appointments at **Pantheon Studios**, **Scottsdale, Ariz.**, include: **Steve Escallier**, producing/engineer; **Ralph Osborn**, producing/engineer; **Beth Gunn**, studio manager and **Kathy Maris**, sales/production. The studio recently finished up a **Wendy Evans** project, **Dennis Alexander** co-producing with **Michel Columbier**.

At **Masterfonics** in **Nashville**, **Glenn Meadows** mastering new double-live **Grateful Dead** package and **Isaac** album. . . . **Garth Fundis**, **John Donegan** and **Allen Reynolds** editing **Crystal Gayle's** new **Columbia** LP on **JVC**-digital audio recorder. . . . **Jim Loyd** mastering new **Sammy Davis Jr.** digital album on **3-M** digital system. **Loyd** also working on **Kris Kristofferson** project and **Casablanca** single for **Peddy Baker**. . . . **Al Smith** working on new LP for the **Kendalls**. . . . **Mack Evans** mastering **Marty Robbins** album.

At **Music City Music Hall** in **Nashville**, the **Crusaders** producing themselves on new album with **Joe Cocker** sitting in on some tracks. Engineer for the project is **Bill Harris**. . . . **Charley Pride** cutting single with producer **Norro Wilson** and engineer **Bill Vandevort**. . . . **Floyd Cramer** laying **RCA** album tracks with producer **Chet Atkins** and engineer **Vandevort**. **Atkins** and **Vandevort** also working on new **Roger Whittaker** project. . . . In separate projects, **Eddie Kilroy** is producing singles for **Dean Dillon** and **R.C. Bannon** with engineer **Harris**.

At **Creative Workshop** in **Nashville**, **Dottie West** laying **Liberty** tracks with producer/engineer **Brent Maher** and producer **Randy Goodrum**. . . . **Gene Cotton** mixing new album with engineer **Maher**. . . . Gospel artist **Steve Sharp**

(Continued on page 33)



Lee Herschberg
Director of Engineering
Warner Bros. Records

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

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

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

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

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

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

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

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

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

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

A. I'd say, yes, if it's up to me, go ahead and do it with digital. Sometimes, on an analog session when the digital is available, I'll record the first couple of tracks on both machines. Then, on the first couple of playbacks, we'll listen to them side by side. That usually does it right there. There's no comparison.

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

Q. What musical formats are suited to digital?

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

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

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



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

3M Hears You . . .

3M

Tape Montreux Fest Again With Sony Digital Equipment

LONDON — **Mountain Studios**, the **Montreux** facility owned by rock group **Queen**, is offering **Sony** digital recording for the second year at the **Montreux Jazz Festival**. The entire festival is being taped, and in addition **Mountain** is recording two concerts staged by **Warner Brothers Records**, featuring **Chick Corea**, **Al Jarreau**, **Randy Crawford** and others.

Sony has provided the new **PCM 1610** 2-channel digital processor and two recorders for the period of the festival, permitting uninterrupted recording for as many hours as necessary. The material will be used initially for analog releases, but preserved also for future release on the **Philips/Sony Compact Disc**, which is expected to be marketed commercially in the **U.K.** within 18 months.

Montreux Festival Recordings, recently set up by **Mountain Studios** and the festival organization, will make video recordings of the two **Warner** concerts, with a view to possible broadcast and home video exploitation.

Sound Business Studio Track

• Continued from page 32

working on project with producer **Buzz Cason** and engineer **Todd Cerney**.

At **Audio Media** in Nashville, **Marshall Morgan** is mixing Columbia project for **Janie Fricke** and Elektra project for **Johnny Lee** with **Jim Ed Norman** producing both efforts.

At **Quadrafonic** in Nashville, **David Olney** laying Rounder tracks with producer **Steve Gibson** and engineer **Jimmy Stroud**. . . **Johnny Duncan** working on Columbia album with producer **Gibson** and engineers **Rich Schimer** and assistant **Stroud**. . . **Dobie Grey** cutting Robox album with producers **Bud Reneau** and **Wray Chafin** and engineer **Willie Pevear**. . . **Marc Speez** mixing Kat Family album with producer **Gibson**, engineer **Schimer** and assistant **Stroud**.

For The Record

NEW YORK — Donald "Buck Dharma" Roeser of Blue Oyster Cult was working at Kingdom Sound Studios, Syosset, N.Y., recently. A recent Studio Track item (Billboard, July 4, 1981) listed him as Donald "Duck Dharma" Roeser, a typographical error.

At **Scruggs Studio** in Nashville, **Waylon Jennings** finishing up RCA album and **Jessi Colter** is laying tracks with engineers **Randy Scruggs** and **Pat Higdon**. . . **Randy Scruggs** mixing **Freddie Hart** project with producer **Nelson Larkin**. . . **Mark Card** working on project with producer **John Thompson** and engineer/producer **Scruggs**.

At **Doc's Place** in Hendersonville, Tenn., **Leon Russell** producing himself on overdubs and mixes on new album with engineer **Bobby Bradley**.

At **Wax Works** in Nashville, **Jim Seal** working on Galaxy release with producer **Byron Hill**.

At **Reflection Sound Studio** in Charlotte, N.C., **Kevin Herron** mixing live **Marshall Tucker Band** performance for NBC's "The Source" radio program. . . **Robert Starling** laying Dolphin tracks with engineer **Steve Haigler**. . . **Arrogance** laying Moonlight tracks with producer **John Anthony** and engineer **Steve Haigler**. . . **Don Dixon** producing **Killer Whales** for Moonlight.

Recent activity at **Kajem Studios**, Ardmore, Pa., **Vince Montana** producing **Denise Montana**, **Mitch Goldfarb** engineering; **Grover Washington Jr.**, recording new material for **Ramsey Lewis**, **Mitch Goldfarb** engineering; and a Philadelphia based band, the **Pedestrians**, cutting masters, **Joe Alexander** engineering and co-producing.

Final overdubs and mixing taking place on a new **Rossington Collins Band** LP for MCA at **Criteria**, Miami. Producing is **Gary Rossington**, **Alan Collins** and **Howard Steele**; **Steele** also engineering with **Bruce Hensal** and **Patrice Carroll** assisting. Also in recently at **Criteria**: **Brentwood Rocker** doing an LP for Quality Records, Toronto, **John Driscoll** producing, **Dennis Hetzendorfer** engineering; and **Liza Minnelli** doing vocals for a

Daniels Guest At L.A. AES Dinner

LOS ANGELES—Drew Daniels, an independent sound system consultant, will demonstrate multiple applications of music instruments and loudspeaker systems at an upcoming Los Angeles Section Audio Engineering Society dinner here Tuesday (28).

The local AES chapter will meet at the Sportsmen's Lodge Restaurant, Studio City. Reservations are required for dinner.

Renovating On At N. Jersey Lab

NEW YORK—Trutone Records disk mastering labs is undergoing an expansion and renovation.

The Haworth, N.J.-based facility will have two new mastering rooms. Additionally, the main cutting room will be equipped with a newly acquired Neumann VMS-70 lathe, SX-74 head, SAL-74 rack and Neumann mastering console. The second room will be equipped with a Scully/Westrex system featuring a new Capps Generation computer and lathe contro.

new single, **Bill Lavorgna** producing with **Al Steegmeyer** engineering and **Patrice Carroll** assisting.

At **Celebration Recording Studios**, Manhattan, **Morris Mamorsky** announces the appointment of vice president **Jack Zimmermann** to stu-

dio manager. **Piers Plaskitt**, the previous manager, moves to **Bullet Recording**, Nashville.

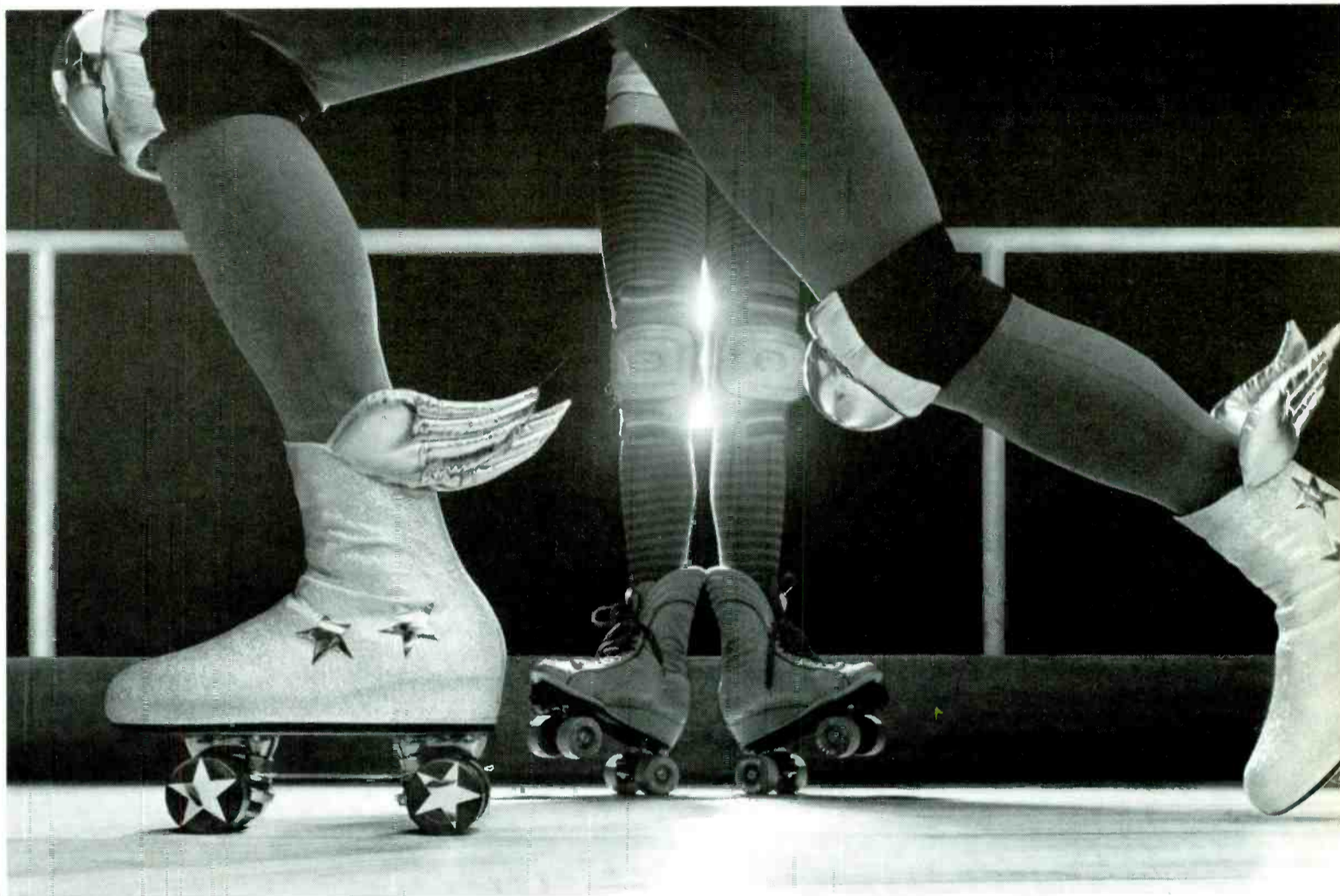
The **Hot Walker Band** at **Triad Recording Studios**, Ft. Lauderdale, Fla., finishing the mix on a new LP, **Marsha Radcliffe** producing.

Producer **Chuck Underwood** placing finishing

touches on **Janice Spencer's** first solo LP at **Studio A Recording**, Dearborn Heights, Mich. **Eric Morgeson** engineering. Also there, singer/songwriter **Rick Swiecki** cutting tracks for a first solo effort

Action at Philadelphia's **Alpha International:**

Harold Melvin recording tracks for a new MCA LP; **Voyage** mixing tracks; **George Antigio** recording tracks for P.B.I. Productions; **Joey Heatherton** recording vocals for a new South Philly Productions project; and **Phil Hurtt** producing a new LP.

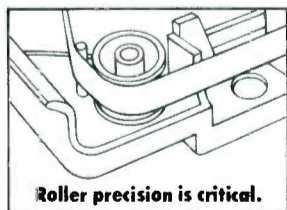


If you think "pads and rollers" are just a California craze, you're not ready for New Memorex.

Pads and rollers are key components of a cassette's tape transport system.

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In fact, our new Memorex cassette will always deliver true sound reproduction, or we'll replace it. Free.

Of course, reproduction that true and that enduring owes a lot to Permapass™, our extraordinary new binding process. It even owes a little to our unique new tumble-free storage album.

But when you record on new Memorex, whether it's HIGH BIAS II, normal bias MRX I or

METAL IV, don't forget the importance of those pads and rollers. Enjoy the music as the tape glides unerringly across the head.

And remember: getting it there is half the fun.



NOW MORE THAN EVER WE ASK: IS IT LIVE, OR IS IT

MEMOREX



Market New Moog Synthesizer Called The Source, It Will List At \$1,400 In August

By HANFORD SEARL

BUFFALO, N.Y.—A beehive of electronic activity, Moog Music Inc. headquarters here is readying retail shipment of its newest synthesizer, The Source, retiring the popular Minimoog line and introducing the Rogue model.

Listing at \$1,400, about \$600 less than the 12-year-old Minimoog, The Source's panel is similar to the latter but features touch-tone controls, 16 program voices and a computer microprocessor.

"Moog in no way is replacing the Minimoog but rather insuring its integrity," reports Robbie Konikoff, a&r director. "New technology, production and labor costs necessitated the change. Besides, how do you replace a violin?"

Set for an August departure to retailers, the programmable, monophonic unit includes a three-octave, 37-key instrument. The analog section is a two-oscillator section synthesizer similar to the Minimoog.

According to Konikoff, an individual four-part contour generator controls the patented Moog Filter and VCA. All continuously adjustable functions, oscillator level and filter cutoff are modified through the incremental controller.

Introduced at the National Assn. of Music Merchants Show in Anaheim, Calif. the compact Source's microprocessor allows storage of 16 program voices with an instant edit access.

One of Moog's 10 current prod-

ucts, The Source's 16 programmable voices may be written to cassette and new programs read from a cassette. A software, computer tape plan is underway. "Sounds Of The Stars," to capture numerous Moog endorsing artists sounds on cassettes.

For example, the same tone quality of a Keith Emerson, Chick Corea or even Devo could be reproduced by merely plugging in the cassette chord into The Source's backside panel, explains Moog engineer John Robilotto.

The Z-80 microprocessor performs many additional functions, accessed through a secondary-level entry system, says Konikoff. A performance-oriented arpeggiator will accept a discrete pattern of up to 24 notes for immediate playback.

In level 2, the Microprocessor controls two 80-note, rhythmically-independent digital sequences, a digital arpeggiator, sample and hold, sequenced program changes and the cassette input/output operations.

"We're targeting for both the professional musician as well as the self-starter," Konikoff adds. "The cost is equal to that of other home video and entertainment centers."

The final 25 Minimoog synthesizers, a long-time favorite of Rick Wakeman's and other artists, are being produced. The final model, one of 13,000 in the world, will be presented to its inventor, Dr. Robert Moog.

First manufactured in 1969 at

Moog's original Trumansburg, N.Y. plant, the portable units' currently halfway on a two-year touring program sponsored by the Office of Advocacy in the U.S. Small Business Administration.

Selected by the Assn. of Technology in Washington, D.C. for the touring honor, the Minimoog unit, played by about 2.5 million people during the first year, recently was returned to the suburban Buffalo plant for the recent summer NAMM.

Meanwhile, the 32 keyed Rogue was unveiled at the Chicago NAMM Show June 27-30. It is touted as a perfect first instrument for the beginner, a second synthesizer use or expander for pros.

The two oscillator unit contains a complete set of modulation controls that produce sample and hold, automatic triggering and contoured "sync" sweeping.

Soon to ship to dealers, Rogue's interface controls make it compatible with virtually every electronic music system made, says Konikoff.

Rear panel functions include keyboard in/out, switch trigger in/out, voltage gate in/out and audio in for processing signals through Rogue's filter.

And, the latest promo-artist tie-in campaign is underway with Warner Bros.' Gary Wright, touting his new LP "The Right Place" and one of Moog's lines in six regions.



AUTOMATT ACTIVITY—Narada Michael Walden, left, who is producing Angela Bofill's upcoming LP at San Francisco's Automatt, takes a break to hear mixes of Herbie Hancock's new album, also being recorded there. Shown, left to right, are Walden, Automatt owner and producer David Rubinson and Hancock.

CES-NAMM: A Conflict

• Continued from page 30

Linkin projected that of some 500 NAMM members, about 12 amplification and sound reinforcement companies would most likely be tempted to exhibit at the open-to-the-public Consumer Electronics Show.

Reportedly, some pro manufacturers are considering uniting in an official letter to NAMM petitioning them to change their dates.

In an official NAMM press release issued this week here, NAMM estimates that some 7% of that organization's summer exhibitors "may have to toss a coin in 1982."

"It was clearly an error in judgment on the part of our former NAMM trade show personnel," states Linkin. "And, although both CES and we tried to shift dates as soon as we discovered the overlap, Georgia World Congress Center and McCormick Place are booked solid and no other show is willing to ex-

change dates. So we must live with it."

Both CES and NAMM have cleared winter and summer dates through the rest of the decade with no foreseeable conflict seen, apart from next summer.

Linkin adds that NAMM staff compared exhibitors at the 1981 CES and NAMM and found that 32 of NAMM's 485 Expo exhibitors also participated in the CES Show.

"For this 7% of our exhibitors," Linkin points out, "there will be problems of varying degrees. Some firms are large enough and have separate marketing and sales personnel, exhibits, etc., to cover both shows. Other smaller firms are faced with a difficult marketing decision. All we at NAMM can say is that we regret the conflict and we will work with any exhibitor who has a problem and hopefully resolve it in the best, most cost-effective manner possible."

BASF Pushing Chromium Dioxide

NEW YORK—BASF believes in chromium dioxide, and is counting on dealers to spread the word. A series of promotions and informative publications have been designed to further the cause.

The 126-store Warehouse Records chain in California recently ran a BASF "Chrome Challenge" slated for other markets as well. If a customer finds another tape he likes better than BASF's Pro II chromium dioxide, he has a week to return the BASF tape for full credit against the purchase of any other brand or type.

"We find a promotion directly involving the dealer is the most effective," says marketing director Mark Dellafera. "This promotion took off—we only had one return."

In select markets, the tape supplier has also teamed up with TEAC to give away five Pro II cassettes with the purchase of a TEAC deck.

Additionally, the company sponsors a series of technical bulletins for dealers entitled "The Inventor's Notebook," dealing with such subjects as cassette housing, azimuth test results on the BASF shell and, of course, the technical argument for chromium dioxide (it's the shape of the particles).



RECORDING EXPANSION—Joe Tarsia, right, president of Philadelphia's Sigma Sound Studios, gets last minute details of construction of Sigma's new 48-track facility from Harry Chipetz, studio general manager. The new state-of-the-art room is slated to go on-line this summer.



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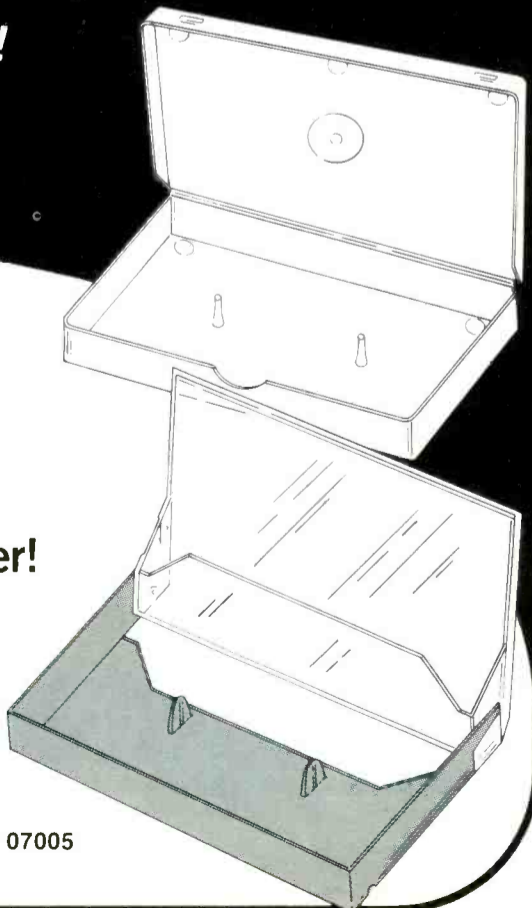
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When It Comes To Fairs, Country Most Dependable

By EDWARD MORRIS

NASHVILLE—Although it has recently become a dependable headline attraction at even the largest state fairs, country music talent continues to be a mainstay for local and county expositions. Its historic ability to deliver high recognition for a low price has been—and remains—one of country music's main selling points.

Some promoters and talent buyers, however, see problems developing in this longtime liaison. For one thing, name artists who have current hit records are becoming too expensive for fairs with tight budgets. These acts may either elect to be packaged with others of their kind to play the large fairs or else opt for soloing on the concert circuit where adequate seating and professional promotion will build the profitable audiences they seek.

Observers also note that country talent is falling into two extremes: highpriced superstars or star packages and affordable artists with negligible popularity. "There's a terrible gap," says Louise Lindahl of Attractions, Inc., Chicago. "You have famous stars and the stars who are on their way up or down. There's no midrange."

Fairs that try to cover themselves

with name acts by charging separate grandstand admission may be undone by bad weather, competing fair attractions and prohibitively high ticket prices.

While a few giant fairs can look to talent coffers of half-a-million to a million dollars, most of the country's 2,500 fairs have only a few thousand dollars to work with.

The Meigs County (Ohio) Fair, for example, has a budget of approximately \$6,000 for its "free" grandstand acts. This year, it will spend \$5,000 of that amount for a concert by Elektra's Helen Cornelius. The remaining money will trickle down to local and regional bluegrass and gospel acts.

Says Muriel Bradford, secretary of the Meigs fair, "Our area likes country music, but some acts are practically pricing themselves out of business." In recent years, the fair has featured Stella Parton, Jim Ed Brown, Lonzo & Oscar, Wendy Holcombe and Kenny Price.

Bradford says she secures her talent through Variety Attractions, Zanesville, Ohio. "They tell us what they've got for what we can pay," she adds.

Variety's Nick Dorr accesses the
(Continued on page 56)

15 Years For Cleveland's Agora

CLEVELAND—The Agora Ballroom in Cleveland is celebrating its 15th anniversary with several different promotions, all of which tie in to

O'Brien Leader

LOS ANGELES—Trombonist Larry O'Brien becomes the fifth musician to take over leadership of the Glenn Miller "ghost" orchestra.

O'Brien, recently a resident of Las Vegas, succeeds Jimmy Henderson as leader of the group, which recently returned from a tour of Japan. David Mackay Jr., head of Glenn Miller Productions, Inc., and Willard Alexander, veteran agency chief, made the decision last week.

The Miller combo tours 50 weeks a year and is the only one licensed by the late band leader's estate. Miller died in 1944 while crossing the English channel during World War II.

O'Brien, in 1962, was employed as a trombonist in the Miller orchestra when drummer Ray McKinley was its maestro.

the number "15."

The 15 Big Ones contest has WMMS-FM listeners sending in postcards with 15 winners getting Agora concert tickets and albums by the 15 top acts to have played the room. The acts are Bruce Springsteen, Southside Johnny, Ted Nugent, Todd Rundgren, Bob Seger, Pat Benatar, David Bowie, AC/DC, Meat Loaf, Journey, Boston, Rush, Ian Hunter, Michael Stanley Band and Bad Company.

The grand prize winner receives a lifetime pass to the Agora and a "stereo to go" package which includes a Sony Walkman, a portable radio/television and a JVC portable radio/cassette.

WMMS hosted 15 hours of continuous live music last Wednesday. Playing were Cleveland bands with special guests.

Other promotions include video and pinball game nights at the Agora, the reopening of the new wave club the Mistake as the Pop Shop and an "Air Guitar II" contest.

WHO BASSIST STRETCHING OUT

Entwistle On Whistle Stop Tour Hypoing His 'Hero' Album

By NICK ROBERTSHAW

LONDON—John Entwistle's fifth and latest solo album, "Too Late The Hero," is released worldwide by WEA next month. The Who bassist is currently in the U.S. on a pre-launch promotion trip, doing interviews, meeting record company staff and generally drumming up interest.

The project—largely recorded as an overdubbed rock trio with old friends Joe Walsh and Joe Vitale—was financed by Entwistle himself, and the fact that for the first time he's getting personally involved in the promotion reflects his belief that this album is potentially the most commercial he has made.

But even if it's not too late for a rock hero who's been around two decades or more, what are the chances of an individual breakthrough for an artist who is known first and foremost, like Bill Wyman, as the quiet one in one of the world's great rock'n'roll bands?

On general principles, Entwistle is inclined to be pessimistic. "If you think about it, there are very few musicians who have achieved that much success as solo artists while they were still members of bands. Even Paul McCartney never really got anywhere at first. The band has got to split.

"If I go on tour, the Who's fans aren't all automatically going to come and see me. They'd sooner save their money up and watch the Who live. Then there's the problem of getting things together. It's taken 2½ years to put this album together, just waiting for the few months when everybody was free at once. In the event, we did the first sessions at Crystal Studios in L.A., then finished off at Rampart (the Who's own 24-track facility in South London)."

Pressure of band commitments goes some way to explain the long gap—more than six years—since Entwistle's last solo release; but also he wanted time to rethink his direc-

tion as a songwriter. Both "Mad Dog" and the album before it, "Rigor Mortis Sets In," were in the '50s rock'n'roll revival style.



John Entwistle

"I was too early with them. If I'd waited a couple of years, I would have been right in the middle of that rock revival thing. They were great for parties, but after that I wanted to do something different," he says.

For almost a year around the time of "Mad Dog," Entwistle had his own band, Ox, which toured both in Britain and the U.S. For once, the sideman was in the spotlight, handling announcements, vocals, even many of the solos. "I really enjoyed it, actually. I was worried at first, but once we'd fixed cycling flasks on the stands so I could have a drink without leaving the mike, I was O.K. I've never had the same feeling in the five years since, anyway!"

So does he ever think about having another band of his own? "Con-

tinually! I'm always thinking about it. It is a possibility. I've talked with Joe Walsh and Joe Vitale about it, but it's hard to arrange. You see, so far as I'm concerned the Who has never worked enough on stage.

"We make decisions on the basis of everyone agreeing. If one guy doesn't want to tour in Czechoslovakia, we don't tour there. It's a miracle we ever play anywhere, come to think of it. But they know I'll agree, wherever it is. I'll always agree to go on tour, because quite honestly I don't feel the Who is that important a recording band, compared to the impact we have on stage. And I don't think the band's albums have ever captured the live sound either."

The Who can't be accused of ducking live performances lately. There was a major U.K. tour in March and April, and before that, a four-part tour of the United States. "We split it up that way. We did a week at Madison Square Garden, then an East Coast tour, then two on the West Coast. But we had to do that tour because Kenny Jones had just joined and we had to show the band was alive and kicking. Generally there just doesn't seem enough time in the year."

Unlike most of today's supergroups, the Who can show a profit on the road. "Yes, the first two weeks usually pays for the tour, so if we go out longer we can make some money. But then we don't tour with huge orchestras and flying saucers on stage and all that. That's suicide.

"In America, particularly, you really have to play, unless you've got some fantastically hot commercial album. We did seven extensive tours there before we actually broke, which wasn't till 'Tommy' came
(Continued on page 63)

JULY 25, 1981, BILLBOARD

Hawaiian Ticket Agency Shuttles

HONOLULU—BASS Tickets, the island's first and largest ticket service, terminated its business in Hawaii effective July 6.

According to Art Samuels, general manager of the company here, the closing came about because of a slump in the concert market and an unfeasible investment in leased

computer equipment. BASS had been operating in Hawaii since 1978.

With BASS out of the ticket market, Hawaii is left with only one ticket service island-wide; Hawaiian Island Ticket Service (HITS), founded last year by Ron Gibson, cofounder and former general manager of BASS.

CHI SPOT RELOCATES

CHICAGO—Guitarist Albert King climaxes the seven-act reopening celebration of the Kingston Mines Blues Nightclub at a new downtown locale Wednesday-Saturday (22-25). A roof collapse last November ended the 12-year reign of the Mines as a north side Lincoln Avenue blues center.

Blues bands led by Otis Clay and Eddie Clearwater are the other first week headliners, with Aron Burton, Big Time Sarah, Skid City and Johnny Dollar as warmup features in the 450 seat venue, which formerly housed the Galaxy Disco.

Kingston Mines principal "Doc" Lenin Pellegrino has refurbished the room and sound system to accommodate a changeover from record spinning to live talent. He has arranged for 300-car parking near the nightclub, which has a 4 a.m. liquor and entertainment license.

Following his initial four-night program, Pellegrino has scheduled cocktail blues sets from 4 to 8 p.m., and instituted a two-drink minimum for 10 p.m. to early morning shows, with a \$2 weeknight cover charge rising to \$4 on Fridays and Saturdays.

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A Look At N.Y. Kool Jazz Festival: Act By Act

CBS PRESENTS Town Hall, N.Y.

It was the classic case of too much music and not enough time as Paquito D'Rivera, Arthur Blythe, Gil Evans and guest artist Phil Woods performed under the aegis of CBS Records at Town Hall, July 3.

Cuban expatriate D'Rivera first came to the U.S. as alto saxophonist with the group Irakere. His new group boasts much energy with Jorge Dalto, piano and Daniel Ponce, congas. Dalto, a composer and arranger as well, is a strong, two-fisted player who too often relies on sheer power at the expense of dynamics. His is a percussive attack on the keyboard which elicits much excitement and seems to goad D'Rivera to greater heights.

D'Rivera himself is a storehouse of energy with fast fingers and a lithe manner on his horn. His first album as a soloist should make the country more aware of his considerable talents.

Blythe, the alto saxophonist who first came to prominence as an avant-garde player, already has three albums out, and is fast approaching the stardom which is due him. His current quintet includes cello, tuba, drums and guitar, evoking timbres that ranged from African rhythmic

roots to a very uptempo "Strike Up The Band." There was a waltz and a most striking piece played by Blythe, Bob Stewart, tuba, and Abdul Wadud, cello.

With alto saxophonist Phil Woods sitting in with an all star rhythm section—John Hicks, piano, Art Davis, bass, Steve McCall, drums—the three altos ran through some bebop including a spectacular "Ornithology," and a ballad medley where each displayed his virtuosity on the horn.

The second half of the program presented a truncated offering by the Gil Evans band. This ever-new band contains only ten pieces, which Evans' intricate arrangements make sound like twice that size. In a few brief moments the audience was treated to solos by Marvin Hannibal Peterson and Lew Soloff, trumpets, Hiram Bullock, guitar, and others from the band.

The program contained more music and far too much introspection than the time allotted for it. Blythe, who has filled an historic alto chair with Evans, as has Woods, did not get the chance to play with the band, which would have made things much more interesting. Add D'Rivera's new approaches and ideas and the untapped possibilities were endless.

ARNOLD JAY SMITH

Solid Budweiser Superfest

NEW YORK—Budweiser Superfest scored with what is believed to be the largest grossing black music concert ever.

The festival, held at Giants Stadium here June 28, grossed \$845,496 out of a potential \$900,089, from 58,496 concertgoers.

The concert, featuring Ashford & Simpson, Stephanie Mills, Rick James & the Stone City Band, Cameo, Maze featuring Frankie Beverly, Peabo Bryson and Sister Sledge was the organization's second annual festival. Last year concerts were held in Chicago and New York.

According to a company spokesperson, the second festival this year is set for Houston's Astrodome Aug. 22. Unlike the local date, held at 11 a.m., the Astrodome will host an evening (7 p.m.) show.

Scheduled to appear at the Astrodome are Smokey Robinson, the O'Jays, Ashford & Simpson, Rick James & the Stone City Band, Maze featuring Frankie Beverly and Patricia Rushen.

Also on the drawing board for 1981 are festivals at the Roseland in Chicago and a possible concert in L.A.

Talent Talk

The final lineup for the Reggae Sunsplash festival at Montego Bay, Jamaica, Aug. 4-8, is: **Stevie Wonder, Isley Brothers, Third World, Roberta Flack, Dennis Brown, Toots & the Maytals, the Mighty Diamonds, Gregory Isaacs, Rita Marley & the Wailers** and 33 other acts. This marks the third consecutive year for the festival, which is now sponsored by the Jamaican government. This year's event is being dedicated to **Bob Marley**. The government is reportedly spending in excess of \$300,000 in renovating Montego Bay's Jarrett Park to accommodate the 20,000 or more people who are

expected. The event is cosponsored by Synergy Productions, whose **Oliver Magnus** has recently located to Los Angeles to promote the festival.

The much-ballyhooed debut of New York's **Kid Creole & the Cocanuts** on the West Coast has been postponed indefinitely. It appears that because of the elaborateness of the "Fresh Fruit From Foreign Places" stage show, the addition of four musicians to the troupe (bringing the total to 22) and spiraling costs made the trips to San Francisco's Old Waldorf and Los Angeles' Roxy this month not feasible.

PolyGram is throwing a "new romantic" bash Monday (27) at Los Angeles' Club Lingerie and (29) at San Francisco's On Broadway club. Appearing in the flesh is **Steve Strange** of the European techno-dance outfit Visage. Members of another highly touted new romantic band may also show up. Hint: they wear tartan garb but are not Adam & the Ants. As to whether anyone will be performing, or just dropping by looking chic, that's still up in the air.

The most unusual stop on **Greg Kihn's** recent tour was in Anchorage, Alaska June 9 at West High School Auditorium. Because Anchorage is not the usual stop on a tour, the promoters had a local tavern serve the group free for two hours. In addition, all female guests were also served free. **Dan Ackroyd** and **New England** drummer **Hirsh Gardner** were recently spotted downing beers at the Savoy in New York. Both were reminiscing about old times in Toronto.

ROMAN KOZAK and
CARY DARLING

VARIOUS ARTISTS

Saratoga Performing Arts Center

The Newport Jazz Festival may now be the Kool Jazz Festival in deference to the investment of cigaret maker Brown & Williamson, but the spirit of Newport lives on in venues such as the outdoor arena here.

It was like the old days July 4 as a steady parade of various jazz artists and groups performed non-stop from noon to midnight.

This format produced some curious juxtapositions as a Basie alumni band was followed by Rodney Franklin, who was followed by Woody Herman.

Even more curious was the response from the very young crowd, which spilled out of the covered arena up the hill in a tent "city" reminiscent of Woodstock.

The Basie alumni band was the hit of the day.

With Jimmy Witherspoon singing the blues in front of the group, including several selections that Joe Williams used to do with Basie, the crowd gave the group several standing ovations.

The crowd also went wild for Buddy Tate's tenor sax work on the old "Jumpin' At The Woodside," which originally featured Lester Young. In contrast Franklin received polite applause for his electrified pianistics.

The crowd came alive again when Woody Herman roared on with a young new herd and drew heavily on old material—"Lemon Drop," "I've Got News For You."

What is curious about all this is that Franklin enjoys substantial promotion from Columbia Records while the Basie alumni aren't even recording. Herman doesn't record regularly either, although he's done a recent album for Concord.

Others on the bill included Kilimanjaro, which often played in a mellow George Benson groove, and Nancy Wilson, who too often over-stylized her vocal offerings. **DOUGLAS E. HALL**

CHICK COREA RED NORVO

Avery Fisher Hall, N.Y.

While Alice Tully Hall did not provide the most intimate of surroundings for pianist Chick Corea and his opening act, a trio headed by 73-year-old vibist Red Norvo, there were plenty of jazz musings to please fans of both performers.

The fatherly-looking Norvo was supported by guitarist Tal Farlow and bassist Steve Novosel in a generally understated swing format, delving into standards and, in one instance, an inventive piano solo composed by Bix Beiderbecke. (Continued on page 43)

Talent In Action

dip Carlos Santana and his talented seven-man group here July 1.

Awesome, overwhelming and exhausting come close to measuring the SRO concert staged in the acoustically perfect philharmonic venue. However, this was ignored by the sound man, ruining 90% of lead vocalist Alex Ligertwood's intense efforts.

That error aside, Santana's 3½-hour, 21-song display of raw Latin rock, ballads, pop and jazz offerings was dazzling artistry unparalleled.

"Searchin'," a driving 4/4 rocker, was the first of many selections spotlighting Carlos' extended, intricate techniques and executions.

The CBS recordings artists' best efforts came during familiar ballad "Well All Right," "Incident," which also featured stellar keyboardist Richard Baker at his strongest, and "Open Invitation," with Carlos on a quiet Spanish theme.

His free-form creativity, evident throughout, found "These Are A Few Of My Favorite Things" encased within "Incident" and a few, effective bars of Wars' "The World Is A Ghetto" in "Invitation."

The group's remake of the Zombies' classic, "She's Not There," again afforded the seemingly tireless leader's endless avenues of expression through his guitar.

Athletic drummer Graham Lear's strenuous, detailed solo spot during "Soul Sacrifice" was a total, physical effort incorporating involved rhythm changes.

Ligertwood, despite vocal similarities throughout to Michael McDonald, scored his most impressive, soaring unstructured styles on mellow, jazz-like "Trancecandance."

Top 40 hit "Winning," a driving, commercial pop sound and wave-like "Body Surfing," both from Santana's top 10 LP "Zebop," proved the group's successful projection into the future while insuring their rightful, near-legendary status in the past. **HANFORD SEARL**

FRIZZELL & WEST

Lone Star Cafe, New York
Admission: \$7

David Frizzell and Shelly West, the duo that put Oklahoma back on the country charts with their Warner/Viva hit "You're The Reason God Made Oklahoma," performed here June 18 to a lively sect of New York's growing clan of country music fans.

Assisted by Allen Frizzell on lead guitar and vocals, Mike Blasucci, also on lead guitar, and Ben Brogdan and Bobby Galardo on bass and drums respectively, the duo started the one-hour set with a rollicking version of "Let The Good Times Roll" before moving on to the title cut off their debut LP, "Carryin' On The Family Names."

West proved she could hold up her end of the family tradition by gliding assuredly through such Dottie West hits as "Are You Happy Baby" and "A Lesson In Leavin'."

And Frizzell can convincingly emulate his brother Lefty's voice as he did with a couple of Lefty's evergreens, "I Love You A Thousand Ways" and "Always Late." However, his natural voice combines a more contemporary presentation with the honest influences of one of country music's great stylists.

Frizzell & West teamed again for another cut off the album, "Lovin' On Borrowed Time," before the Frizzell brothers joined forces on the tune Willie Nelson/Waylon Jennings made famous, "Good Hearted Woman."

Although the backup musicianship was adequate, one gets the impression that Frizzell & West are the well-deserved victims of an "over-

night success" that hasn't given them quite enough time to develop their live show to its fullest potential.

The highlight and last song of the set was the tune that brought the duo to the airwaves, "You're The Reason God Made Oklahoma."

This team is fortunate to have such a valuable musical heritage, but while their hit singles build on that heritage, their live show leans on it.

With the talent surrounding Frizzell & West, they will do well to search out their own material such as the charttopper they so competently present, rather than relying on the hits made famous by their relatives.

The Smokey Country opened the show with crowd pleasing country offerings such as "T For Texas," "Tryin' To Love Two Women" and Hank Williams Jr.'s "Family Tradition." **PAT NELSON**

AVERAGE WHITE BAND

Roxy, Los Angeles
Admission: \$8.50

From the increasing slickness and softness of their albums, a listener could be excused for thinking the Average White Band is finally living up to its name. At the Roxy June 26, part of a three-night stand, the sextet proved—in a live setting at least—it is still far above average.

The all too short 70-minute performance highlighted 10 songs from various points in their career. Considering the extent of their catalog, the choices were wise ones. The crunchy funk of "I'm The One," the new breezy "I Believe," a solid rendition of "What 'Cha Gonna Do For Me" and, of course, the steamy "Pick Up The Pieces" had the somewhat sedate older crowd dancing in their seats, if not in the aisles.

The vocals of Hamish Stuart and Alan Gorrie are rough-hewn so their occasional leaps into the sweet tenor style of Smokey Robinson were not technically faultless. However, they sing with such offhand charm and emotion that it is difficult to knock them for it.

However, it is AWB's instrumental muscle which has to be seen. What may come off on record as retread funk is footstomping r&b in concert. Drummer Steve Ferrone anchors the sound with a solid beat while guitarists Onnie McIntyre and Hamish Stuart, bassist Alan Gorrie, sax player Malcolm Duncan and sax/keyboards player Roger Ball overlay a sound that is so rhythmic and hypnotic that it is almost habit forming. **CARY DARLING**

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Survey For Week Ending 7/12/81

Billboard® Top Boxoffice™

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	BRUCE SPRINGSTEEN & THE E STREET BAND —Monarch Entertainment, Byrne Meadowlands Arena, E. Rutherford, N.J., July 7-9 (6)	125,922	\$10.50-\$12.50	\$1,500,345*
Arenas (6,000 To 20,000)				
1	ALICE COOPER/JOE PERRY/SPIDER —Brass Ring Productions, Arena, Detroit, Mich., July 10 & 11 (2)	26,490	\$9-\$11	\$274,888*
2	GRATEFUL DEAD —Alpine Valley Music Theatre/Monarch Entertainment, Alpine Valley Music Theatre, E. Troy, Wisc., July 11	20,000	\$9-\$12.50	\$222,529*
3	REO SPEEDWAGON/ROCKETS —Cedric Kushner Productions, Madison Sq. Garden, N.Y.C., N.Y., July 10	19,962	\$10.50-\$11.50	\$215,195*
4	REO SPEEDWAGON/ROCKETS —Cedric Kushner Productions, Civic Center, Hartford, Ct., July 11	16,254	\$10.50-\$11.50	\$179,067*
5	JACKSONS/STACY LATTISAW —Concerts West/Imperial Productions/Jam Productions, Arena, Dallas, Tx., July 11	15,602	\$9.50-\$10.50	\$153,252
6	GRATEFUL DEAD —Schon Productions/Monarch Entertainment, Civic Center, St. Paul, Minn., July 10	13,249	\$8.50-\$9.50	\$124,657
7	TED NUGENT/BLACKFOOT/KROKUS —Monarch Entertainment, Byrne Meadowlands Arena, E. Rutherford, N.J., July 12	12,242	\$8.50-\$10.50	\$120,020
8	JACKSONS/STACY LATTISAW —Fred Jones/Dick Griffey Productions, Colis., Memphis, Tenn., July 8	11,999	\$9.50-\$10	\$118,528*
9	JOE WALSH/COLD CHISEL —Feyline Presents, Red Rocks Amp., Denver, Co., July 12	8,500	\$12.50-\$13.50	\$116,206*
10	DOOBIE BROTHERS/CARL WILSON —Electric Factory Concerts, Mann Music Center, Philadelphia, Pa., July 10	11,919	\$7-\$12.50	\$109,298
11	JOE WALSH/COLD CHISEL —Feyline Presents/JAM Productions, Summit, Houston, Tx., July 9	9,204	\$11	\$101,244
12	DOOBIE BROTHERS/CARL WILSON —Cross Country Concerts, Civic Center, Hartford, Ct., July 12	9,837	\$8.50-\$10.50	\$100,751
13	RICK JAMES/CAMEO —Alan Hayman Presents/Sun Song Productions, Arena, Raleigh, N.C., July 12	9,500	\$9-\$10	\$93,500*
14	MARSHALL TUCKER BAND/FRANKE & THE KNOCKOUTS —Feyline Presents, Red Rocks Amp., Denver, Co., July 8	8,500	\$11	\$93,500*
15	JOE WALSH/COLD CHISEL —Jam Productions/Feyline Presents, Arena, Dallas, Tx., July 10	9,800	\$9.50-\$10.50	\$92,220
16	DOOBIE BROTHERS/BUSKIN BATTEAU —Monarch Entertainment, S. Mtn. Music Fair, W. Orange, N.J., July 9	8,235	\$9.50-\$10	\$79,255
17	RICK JAMES/CHANGE/FRANKIE SMITH —Sun Song Productions/Alan Hayman Presents, Civic Center, Augusta, Ga., July 11	8,500	\$8.50-\$9.50	\$77,159*
18	GRATEFUL DEAD —Contemporary Productions/Monarch Entertainment, Kiel Aud., St. Louis, Mo., July 8	8,056	\$8.50-\$9.50	\$75,165
19	VAN HALEN/FOOLS —Star Date Productions, Colis., Madison, Wisc., July 12	8,346	\$8.50-\$9.50	\$71,886
20	TED NUGENT/KROKUS —Cedric Kushner Productions, Civic Center, Glens Falls, N.Y., July 12	6,072	\$10	\$60,720
Auditoriums (Under 6,000)				
1	BLUE OYSTER CULT/PAT TRAVERS/JOHNNY VAN ZANDT —Di Cesare-Engler Productions/Sunrise Entertainment, Aladdin Theatre, Las Vegas, Nev., July 13	5,803	\$12	\$69,636
2	WHISPERS/SHALAMAR/CARRIE LUCAS/LAKESIDE —Di Cesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., July 11 (2)	5,898	\$10.75	\$60,431
3	CLARKE DUKE PROJECT —Brass Ring Productions, Masonic Aud., Detroit, Mich., July 10	4,450	\$10-\$11.50	\$50,229*
4	ALICE COOPER/JOE PERRY/SPIDER —Brass Ring Productions, Civic Center, Lansing, Mich., July 12	4,981	\$9.50	\$47,320*
5	JUDAS PRIEST/IRON MAIDEN —Entam Presents, Freedom Hall, Johnson City, Tenn., July 11	4,982	\$8-\$9	\$41,887
6	THREE DOG NIGHT/TRUC OF AMERICA —Fantasma Productions, Sunrise Theatre, Ft. Lauderdale, Fla., July 10	3,919	\$10	\$39,190*
7	GAP BAND/YARBROUGH & PEOPLES —Fantasma Productions, Aud., W. Palm Beach, Fla., July 12	4,127	\$8.50-\$9.50	\$36,153
8	THREE DOG NIGHT/TRUC OF AMERICA —Fantasma Productions, Jai Alai, Tampa, Fla., July 11	3,367	\$9	\$33,303
9	JUDAS PRIEST/WHITESNAKE/IRON MAIDEN —Di Cesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., July 7	3,347	\$9.75	\$32,634
10	WHISPERS/SHALAMAR/CARRIE LUCAS/LAKESIDE —Di Cesare-Engler Productions/Entertainment Services, Inc., Sports Arena, Toledo, Ohio, July 11	3,560	\$8.50-\$9.50	\$31,312
11	JUDAS PRIEST/WHITESNAKE/IRON MAIDEN —Mid-South Concerts, Aud. N. Hall, Memphis, Tenn., July 12	3,722	\$8.50	\$30,804
12	THREE DOG NIGHT —Barry Mendelson Presents, Saenger P.A.C., New Orleans, La., July 7	3,000	\$9-\$11	\$30,800*
13	TODD RUNDGREN/UTOPIA —Schon Productions, Northrop Aud., Minneapolis, Minn., July 12	3,173	\$8-\$9.50	\$29,983
14	OZZY OSBOURNE/MOTORHEAD —Double Tee Promotions/Albatross Productions, Paramount, Portland, Oreg., July 11	2,840	\$9-\$10	\$26,305*
15	PAT METHENY —Feyline Presents, Rainbow Music Hall, Denver, Co., July 9 & 10 (2)	2,417	\$10-\$11	\$25,067

Dumont's Musictime To Expand Print Base

By IRV LIGHTMAN

NEW YORK—Attempting to bring more mass merchandisers into the sales picture of music print, Charles Dumont & Son Inc., a leading jobber, has initiated a Musictime rack system.

According to vice president George Bielo, Jr., the program, the first of its kind for the 36-year-old Cherry Hill, N.J.-based company, involves 12 titles to be offered along with a special display rack.

"The problem in the past," explains Bielo, "is that mass merchandisers have shown interest in music print, but have been reluctant to get into it because of limited display space and a lack of inexperienced people to handle it. We think Musictime takes advantage of the potential of music print at the mass merchandiser level."

Bielo adds that the rack will contain strong titles that can turn at least 12 times a year, culled from many print company sources. For inventory control, the rack may be operated on a ticket-system basis or a physical inventory. The continuing program will debut at the end of July or early August.

Reporting on the state of business, Bielo says a recent "lull" has been replaced by a strong business turn, largely as a result of an expanding territory that now includes 1,500-2,000 active accounts. He cites closer ties with West Coast retailers, for instance, as a result of mass mailings. "Many of them seem willing to go to a jobber on the East Coast for fill," adds Bielo.

Despite a rosy business climate, Bielo indicates it could even be stronger if print firms addressed themselves to the need for greater promotional efforts on their parts.

"There's no point-of-purchase materials or anything like that," chides Bielo, who claims he's been "saying this for years."

When he confronts his product sources with the seriousness of the matter, Bielo says the standard reply has been that "we don't have the points." That is, the price of print does not have such promotional factors built into the pricing structure. Though somewhat cynical about this response, Bielo admits, "I'm not a publisher, so I can't be sure they're wrong."

G.G. Music Adds 4 New Writers

NEW YORK — G.G. Music (ASCAP), the publishing division of American Worldwide Sounds & Music Inc., has brought in four staff writers.

They include Norbert Sloley, who has penned material for such groups as Main Ingredient, Inner Life, Revelation, Ecstasy, Passion & Pain; Carlos Alomar, who has done work for the David Bowie Band; and George Flame and Bob Ferguson, writers for Gloria Gaynor who also join G.G. in administrative positions.

G.G., as the initials imply, also has Gaynor as a writer. She is managed by American Worldwide Sounds & Music. Her next Polydor album, "I Kinda Like Me," contains five songs she wrote herself.



SONGWRITING DOCTOR—ASCAP songwriter Gerald Marks, left, renowned for penning "All Of Me" among others, receives a Doctor of Humane Letters honorary degree from Dr. Thomas G. Voss, president of the University of Charleston, W. Va. ASCAP president Hal David presided over the ceremonies that took place at ASCAP's New York office.

SAYS U.K. PUBLISHER

Blanket Licensing No Photocopying Answer

By MIKE HENNESSEY

LONDON—Photocopying of printed music is now so widespread that it threatens the survival of writer and publishers.

That is the contention of Jonson Dyer, managing director of Peters Edition Ltd. and a former president of the Music Publishers Association.

Writing in the May issue of the European Intellectual Property Review, Dyer says: "Recent surveys have indicated that printed music forms a very large proportion—perhaps as much as 60% of copies made in educational institutions and it is generally accepted that most photocopying of printed material is done without permission and involves infringement of copyright."

Acknowledging that some means should be found to compensate copyright owners for the increasing use of photocopying, Dyer nevertheless rejects as "undesirable" the suggestion that there should be a flexible system of blanket licensing to cater for music users wanting facsimile copies.

This proposal was made in the Whitford Committee Report on Copyright and Designs Law published in 1977 which admitted that finding a practical solution to the problem of photocopying was one of the biggest difficulties it faced.

Dyer advances the following reasons for rejecting the blanket license proposal:

- Blanket licensing could lead to cessation of publication. Says Dyer, quoting an observation in the Whitford Report:

"We can envisage a vicious circle: the increase in library and other copying means smaller circulations; which means higher costs; which in its turn means more copying. In the end, the publication ceases."

- Such licenses would conflict with the provision in the Berne Convention which allows reproduction of works in certain special cases "provided that the reproduction does not conflict with normal exploitation of the work and does not unreasonably prejudice the legitimate interests of the author."

- Licensing would effectively

eliminate the hiring of music and with it the control over performance and remuneration implicit in the hiring system. Says Dyer: "Hiring is often the only way in which the rights owner can ensure that proper (or any) remunerations is made for the performance, and that the performance conditions conform to the creator's wishes."

On purely practical grounds, Dyer points out the difficulties of collecting and distributing revenue resulting from the granting of blanket licenses. Dyer says that the best estimate is that blanket licensing in the U.K. might produce revenue in respect of 100-150 million copies annually. Bearing in mind that education authorities are thinking in terms of two cents per copy, the maximum revenue to be distributed would be \$3 million. After deduction of administration costs, he says, there would be little to pass on to rights owners. Not only would the revenue be relatively small but the unit value per use would be insignificant. Duplicating a work for use in a school class would involve an average of 40 copies and a payment of 80 cents and such small payments could not be dealt with viably.

Says Dyer: "The Mechanical Copyright Protection Society finds it totally uneconomic to analyze and distribute any transaction below one pound in value, and is obliged to treat such small items as 'undistributable'."

Dyer adds that most countries that have a degree of blanket licensing for photocopying encounter "perplexing" difficulties in distributing the collected sums.

Summing up, Dyer points to what he considers a serious flaw in the reasoning of the Whitford Report when he says:

"To deplore the effect of copying on publication and insist that 'some way must be found to reverse the trend' and then to recommend that the only remedy is to legitimize that which is destroying publishing might be thought to be a non sequitur."

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Billboard® DISCO TOP 60™

☆ 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 audience response on 15 U.S. regional disco lists.

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★1	3	GIVE IT TO ME BABY —Rick James Gordy (LP) G8-1002M1
★2	7	I'M IN LOVE —Evelyn King RCA (LP) AFL1-3962
3	1	TRY IT OUT —Gino Soccio RFC/Atlantic (LP) 16042
★4	6	IF YOU WANT ME —Barbara Roy And Ecstasy, Passion And Pain Roy B (12-inch) RBDS 2516
5	5	REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS —Boystown Gang Moby Dick Records (LP) BTG 231
★6	8	SHAKE IT UP TONIGHT —Cheryl Lynn Columbia (LP) FC 37034
7	2	PULL UP TO THE BUMPER —Grace Jones Island (LP) ILPS 9624
★8	12	I'LL DO ANYTHING FOR YOU —Denroy Morgan Becket (12-inch) BKD 502
9	9	SET ME FREE/LOVE ME TONIGHT —Karen Silver RFC/Quality (12-inch) ORFC 001
★10	14	GONNA GET OVER YOU —France Joli Prelude (12-inch) D 610
11	11	DANCIN' THE NIGHT AWAY —Vogque

THIS WEEK	LAST WEEK	TITLE-Artist-Label
31	19	HIT N' RUN LOVER —Carol Jiani Ariola (12-inch) OP2208
32	22	LOVE NO LONGER HAS A HOLD ON ME —Johnny Bristol Handshake (12-inch) 4W8-02076
33	27	THE SOUND OF THE CROWD —Human League Red (12-inch) Import
34	28	SEARCHING TO FIND THE ONE —Unlimited Touch Prelude (LP) PRL 12184
35	30	LOVE ME TONIGHT/LET THE GOOD TIMES ROLL —Fern Kinney Malaco (LP) 7401
★36	49	PLANET EARTH —Duran Duran Harvest (LP) ST-12158
★37	47	WIKKA WRAP/ALL WRAPPED UP —Evations Sam (12-inch) S 12339
38	40	MAGNIFIQUE —Magnifique Siamese (12-inch) Import
★39	51	YOU'RE MY MAGICIAN/YOUR LOVE —Lime Prism (LP) PLP-1008
40	34	I'M STARTING AGAIN . . . —Grace Kennedy Profile (12-inch) 7001

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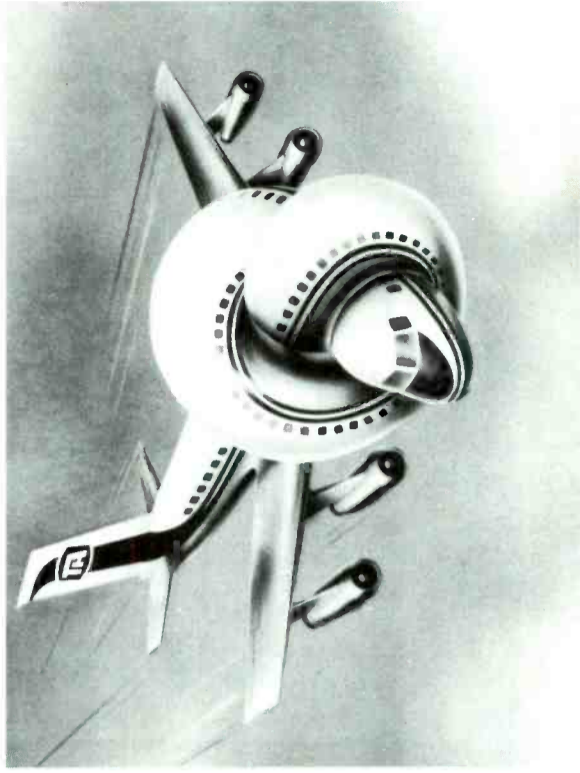
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General News

Apollo Theatre Revived As Show

Focuses On Showcase Nights When Stars Emerged

By RADCLIFFE JOE

NEW YORK—The Broadway musical theatre will this fall seek to recapture the color and excitement of Harlem's Apollo Theatre, which for decades served as the career launching pad for some of the biggest names in the history of black entertainment in this country.

The show, tentatively titled, "The Apollo, It Was Just Like Magic," is the brainchild of Broadway Producer Ashton Springer, whose Broadway credits include the highly acclaimed "Bubbling Brown Sugar" and "Eubie," and George Faison, Tony-Award winning director-choreographer, who helped mastermind the success of "The Wiz," (the all-black Broadway musical version of "The Wonderful Wizard Of Oz") and "Don't Bother Me, I Can't Cope."

The show, which opens (for out-of-town tryouts) in Philadelphia, Aug. 27, enjoyed a successful showcase run last winter at the Richard Allen Cultural Center here.

Working on the premise that the Apollo is still "alive" and rocking today, the show's concept will revolve around the popular showcase nights at the old theatre, working from the present back into the past.

The Apollo fell on hard times in the mid '70s when the original owner died. It was reopened for a short while in the late '70s under different management, but was again shuttered for alleged non-payment of taxes.

The score will feature a mixture of original music by Timothy Graphenreed, with lyrics by Faison, Graphenreed and David Langston Smyrl; and old tunes such as "A Change Is Gonna Come," "If I Didn't Care," "Try A Little Tenderness," "Why Do Fools Fall In Love," "Heard It Through The Grapevine" and "Do Right Woman."

Faison and Springer stress that "The Apollo, etc." will be more than just another musical revue. "There is a solid story line woven into the show," states Faison. He developed the book with the help of Smyrl, Graphenreed and Springer.

Although many of the entertainers whose careers will be featured in the show are alive and working today—Stevie Wonder, the Temptations as well as Gladys Knight & the Pips—Faison and Springer do not intend to use them in the production. Instead, they have turned to younger, lesser-known artists who will do their own interpretation of the works of these legendary performers.

Faison discloses that this strategy has been employed in the hope of adding freshness which the show might not have if the original acts were used. However, in an attempt at compromise, Faison and Springer are contemplating inviting famous artists who have played the Apollo to appear on the show in cameo roles on a rotating basis.

"The Apollo, It Was Just Like

Magic," is budgeted at \$1.5 million. Although several major music-oriented companies, including Motown Records and ARC Music, have shown an interest in backing the project financially, the show's producers remain cautious about accepting "institutional money." "There are usually too many strings attached to it," says Springer. Consequently, much of the money for the show is being solicited from conventional Broadway show backers.

Springer and Faison lament the demise of the Apollo; they hope their Broadway production will help revive the historical old theatre. They acknowledge that the entertainers who supported the Apollo were lured away "by better money downtown," but feel that the time may be ripe to reverse that trend.

When "The Apollo, It Was Just Like Magic," opens on Broadway this fall, it will feature many of the cast members who "brought the house down" during last winter's showcases. It will also feature the lighting of William Mintzer, costumes by Bernard Johnson, Tom Schwinn's sets and, of course, the choreography of Faison.

Music Theatre Workshop Due Oct. 26 Start

NEW YORK—ASCAP's Musical Theatre Workshop launches its third season Oct. 26 with a series of 10, three-hour sessions.

Under the direction of composer Charles Strouse and director/lyricist Richard Maltby, the program is designed to develop new projects for the musical theatre. At each session, several participants will present material from their works-in-progress to a panel of experts representing various phases of the field.

The tuition-free workshop, in association with the Dramatist Guild Development Program, selects its participants by submission of a cassette containing two songs and a current resume to Bernice Cohen, director of musical theatre activities, at ASCAP, 1 Lincoln Plaza here. All entries must be received by Aug. 28. Applicants need not be members of either ASCAP or the Dramatist Guild.

Concurrently, the Dramatist Guild's development program will be in progress at its offices 6-10 p.m. Wednesday. The faculty, headed by Stephen Sondheim, among other Broadway writers, will attend the ASCAP sessions and select participants to present songs from their projects at development program seminars.

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3	3	33	REO SPEEDWAGON ▲ Hi Infidelity, Epic FE 36844	31	35	3	POINTER SISTERS Black & White, Planet P-18 (Elektra)	58	64	18	FRANKE & THE KNOCKOUTS Franke & The Knockouts Millennium BXL1-7755 (RCA)	87	NEW ENTRY		BLACKFOOT Marauder, Atco SD-32-107 (Atlantic)
4	5	13	RICK JAMES Street Songs, Gordy G8-1002M1 (Motown)	32	36	10	GRACE JONES Nightclubbing, Island ILPS 9624 (Warner Bros.)	59	49	5	YOKO ONO Season Of Glass, Geffen GHS 2004 (Warner Bros.)	88	66	26	APRIL WINE Nature Of The Beast, Capitol S00-12125
5	6	10	TOM PETTY & THE HEARTBREAKERS Hard Promises, Backstreet BSR 5160 (MCA)	33	33	12	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project, Epic FE 36918	60	62	8	ELTON JOHN The Fox, Geffen GHS 2002 (Warner Bros.)	89	NEW ENTRY		STACY LATTISAW With You, Cotillion SD 16049 (Atlantic)
6	4	26	STYX ▲ Paradise Theatre, A&M SP-3719	34	34	15	JEFFERSON STARSHIP Modern Times, Grunt BZL1-3848 (RCA)	61	71	6	PAT METHENY & LYLE MAYS As Falls Wichita, ECM ECM-1 1190 (Warner Bros.)	90	74	40	THE POLICE ▲ Zenyatta Mondatta, A&M SP-3720
7	7	20	PHIL COLLINS Face Value, Atlantic SD 16029	35	40	33	TEENA MARIE It Must Be Magic, Gordy G8-1004M1 (Motown)	62	44	6	CAMEO Knights Of The Sound Table, Chocolate City CCLP 2019 (Polygram)	91	94	39	THE DOORS ● Greatest Hits, Elektra 5E-515
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10	10	15	SANTANA ● Zebop, Columbia FC 37158	38	39	20	SMOKEY ROBINSON Being With You, Tamla T8-375M1 (Motown)	65	65	22	ADAM AND THE ANTS Kings Of The Wild Frontier, Epic NJE 37033	94	104	3	SOUNDTRACK The Great Muppet Caper, Atlantic SD 16047
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Jazz

New York Kool Jazz Festival: Act By Act

• Continued from page 36

Farlow reaped a particularly winning solo stanza with Rodgers & Hart's "My Romance," while Norvo was effervescent on Fats Waller's "Jitterbug Waltz."

For Corea, it was one of his rare acoustic outings, relying less on take-offs on a melody than on ever-changing moods, to which his associates—Joe Henderson, Gary Peacock, Bud Powell and Roy Haynes—reacted with directions of their own, while maintaining a cohesiveness.

Basically, the evening mirrored two generations of jazz thoughts, winning but predictable from the Norvo trio, provocative but less defined from the Corea crew.

IRV LICHMAN

WEATHER REPORT

Avery Fisher Hall, N.Y.

The aural fireworks were every bit a match for the real thing going off in lower Manhattan July 4, as Weather Report appeared in concert at Avery Fisher Hall.

The quintet performed two shows amid cheers for their favorites, now packed into an extended medley near the end of the two hour performance. The hall often made it difficult for saxophonist Wayne Shorter to effect a ballad without overblowing, but the essential feeling was there.

At times the music appeared to be too involved and sophisticated for the man running the sound board, who tended to equalize everything thereby missing some of the nuances and dynamics the group offers.

There were no obtrusive frills like smoke, strobe lights or lasers, this time around. There was only the five remarkable men making fine music.

Bass guitarist Jaco Pastorius utilized a tape of himself which he deftly incorporated into his own a cappella section without feedback or similar technological contrivance. One often wonders if the use of technology creates an aura of artistry while in reality making the practitioner merely a performer, perhaps even a slave of technology. It has not happened with Weather Report, however. Musical director and keyboardist Josef Zawinul brings it up just short of robotry.

There were moments when the group sounded like some French Impressionists especially in an Ellington/Zawinul medley which closed the show. There were echoes of "Caravan," and a "Sophisticated Lady" blown romantically by Shorter on tenor sax. The extended "Rockin' In Rhythm" gets more intricate and Ellingtonian each time they play it. Intertwined were "Young and Fine" and the concluding flagwaver "Birdland." **ARNOLD JAY SMITH**

PORTRAIT OF ROY ELDRIDGE

Town Hall, N.Y.

In one of the best surprises of this or any New York-based Newport (now Kool) Jazz Festival, trumpeter Roy Eldridge was toasted, and also sang at Town Hall.

There were film clips showing Eldridge as a youngster and singing his famous duet with Anita O'Day and the Gene Krupa band. There was a trumpet section that played Eldridge improvisations as transcribed by Dick Hyman, and arranged by Budd Johnson. There were solos made famous by Eldridge and played by trumpeter Jimmy Maxwell ("Rockin' Chair"), alto saxophonist Lee Konitz accompanied by Dick Katz, piano ("Body And Soul"), trumpeter Ernie Royal ("Little Jazz," Roy's nickname) and Jon Faddis playing impossible upper register trumpet throughout.



Billboard Photo By Arnold Jay Smith.

MAMA YANCEY—One of the grand old ladies of jazz, Mama Yancey remains a sparkling entertainer in spite of being confined to a wheelchair. She appeared on stage as special guest of Art Hodes left, during the recent Kool Jazz Festival in New York.

Dizzy Gillespie, who has repeatedly referred to Eldridge as his mentor, played "Tour de Force," a piece the two had recorded some time ago. Faddis played the Eldridge role this time as Eldridge still recuperating from a 1980 heart attack, is unwilling to play the horn just yet. Faddis, Gillespie, bassist Major Holley, drummer Panama Francis and Katz played a blistering "After You've Gone," a tune Eldridge made famous with Krupa's band in the 1940's.

The group which has played Jimmy Ryan's club for the past decade under Eldridge's leadership, was on hand, as were Zoot Sims and an all star big band playing arrangements by Hyman written for the New York Jazz Repertory Company's Eldridge tribute some years ago.

The thrill of the evening came after Eldridge's exuberant vocal on "Wineola" when, with Gillespie soloing and Eldridge paying attention to him, Ella Fitzgerald was led on stage. Fitzgerald added some choruses to the tune in progress and scatted with everyone on "Sweet Georgia Brown."

PIANO RECITALS

Carnegie Recital Hall

The idea for the series of piano recitals held each year during Kool Festival time stemmed from Solo Piano Nights introduced by producer George Wein some years ago. Pianists would parade by offering their talents in somewhat rapid fire fashion for about 20 minutes each. There were emcees who tried to tie the proceedings together, but in the end it was the soloists who held sway and they often came off abridged.

The current recitals, all held at Carnegie Recital Hall, with its perfect acoustics, take place in the late afternoon and are generally attended by the devoted. They offer the artist a full hour to display his or her talents as composer and player without looking at the clock.

This year's recitals brought forth the talents of some under-exposed, or under-appreciated pianists.

Cedar Walton who opened the festival June 26, has been a sideman as well as a leader, and has composed for Art Blakey's Jazz Messengers and for others. He neatly cleaved his recital into four equal parts: Popular Standards, Duke Ellington, Bud Powell and Cedar Walton.

Walton is more precise than Powell was, and not as florid as Ellington. While he owes much to both of those pianists and some to Art Tatum as well, he never lost sight of the fact that he was doing the interpretations and not merely flattering his mentors by performing their music. What we had was a pleasant amalgam of talents and techniques.

Even though Joanne Brackeen, June 27, has had a record contract (Tappan Zee) her talents have yet to be recognized by the jazz public. Most haven't heard her at all. Her performances were the best of the series. Her runs were almost non-sequitiorial in their suddenness. The way she broke them off and dropped us into chords or lines was akin to being dropped off a cliff only to be caught lightly by some brambles. Brackeen took the audience from Rachmaninoff to Corea in one selection and in another she added flourishes that made 88 keys seem to be hardly enough.

Ram Ramirez, June 29, is a pianist noted mainly for his composition, "Lover Man," made famous by Billie Holiday. He is a gentle swinger who is sometimes surprised by his mistakes as well as his prowess. He grunted a la Erroll Garner and even cheered himself at one point. During the performance he stared at his hands as though they had become detached, going about their business on their own.

Albert Dailey, June 30, is a large man with large hands and every bit as strong as he looks. On "Emily" he was alive with dynamics, but his strength often gets the better of him as happened on "What Is This Thing Called Love." He called upon his strength to utilize runs a la Bud Powell, but the pace was too quick even for the man who set it. Dailey is a masterful performer who enjoys playing and can stay within the chordal framework of the piece or move out of it at will.

Dorothy Donegan, July 2, is a different school of fish. More of a nightclub performer than a jazz artist, Donegan would rather beat the piano into submission than interpret a song. She hammered away with a heavy-handed approach and with her noisily rhythmic feet as well. There was little warmth, but a great deal of exuberance, for which her legion of admirers cheered louder each time. Her ballad approach on "You'll Never Walk Alone" was about as subtle as a sledge hammer.

One important thing stood out: The woman knew her way around that instrument better than anyone on the recital programs. She is confident and secure in that knowledge and seems to tell her audience, "I'm in control here and you'd better know it!"

Ross Tompkins, July 3, a visitor from the West Coast, offered some solo moments, which he rarely gets to do. Most people in the East have heard him via recordings, and that may be all that's necessary. He is a competent player who swings brightly with no complications.

ARNOLD JAY SMITH

JAZZ ON FILM

Town Hall, New York

The Jazz on Film series adds a magnificent dimension to the Kool Jazz Festival, in that the classic performances by jazz legends are often as stimulating as the festival's live shows.

On June 29, an audience of about 250 was treated to styles and performers running the gamut from New Orleans to Kool, Louis Armstrong to Miles Davis. Included was the only filmed performance of Charlie Parker ("Hot House"), as well as a revelatory animated film, "Bird Lives," in which surreal images depicting the brilliance and tragedy of Parker's life emerge from a saxophone. Other highlights were a 1950s film of the irrepressible Muddy Waters, and a 1959 film of the Miles Davis Quintet performing "So What," which proved Davis more than anyone else is the embodiment of cool.

Big Band Jazz on Film was featured July 2 although some of the bands were more pop-oriented than jazz-oriented. But for every performance by the Glenn Miller and Les Brown-like bands there was one by a band led by a true jazzman, such as Duke Ellington, Fletcher Henderson and Don Redman.

The pace of the series on both nights was smooth and fast-moving. The films, grouped into reels of five, ran a maximum of five minutes each, and were briefly introduced by series coordinator David Chertok. Although some of the films were more than 30 years old, the magic flowing from most of the performances more than made up for any poor sound or impaired visual quality.

ROB HOERBURGER

THE GRAND COLLABORATION

Cathedral of St. John the Divine

For those who like their jazz on the exotic side this June 26 offering was not to be missed.

Drummer Max Roach cleared the air with a thundering five minute drum solo that roared through this spectacular gothic cathedral, signalling an ambitious meeting of explorers, the World Saxophone Quartet and Roach's percussion group M'Boom.

What followed was a heady, three-hour performance, described by some attendees as "mesmerizing."

A large factor in shaping the evening's sound was the acoustic structure of the sanctuary. An enhancer of subtle tonal nuance, the room turned solitary horn notes and ensemble harmonies into plush aural carpets, while the vast array of percussion devices were given added muscle and luster, helping the team of percussionists create evocative paintings in rhythm.

Unfortunately the room amplified the sax quartet's weakest point. Their sax-on-rampage approach to group improvisation opened a Pandora's Box of sound. The group, featuring Julius Hemphill, Oliver Lake, David Murray and Hamiett Bluiett, fared much better in solo contexts or in their best asset, the playing of infectious lines and riffs in broad harmonies.



Billboard Photo By Arnold Jay Smith

GREATS MEET—Jazz greats Dizzy Gillespie, Roy Eldridge and Ella Fitzgerald I to r, have themselves a ball on the stage of Town Hall, N.Y., during a concert tribute to Eldridge. Show was part of the Kool Jazz Festival series.

M'Boom's eight rhythmic technicians had a better go of it in their own featured set, covering impressionistic ground as well as some Monkish flavored material. Vibes, marimba, and steel drums provided strong lyrical vision over swelling polyrhythms, that were especially visceral as kettle drums transformed the beat with elastic capability.

BOB RIEDINGER JR.

VARIOUS ARTISTS

Roseland, New York

The Kool Jazz Festival's "Salute To Sophisticated Ladies," June 29 was an interesting idea which worked well, especially when members of the cast—Gregory Hines, Judith Jamison and Phyllis Hyman—turned up on the stage in front of Mercer Ellington's band.

Naturally, Duke Ellington's music was the feature of the evening and it was sung well by the three from the show. Hines, of course, also tapped danced.

The Ellington band played well enough. At times it even swung mightily, but it is a ghost band and the late Duke forever seems to be looking over his son's shoulder. The band tries hard, but the comparisons it invites would be unfair to anyone.

Rounding out the bill was Panama Francis and his Savoy Sultans, who went through their paces adequately providing swing style dance music.

DOUGLAS E. HALL

MILES DAVIS

Avery Fisher Hall

The long-awaited and much ballyhooed reappearance of Miles Davis, the now legendary trumpet star, happened at Avery Fisher Hall July 5. He arrived over 30 minutes late, and played for just over one hour.

It was Davis's New York reemergence after some five years in seclusion, after practicing for the Fisher stint by playing a number of concerts in Boston the weekend before. Davis broke no new ground. In fact, the concert was more of a continuum of sorts, with dips into some past Miles and new music from his recent CBS release, "Man With A Horn." The four new selections were easy going, mostly non-electric affairs with Davis playing trumpet throughout.

He was in good shape both physically and musically. His only foray into electric piano was to give cues as to changing tunes. He appeared strong and harmonious with and without the mute stuck in his horn. The rhythms went from funky to 4/4 with a stop for some Caribbean fare, as well as strains of a popular ballad played muted in the style of the romantic Miles of yore. His backup included saxophonist Bill Evans who acquitted himself nicely on soprano and tenor. Al Foster's drumming kept the pace lively and at a high level as he changed patterns at Miles's discretion. The balance of the group included an over exuberant conga player and an electric guitarist who thought louder and faster was better. Both are young enough to learn as they move along.

ARNOLD JAY SMITH

HEY GATES

Avery Fisher Hall

Lionel Hampton and his orchestra dominated the "Hey Gates," concert—Avery Fisher Hall, June 28—which also featured Nancy Wilson in a special tribute to the late Dinah Washington.

From a swinging version of "Sweet Georgia Brown," to the bluesy, more laid-back Hoagy Carmichael's evergreen, "Stardust," Hampton and his band, featuring the outstanding saxo-

phone stylings of Ricky Ford, and the intricate drums of Frankie Dunlop, sparked throughout.

With guest appearances by Buddy Tate on saxophone, and promoter George Wein on piano, this fast-paced segment of the concert literally had the audience dancing in the aisles.

In sharp contrast was the Nancy Wilson segment, to which the first half of the show was devoted. Wilson, in immaculate white, was the epitome of sophisticated cool.

She was professional and technically correct in her tribute to Washington, offering the audience such identifiable Washington tunes as "What A Difference A Day Makes," "I Want To Be Loved," "I Get A Kick Out Of You" and "Evil Gal Blues."

However, plagued by what appeared to be an acoustic problem, her own reserved style, and the inevitable temptation to compare her with Washington, her segment never really seemed to catch fire, resulting in something of an emotional letdown.

RADCLIFFE JOE

WILD WOMEN

Avery Fisher Hall

Nell Carter and Linda Hopkins are two of the most dynamic performers on the entertainment circuit today, and in bringing them together for a salute to the famous women of blues, producers George Wein, Rosetta Reitz and Sid Stiber scored one of the coups of the festival.

The concert, titled "Wild Women Don't Have The Blues," featured tunes associated with Ida Cox, Helen Humes, Ethel Waters, Ma Rainey, Edith Wilson, Bessie Smith, Big Mama Mabel and Blue Lu Barker.

The songs ranged from the humorous and risqué to the defiant and reflective, and included such gems as "Wild Women," "Do It Like You Did Last Night," "Take It Where You Had It Last Night," "Black Bottom Rag," "Keep Your Nose Out Of Mama's Business," "Doing The Cake-walk" and "The Georgia Grind."

A highlight of the show was octogenarian Sippie Wallace, physically impeded by age but still flashing the fire that made her a toast of the female blues circuit of the 1920s and 1930s. Her contributions included "You're A Hard-Boiled Mama," "Wicked Days" and "Just Like A Jelly Roll."

Supporting the singers was Dick Hyman and his Classic Jazz Band featuring Doc Cheatham, Kenny Davern, Major Holley, Jay Berliner and Connie Kay.

RADCLIFFE JOE

GOIN' TO CHICAGO

Carnegie Hall

Joe Williams narrated a look at the Chicago jazz scene called "Goin' To Chicago" at Carnegie Hall, June 27. The show, whose title was taken from a blues tune of the same name, offered examples of the music which has been associated with that city from its post-New Orleans tradition through the continuing Association for the Advancement of Creative Music (AACM), the avant-garde group of musicians which has become a worldwide movement.

The only problem was the representation, which, in the otherwise capable hands of Roscoe Mitchell, soprano sax, and Hugh Ragen, trumpet, showed little of how their music developed, and more of what it had become—a highly introspective, technical and personal statement. The resulting catcalls from an irate audience were the first in memory at any Festival in this series.

The balance of the program was happy, foot padding music which held high the Chicago swing ethic. Bass trumpeter Cy Touff led off with

(Continued on page 46)

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HOT 100®

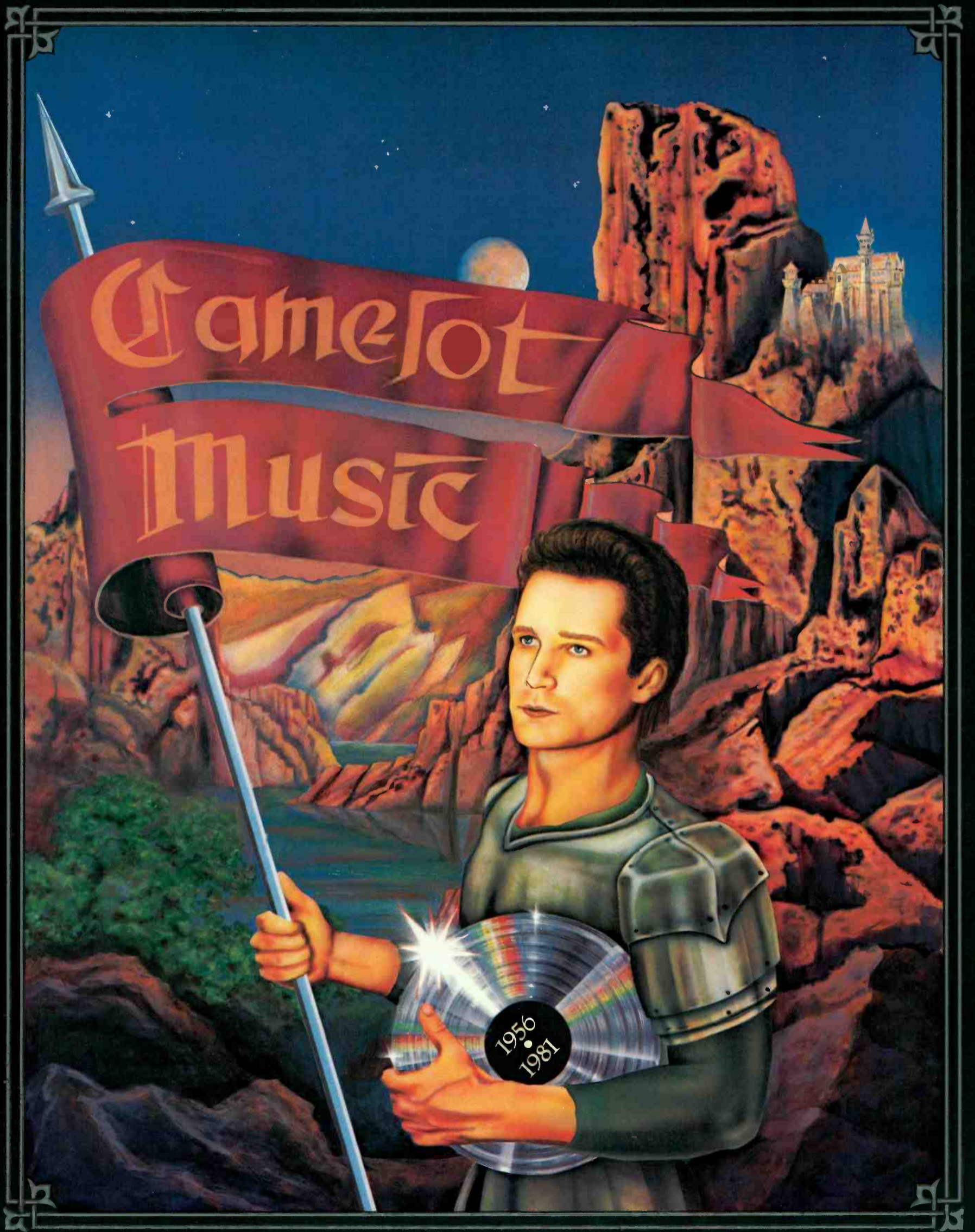
☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.)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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
1★	3	11	THE ONE THAT YOU LOVE —Air Supply Arista 0604
2	1	18	BETTE DAVIS EYES —Kim Carnes ● EMI/America 8077
3★	4	18	JESSIE'S GIRL —Rick Springfield RCA 12201
4★	7	12	THE THEME FROM THE "GREATEST AMERICAN HERO" —Joey Scarbury Elektra 47147
5★	6	11	ELVIRA —The Oak Ridge Boys ● MCA 51084
6★	8	7	I DON'T NEED YOU —Kenny Rogers ● Liberty 1415
7★	9	9	SLOW HAND —Pointer Sisters Planet 47929 (Elektra)
8	5	13	YOU MAKE MY DREAMS — Daryl Hall & John Oates RCA 12217
9★	10	10	BOY FROM NEW YORK CITY — Manhattan Transfer Atlantic 3816
10★	11	10	HEARTS —Marty Balin EMI/America 8084
11	2	10	ALL THOSE YEARS AGO —George Harrison Dark Horse 49725 (Warner Bros.)
12	12	16	MEDLEY: INTRO VENUS/SUGAR SUGAR/NO REPLY/I'LL BE BACK/DRIVE MY CAR/DO YOU WANT TO KNOW A SECRET/WE CAN WORK IT OUT/I SHOULD HAVE KNOWN BETTER/NOWHERE MAN/YOU'RE GOING TO LOSE THAT GIRL/STARS ON 45 —Stars On 45 Radio Records 3810 (Atlantic) ●
13	13	8	GEMINI DREAM —Moody Blues Threshold 601 (Polygram)

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
32	20	14	AMERICA —Neil Diamond Capitol 4994
33★	35	11	DOUBLE DUTCH BUS —Frankie Smith WMOT 8-5351
34★	41	4	COOL LOVE —Pablo Cruise A&M 2349
35	36	23	I LOVE YOU —Climax Blues Band Warner Bros. 49669
36	21	21	SUKIYAKI —A Taste Of Honey Capitol 4953
37★	39	9	ROCK'N'ROLL DREAMS COME THROUGH —Jim Steinman Cleveland International 190211 (Epic)
38	30	11	STRONGER THAN BEFORE — Carole Bayer Sager Boardwalk 8-02054
39★	44	8	FEELS SO RIGHT —Alabama RCA 12236
40	40	8	GIVE IT TO ME BABY —Rick James Gordy 7197 (Motown)
41★	45	6	DON'T WANT TO WAIT ANYMORE — Tubes Capitol 5007
42★	47	6	LOVE ON A TWO WAY STREET — Stacy Lattisaw Cotillion 46015 (Atlantic)
43	34	10	A LIFE OF ILLUSION —Joe Walsh Asylum 47144 (Elektra)
44★	64	2	FIRE AND ICE —Pat Benatar Chrysalis 2529
45★	60	3	DON'T GIVE IT UP —Robbie Patton Liberty 1420 (RCA)
46	46	8	TOM SAWYER —Rush Mercury 76109 (Polygram)
47★	52	5	EVERLASTING LOVE —Rex Smith/Rachel Sweet Columbia 18-02169
48	37	14	IS IT YOU —Lee Ritenour Elektra 47124

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
67★	NEW ENTRY	NEW ENTRY	HOLD ON TIGHT —E.L.O. Jet 5-02408
68	43	9	IT DIDN'T TAKE LONG —Spider Dreamland/RSO 111 (Polygram)
69	54	19	LIVING INSIDE MYSELF —Gino Vannelli Arista 0588
70	51	12	NOBODY WINS —Elton John Geffen 49722 (Warner Bros.)
71	71	3	UNDER THE COVERS —Janis Ian Columbia 18-02176
72★	82	2	MEDLEY II —Stars On 45 Radio Records 3830 (Atlantic)
73	56	19	TAKE IT ON THE RUN —REO Speedwagon Epic 19-01054
74★	81	3	YOU DON'T KNOW ME —Mickey Gilley Epic 14-02172
75	55	6	THE KID IS HOT TONITE —Loverboy Columbia 11-02068
76★	NEW ENTRY	NEW ENTRY	THE BEACH BOYS MEDLEY — The Beach Boys Capitol 5030
77★	87	2	JOLE BLON —Gary U.S. Bonds EMI/America 8089
78★	NEW ENTRY	NEW ENTRY	YOU COULD TAKE MY HEART AWAY —Silver Condor Columbia 18-02268
79	83	3	SECRETS —Mac Davis Casablanca 2336 (Polygram)
80★	90	2	PAY YOU BACK WITH INTEREST — Gary O. Capitol 5018
81	85	2	LOVE LIGHT —Yutaka Alfa 7004
82★	NEW ENTRY	NEW ENTRY	SQUARE BIZ —Teena Marie Gordy 7202 (Motown)

STARK RECORD AND TAPE SERVICE, INC.
TWENTYFIFTH ANNIVERSARY



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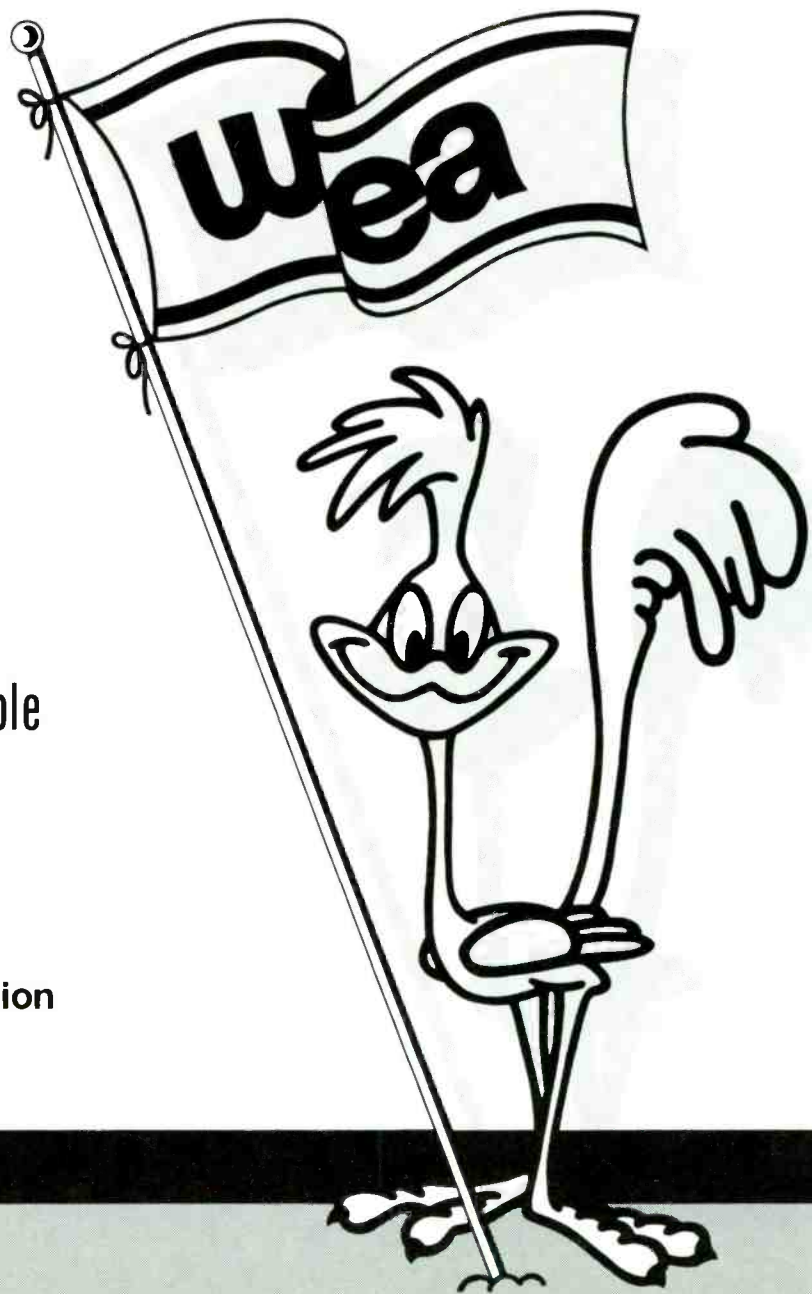
WARNER BROS. - ELEKTRA/ASYLUM - ATLANTIC

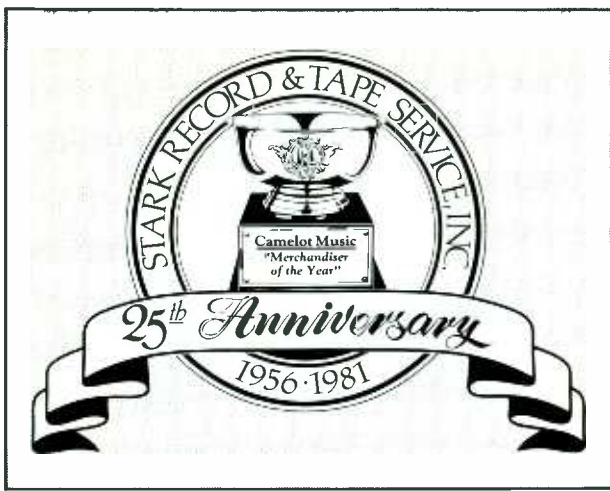
*Salute
Stark Record & Tape
Service, Inc.
on the occasion
of their
25th Anniversary*

With respect and gratitude,
we thank Paul David and his
associates, for their considerable
contributions, inspirational
leadership and professional
integrity.

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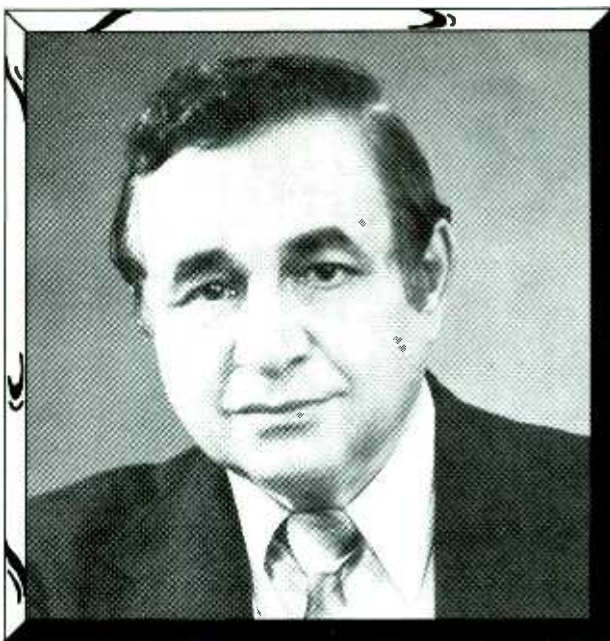




Quality People Key Growth From Within

If you should overhear Paul David singing "People," chances are he's reminiscing about the 25 years since he started inventorying albums, 45s and, yes, 78s in the basement of his small Massillon, Ohio home—packing them in the trunk of his 1956 Buick and making his run of five local-area racked accounts. Almost any conversation you have with the modest founder and still-enthusiastic president of the more than \$70 million-grossing retail empire finds him mentioning someone's contribution to Stark's continuing and past success.

David subscribes to the "luckiest people in the world" philosophy of the Jule Styne-Bob Merrill 1964 Barbra Streisand



Stark founder and president, Paul David.

hit from "Funny Girl." The "very special person" in his life is his lovely wife Carol, who, in addition to presenting Paul with four beautiful children, has stood by him, despite late evenings at the office and absences caused by business trips.

His emphasis on his family is not surprising. It's natural, growing from a childhood filled with the "happy pandemonium" of life with a family of 15 in the small Massillon home of his parents, Joseph and Marie David. Paul is very close to his remaining 11 brothers and sisters, and holds a special place in his heart for the memory of the happy home his parents provided.

"While they had no formal education, my parents held masters degrees in Goodness, Kindness, Logic and Common Sense." In honor of his parents, David established the Joseph and Marie David Scholarship, which annually endows six

\$1,000 grants for worthy and needy high school students in his community.

The effect that growing up in Massillon had on Paul David is immeasurable. His deep-seated interest in football is rooted in the fertile soil of the country's most famous high-school-football hotbed, and was cultivated by David's contact as a youngster with football's living legend, Paul Brown. On many occasions, David personally saw evidence that supported the truth in Brown's famous quote, "You win with class people."

This philosophy became the foundation on which David built Stark Records. Paul David surrounded himself with "class people," and his belief in them is more than apparent when you attend seven consecutive Stark annual national conventions and see the same faces year after year. David's more than 1,300 employees nationally include a large number of executives and staff members whose first and only job since graduation has been with Stark. People like Jim Bonk, Joe Bressi, Bob David, JoAnn Clapper, Phil Shannon, Gerry Gladioux, and the list goes on and on, have worked with David day in and day out for years, adding strength to each link in the Stark chain.

Stark's record number of lengthy-tenure employees stems from David's devotion to his cohorts. He regards Stark as his second family, and each convention is viewed as a family reunion. The business sessions of each convention are preceded by a family-only banquet, during which Paul David announces a six-figure amount that Stark is contributing to the growing retirement and profit-sharing program.

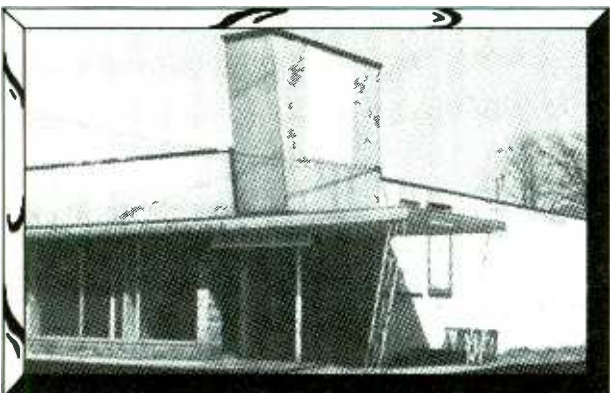
Growth and promotion from within are also two key ingredients that further boost company morale and contribute greatly to family loyalty. A pertinent Davidism is "Nothing's been created that can replace good people," and he takes no chances on losing a single one of them. Again, the "class people" tenet of Massillon's most famous son, Paul Brown, is seen to be an integral part of David's philosophy.

Good, quality people who are willing to work hard and diligently have virtually been a trademark from the time Paul decided to break away from David Bros., a variety rackjobbing company he and brothers John, Edmund, Raymond and Tom operated. He established Stark in September, 1956, and took in younger brother Bob a short time later. Soon after, his

(Continued on page S-14)



Stark's first warehouse, above, on South Erie St., Massillon, Ohio, measured 1,000 square feet. The chain's second warehouse, below, four times larger on Duncan St. in Massillon, was formerly a grocery store.



Stark's present facility in North Canton sprawls over 75,000 square feet and houses 235 employees.

Cautious Growth Sparks '80s Optimism



Jim Bonk, executive vice president.

Stark Record & Tape Service, Inc., continues to grow and thrive in a climate which retailers and manufacturers alike characterize as turbulent. Measured growth and expansion, tempered by research and constant evaluation, are traits Stark has exhibited throughout its 25 year history. The company's success is documented not only by facts and figures,

but also by the feeling of accomplishment through teamwork exuded by Stark's people. The hesitation that has characterized the record retailing business of late is only moderately in evidence at Stark.

Nine Camelot Music stores have opened so far this year, and an additional 15 are scheduled to debut by the end of the fourth quarter. Executive vice president Jim Bonk indicates that current plans call for a growth rate of 10% to 20% per year—that is, 12 to 24 new stores. "We're looking at what we can accommodate financially, geographically, and in terms of adequate staffing. We prefer to increase our penetration within our current boundaries rather than to push farther west or northwest. We feel this strategy coincides with developers' plans, because they too will be focusing on middle and smaller markets that are neighboring our existing stores."

Most Camelots are located in malls, a trend which will continue despite increasing mall costs. In addition to investigating new developments, the company also has an eye on malls with a proven track record. Bonk reports, "This will provide Camelot with excellent growth potential, as many existing centers are coming up for lease renewal. We are willing to become a mall's second record outlet depending on its size but we do not endorse the idea of being a third record store. In a

situation like that, our growth potential is too restricted."

Looking at the malls currently being developed, Bonk notes that the major cost factors—construction costs, fixture prices, and rents—have all risen dramatically. Those increased expenses notwithstanding, Bonk is more than satisfied with Stark's mall philosophy.

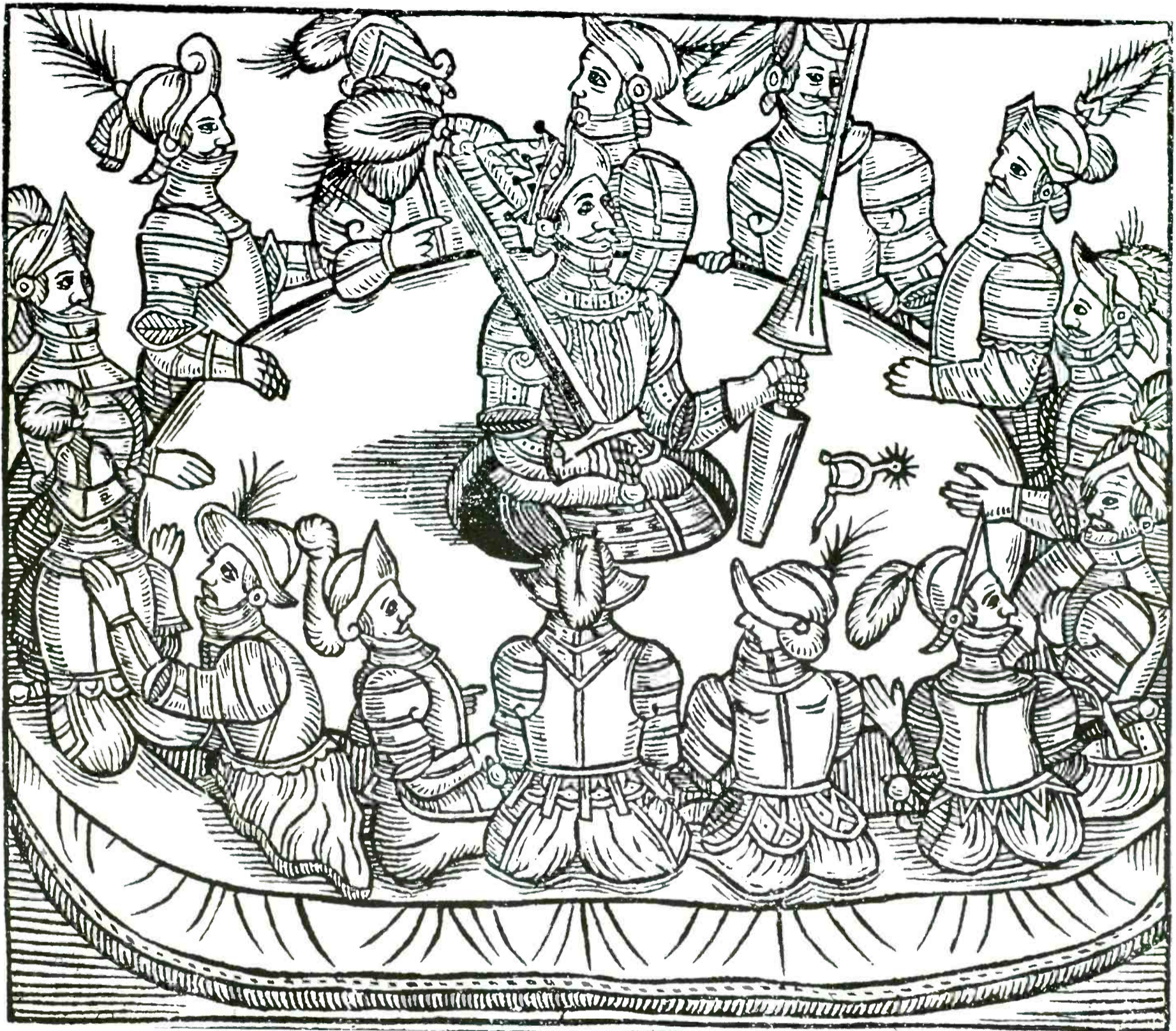
"Mall-shopping is an event. People like one-stop shopping; it provides the customer with convenient and efficient use of leisure time and dollars. In effect, the mall has a captive audience and we benefit from that traffic, thus gaining an excellent opportunity to attract new customers."

In turn, the Camelot Music stores are a benefit to the mall tenant mix.

"Mall developers tend to see us as a tenant that generates volume. Beyond that, we offer other attractive features. One of our strong points is our professionally designed storefront which conforms to the mall motif. We've found that a 2,200 to 2,800 square foot store is optimum, and our interior, custom-made fixturing adds further appeal. We've always been an adult record and tape store. Our feeling is that a good-looking store will attract customers of all ages if the product is right."

"With the advent of video tapes and video disks, we have

(Continued on page S-10)



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**Everything
on a grand
scale:
Friendliness
Efficiency
Professionalism
Vision**

**CBS Records
salutes
Stark/Camelot.**

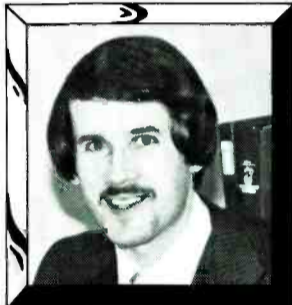
**Kings of the
round table.**



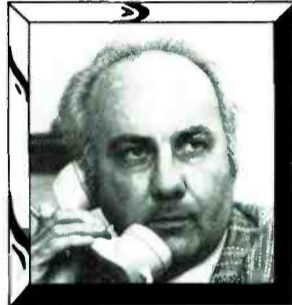
Bob David, right, vice president, warehouse operations, chats with George Frantz, warehouse manager.



Order processing in the Stark North Canton warehouse.



Jim Sage, data processing manager.



Jim Brelish, controller.

Central Distribution: 'Get It Done Yesterday'

The work done at Stark's central distribution facility involves much more than the traditional receiving, storing and shipping functions found at most warehouses. Says Bob David, vice president of warehouse operations, "Since we believe our managers and clerks should spend as much time as possible assisting the shoppers in our stores, we ship them a finished product from here."

David estimates that "better than 90% of the product that reaches our outlets" is funneled through Stark's central distribution facility, with the remaining 10% being shipped directly from the manufacturers to the stores.

Helping David handle the workload are 140 employees who "understand the importance of timeliness in the success of merchandising product in this business. We pride ourselves on doing it yesterday."

David's warehousing setup reflects Stark's commitment to meeting as many consumer needs as possible, from current hot product to accessories and a strong special products department. Special products, also known as "deep catalog," consists of perennial favorites always in demand. The fastest growing part of the Stark catalog, special products, occupies about 8,000 square feet of warehouse space and includes 25,000 to 30,000 titles.

"Our deep catalog is what really sets us apart in the market place," David maintains. "You can buy hot product anywhere."

Turning to accessories, David comments, "We feel that they offer the consumer another reason to shop at Camelot, Grapevine or Big Wheel. Because of their varying sizes, they are more difficult to warehouse and handle, but then again we may be spoiled, since records and tapes are always the same size. At any rate, we definitely feel the benefits of carrying various accessories more than compensate for the minor inconveniences involved."

To distribute merchandise to the stores, each one is assigned a bin that is filled with back orders and a predetermined allotment of new titles within half a day of their arrival

(Continued on page S-23)

Data Processing Launch Set



Joe Schott, vice president, finance.

Financial vice president Joe Schott says, "The excellent job done by the fine people in the accounting department is one of the major reasons our company has maintained its strong position. Our switch to electronic data processing will further aid the company by providing more timely information upon which we base our decisions."

He says that manufacturer adjustments in dealing with the company—such as return restrictions—have not substantially altered Stark's accounting procedures. "But it's obviously affected how we buy."



2150 HAMILTON AVENUE • CLEVELAND, OHIO 44114 • 216-696-3155

PHONOGRAPH RECORD AND TAPE DISTRIBUTORS

Dear Paul, Jim, Goe, Gerry, Lew, Pat, Bob, Mr. Schott and the great crew that work with you.

All of the superlatives about you and your company have been accurately expressed by everyone in our industry.

Our marriage with Stark Records for the past twenty-five years has been a beautiful, rare event cherished by both of us.

With all our love, admiration and respect.

Congratulations

Harvey & Rox

NOBODY DOES IT BETTER...

Our hats off to Stark Record and Tape,
Camelot Music and Grapevine Records and Tape
on their 25 fabulous years in the industry.





Steady Dialog And Team Effort Ensure Shrewd Buying



Joe Bressi, vice president, purchasing and marketing.

To keep its stores adequately inventoried with the right product mix, Stark employs five full-time buyers: one each for chart LPs and tapes, deep catalog, singles, accessories (including video) and a swing buyer to fill in as needed.

Says Joe Bressi, vice president of purchasing and marketing, "Basically we buy each new release, plus the entire Schwann catalog."

Each year the company does a comprehensive marketing survey, based on detailed reports submitted by

each store manager. This results in a profile of each store's business.

"For more immediate marketing responses, we depend on the weekly conference calls between Stark's four regional directors and the management team at the home office. The RDs' reports are based on the information filtered back from the district supervisors and their stores."

Bressi adds, "Our service and information department is in daily contact with the stores. Each day we distribute a summary of what's taking place in each market." The service and information department reports to the stores on such matters as new releases, product status, release dates and tour information. The stores respond by giving data on breaking products and customer requests.

But even with this systematic exchange of information, Bressi contends that instinct still plays an important part in buying. "You have track records and histories, but there's a lot of conjecture involved. We can't afford to be too conservative, or we'll run out of an item. This is not a straight-line business. There are peaks and valleys. At our size, if we make a mistake, it's a big mistake. So we depend on each other to do the right job."



Purchasing Team: Seated, from left; Lew Garrett, director, record purchasing; Dwight Montjar, accessories buyer; Joe Bressi, vice president, purchasing and marketing; standing from left; Pat Tidwell, singles buyer; Bob Varcho, special products buyer; Frank Trace, director, service and information; Joanne Wucinick, administrative coordinator.

"Our company looks to advertising to accelerate sales of popular items—not to move dead ones. Gerry Gladieux (vice president of advertising) and the retail staff get together and map out our advertising program, which may consist of a chain-wide print ad, regional radio blitz, or special individual store promotions."

Stark is still high on singles. "Singles are approximately 7% of our volume, and they're still the key to selling records," says Bressi. "We carry 600 pop selections in our warehouse along with a broad selection of oldie 45s." Bressi estimates the company will sell in excess of four million singles this year.

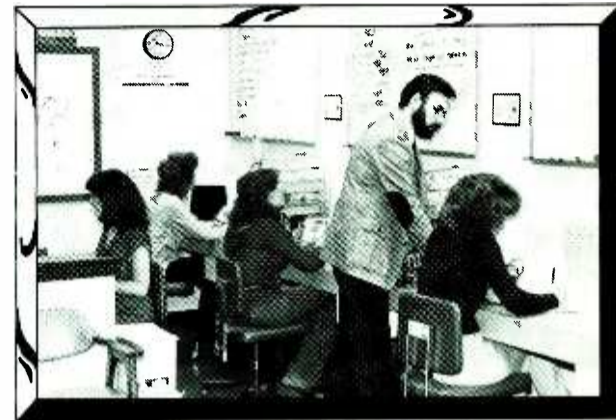
"Cutouts are another Stark cornerstone, amounting to between 5% and 10% of our total business. If handled properly, cutouts are potentially profitable," Bressi explains. "Often it's a one-time deal, so you've got to do some planning. Handling it is an instinctive, seat-of-the-pants shot. It's the old time business where you throw out most of the rules."

Cutouts and overruns bring customers into the stores. Bressi argues, "It's low-priced—and price still does sell in this area of marketing."

Stores are reviewed annually to see what sales patterns are developing in the various categories of records. "They're reviewed" Bressi says, "to note any changes in demographics."

"Often we're the only record store in a mall and later, competition moves in, causing us to change our inventory mix."

Store surveys are detailed and exhaustive. A recent one—



Frank Trace, director of purchasing department's service and information center, middle standing, checks with staff.

compiled at headquarters, but carried out by the district supervisors—asks such questions as:

Is there a university or college nearby? Do they have a music program? Has this store made an attempt at "selling" our Classical Club to the department? Is there a required listening list for students and is this store carrying those records?

Are there nearby libraries that we could sell records and tapes to?

What kind of theater groups exist in the area? A profes-

(Continued on page S-21)

Congratulations to Stark Record and Tape Service for 25 years of merchandising achievement.

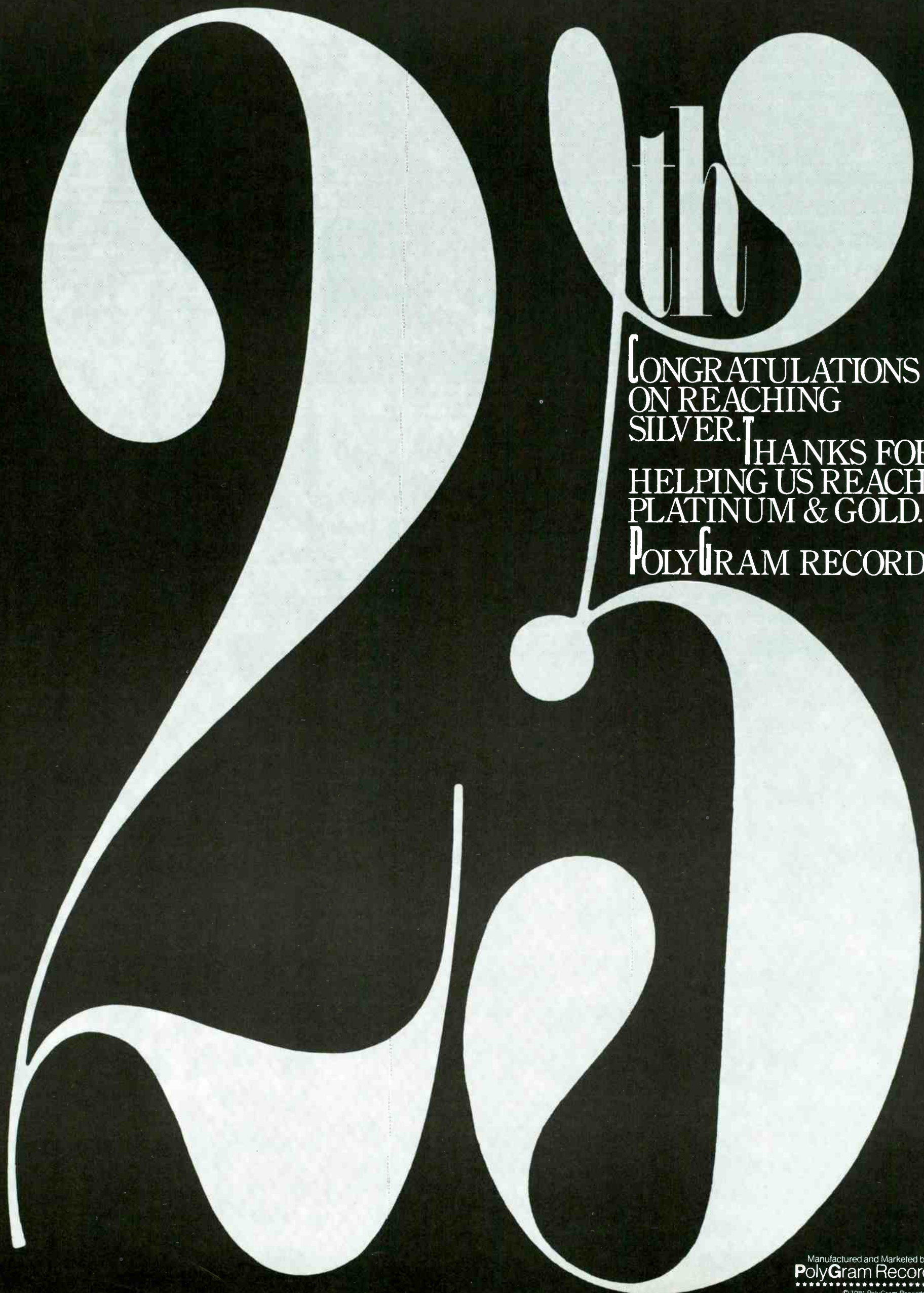
May you have many years of continued success.

From all your friends and associates at TDK Electronics Corporation.



TDK Electronics Corp., Garden City, N.Y. 11530

TO PAUL DAVID AND THE ENTIRE STARK RECORDS STAFF:

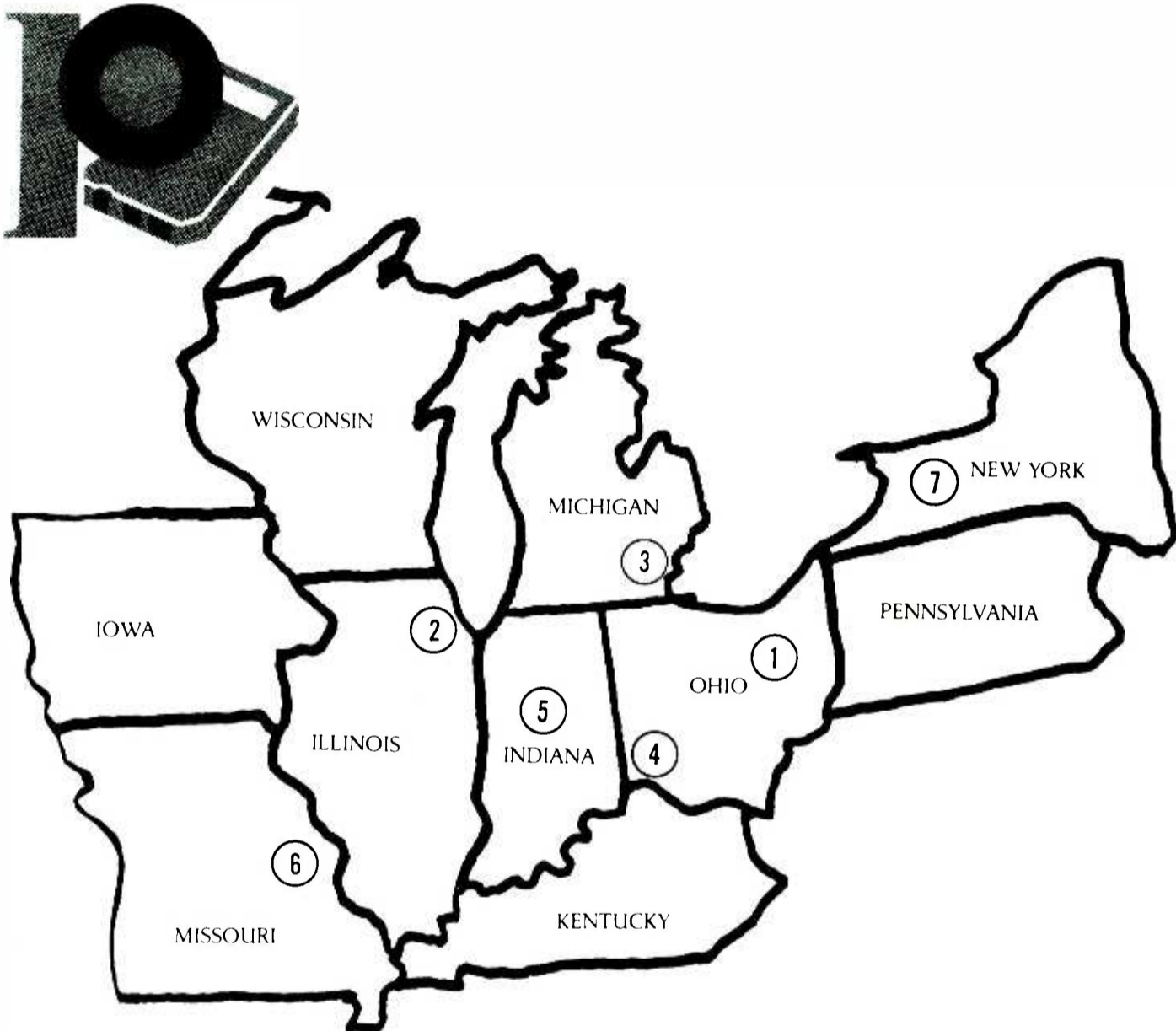


CONGRATULATIONS
ON REACHING
SILVER. THANKS FOR
HELPING US REACH
PLATINUM & GOLD.
POLYGRAM RECORDS

Manufactured and Marketed by
PolyGram Records™

© 1981 PolyGram Records, Inc.

Congratulations **on 25 years of** **"STARK RAVING SUCCESS"**



PROGRESS RECORDS

①

CLEVELAND
 5490 Avion Park Drive
 HIGHLAND HTS., OHIO 44143
 (216) 461-7880

②

CHICAGO
 930 Lee St.
 ELK GROVE VILLAGE, IL 60007
 (312) 593-5955

③

DETROIT
 15400 Lincoln
 OAK PARK, MICHIGAN 48237
 (313) 968-4422

④

CINCINNATI
 230 Northland Blvd.
 Suite 117
 CINCINNATI, OHIO 45246
 (513) 771-4190

⑤

INDIANAPOLIS
 6325 N. Guilford St.
 Suite 3A
 INDIANAPOLIS, INC. 46202
 (317) 259-4873

⑥

ST. LOUIS
 200 South Hanley Rd.
 Suite 517
 CLAYTON, MO 63105
 (314) 892-0381

⑦

BUFFALO
 261 Blackstone Blvd.
 TONAWANDA, N.Y. 14150
 (716) 853-7475



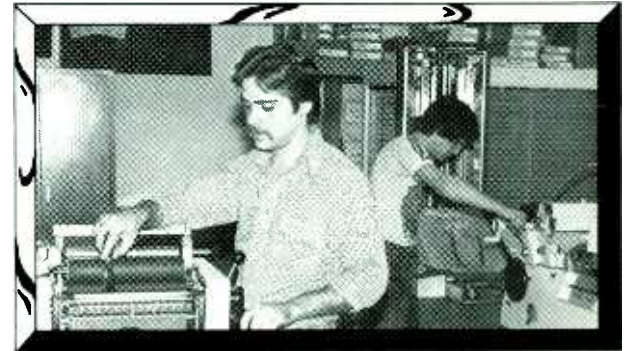
Advertising Team: seated, Gerry M. Gladieux, vice president, advertising; standing from left; Paul Anthony, art director; Linda Wilson, media buyer; Paul Burnett, director, media production and communication; Jeff Tomlinson, advertising coordinator.



A point of purchase design nears completion.



A camera technician at work.



Stark's total art department includes a print division as well.



Paul Anthony designing a layout.



Paul Burnett works on a radio spot.

In-House Ad Capabilities Control Total Image

"Reaction is the name of the game in advertising—not only in terms of creating consumer response, but also in an advertiser's ability to react to all possible factors. Timing is critical. You've got to go with the flow and roll with the punches, yet still be able to strike with thoughtful impact." This is the philosophy that Gerry Gladieux, Stark's vice president of advertising, uses to guide the firm's promotional efforts.

"Assimilation and coordination of information from various levels of our structure allow us to develop totally effective promotional endeavors, combining our store image with a manufacturer's product image." Gladieux continues. "As often as possible, we strive for long-range campaign planning—but our operation here gives us the flexibility to react instantly to store needs and the needs of our suppliers."

There are 18 specialists working in Stark's in-house ad department. It is a completely self-contained unit, capable of executing all essential functions; graphic design, printing, radio production, signwork, photography, typesetting, media place-

ment, mailing, distribution, and coordination of in-store promotions and contests. The staff also takes primary responsibility for production of Stark's monthly newsletter and the dissemination of company news to trade publications. Gladieux's personnel are cross-trained to provide effective back-up at each skilled position.

Stark's ad department will occasionally utilize outside ad-
(Continued on page S-16)

Congratulations

STARK

On Your Silver Anniversary

You're tops with us!

Thank you, Stark,
For Introducing Our New Line



GENE PITNEY 4100 □

Town Without Pity, Only Love Can Break a Heart (I Wanna) Love My Life Away, It Hurts To Be In Love, She's a Heart-Breaker, Mecca (The Man Who Shot) Liberty Valance, Twenty-Four Hours From Tulsa

DIONNE WARWICK 4103 □

Do You Know the Way to San Jose, Walk On By, You'll Never Get to Heaven, Trains, Boats and Planes, Message to Michael, What The World Needs Now Is Love, Allie, I Say A Little Prayer For You

CATERINA VALENTE 4106 □

Breeze and I, Malaguena, The Windmills of Your Mind, Scarborough Fair, Arrivederci Roma, Quando Quando, Quando, More, We've Only Just Begun

BILL HALEY AND THE COMETS 4110 □

Rock Around The Clock, Shake, Rattle and Roll, Rip It Up, Razzle Dazzle, Rock A Beat, Boogie, See You Later Alligator, Saints Rock N' Roll, Rock The Joint

THE PLATTERS 4101 □

The Great Pretender, You've Got The Magic Touch, Only You, Twilight Time, My Prayer, Pledging My Love, Smoke Gets In Your Eyes, Harbor Lights

B.J. THOMAS 4104 □

Raindrops Keep Fallin' On My Head, The Eyes of a New York Woman, Billy and Sue, I'm So Lonesome I Could Cry, Hooked On a Feeling, Mama, Mighty Clouds of Joy, I Just Can't Help Believing

JOHNNY MERCER SINGS JOHNNY MERCER 4107 □

Moon River, You Must Have Been a Beautiful Baby, The Days of Wine and Roses, Goody, Goody, Satin Doll, That Old Black Magic, Tangerine, Come Rain or Come Shine

THE OLYMPICS 4109 □

Hully Gully, Big Boy, Pete, The Slop, Private Eye, Dance By The Light of The Moon, Shimmy Like Kate, Peanut Butter, Workin' Hard

THE SHIRELLES 4102 □

Will You Love Me Tomorrow, Soldier Boy, Don't Go Home (My Little Darlin'), Dedicated To The One I Love, I Met Him On a Sunday, Mama Said, Tonight's the Night, What Does a Girl Do

FRANKIE LAINE 4105 □

That's My Desire, Jalousie, Jezebel, That Lucky Old Sun, On the Sunny Side of the Street, Your Cheatin' Heart, Shine, Mr. Bojangles

THE BEACH BOYS— RARE EARLY RECORDINGS 4108 □

Surfer Girl, Barbie, Luau, Little Deuce Coupe, Surfin', What Is A Young Girl, Surfin' Satan, Judy

CHUBBY CHECKER'S GREATEST HITS 4111 □

The Twist, Let's Twist Again, Pony Time, The Fly, Limbo Rock, Popeye, The Hitchhiker, Slow Twistin', Dancin', Party

Available in both LP's and stereo cassettes.



Bernie Salomon

The Everest Record Group
2020 Avenue of the Stars, Concourse Level
Century City, CA 90067
(213) 557-0309

PAUL-HAPPY 25th!!

Congratulations to you and your entire team

**THANK YOU FOR YOUR CONSTANT SUPPORT
AND FRIENDSHIP ON BEHALF OF:**

Ellen Foley
Ian Hunter
Iron City Houserockers
Tom Jones

Meat Loaf
The Rovers
Jim Steinman
Slim Whitman



Cleveland International Records is a division of the Cleveland Entertainment Company

**STARK
STRIKES
SILVER**

and

Lebo-Peerless
is making a case
out of it!

Congratulations
on your
25th
Anniversary

LEBO/PEERLESS

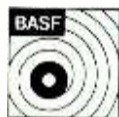
Ameritrust wishes
Stark Records
a top-of-the charts
15th Anniversary.

Ameritrust

237 Tuscarawas St., West
Canton, Ohio 44702

Member FDIC

Thank you
for all your support
in the past year,
and we look forward
to an even more
successful future.



BASF

For the best recordings you'll ever make.

Quality People Key Growth From Within

• Continued from page S-3

home's basement became too small for the expanding album and single inventory.

It was early 1957. David found that the \$27, 54-inch high and wide by 30-inch deep rack fixtures (custom-made by an Amishman from adjacent North Industry) were multiplying so fast as he added accounts, that he needed to move into 1,000 square feet previously occupied by a local pub, the South Erie Grill. David's earlier vision of his own record rack business, planted by his regularly following a competitor's record-route serviceman a year before, had blossomed into reality.

By the 1957 holiday season, Stark boasted 30 accounts. In addition to handling his first three supermarts and two drug stores, David added some W.T. Grant and Woolworth departments along with more local accounts. As expansion continued, two route men were added, and closing figures for 1957 showed a gross of \$208,000.

By the end of 1958, the gross had increased to \$244,000, further proof that the David philosophies were right on target. He firmly believes that "There's nothing wrong with spending time in the trenches," noting that this provides valuable exposure to product, interpersonal communications, merchandising and profitability. In short, it's an important part of the growing process.

For some time, David had nurtured a desire to test the retail waters. A friend tipped him to the takeover of Hillman's Jewelry store in downtown Canton by Zale's, a national jewelry chain. While the new owners frowned on operating the already-established record department in the store, they did enjoy the walk-in traffic it generated. Consequently, in 1964, David successfully negotiated for what became Stark's first leased department. Twelve months later, it had grossed \$125,000, and David asks, "Would you believe we made money?"

Shortly thereafter, David opened Stark's first mall store in Mellett Mall, Canton, Ohio, and picked up leased rack locations in the Super Center and Clarkins chains. The major breakthrough for what would become the Camelot chain came in 1970, when Stark opened its third store in the Dayton Mall. This was the beginning of the very close and highly-val-

ued relationship that exists today between David and Ed DeBartolo and Edward De Bartolo, Jr., who, incidentally, is the owner of the San Francisco 49ers.

David points to Bill Moses, presently senior vice president of the Edward J. DeBartolo Corp., as playing an integral role in the development of this relationship. As DeBartolo began developing malls in the Sun Belt, David made his first major geographical move and began opening Camelots in the South. The results of the Stark ventures with the DeBartolo malls were so impressive, Paul David decided that malls were the primary road to travel to future growth; and he developed contacts with more developers, until Stark/Camelot now has an excellent working relationship with all mall developers.

David says, "We started following the Sun Belt for stores at that time, before it became a trend for many other companies. Camelots now stretch from Florida into Texas, from as far north as Michigan and upstate New York. We'll continue to grow, although we will be very selective in our retail expansion, basing it on the quality of the centers and the demographic breakdown of each market area."

David anticipates opening 10 to 20 stores a year, with Stark's retail growth in the malls continuing "despite escalating economic factors. Sure, the mall field has become more competitive. But Stark is a front-runner, and we can approach a developer from a strong position. They know our track record. They know Camelot produces."

He is bullish when discussing the future of the industry. "Our best days are still ahead. After all is said and done, we remain America's best entertainment value," says the big-band fan of the forties, whose collection includes Stan Kenton, Woody Herman, Benny Goodman and the jazz of Dave Brubeck.

In tracing the growth of the industry and the Camelot chain, David notes a direct correlation to the arrival of superstars on the music scene. "When artists such as Elvis, Herb Alpert & the Tijuana Brass, the Beatles, the Bee Gees, and Kenny Rogers hit, the impact was incredible. It was almost like a series of explosions in the industry, each one breaking new ground, exploring new territory, and increasing store traffic and volume many times over. We're noticing the same thing right now with the country explosion. Country artists are enjoying unprecedented success throughout America and our sales figures bear that out."

As the industry continues to grow, it is more evident than ever before that the only thing that remains constant is change. David has the highest regard for those individuals who are charged with steering the manufacturers through today's turbulent economy.

"We need them," David says. "They're the lifeblood of the industry, and our future success is intertwined with theirs."

"I hate to even think where we'd be without the business

CONGRATULATIONS
TO

STARK

RECORD & TAPE SERVICE, INC.

FROM YOUR FRIENDS
AT
MCA DISTRIBUTING CORPORATION



A
MILESTONE
OF WHICH
TO BE PROUD!

Congratulations

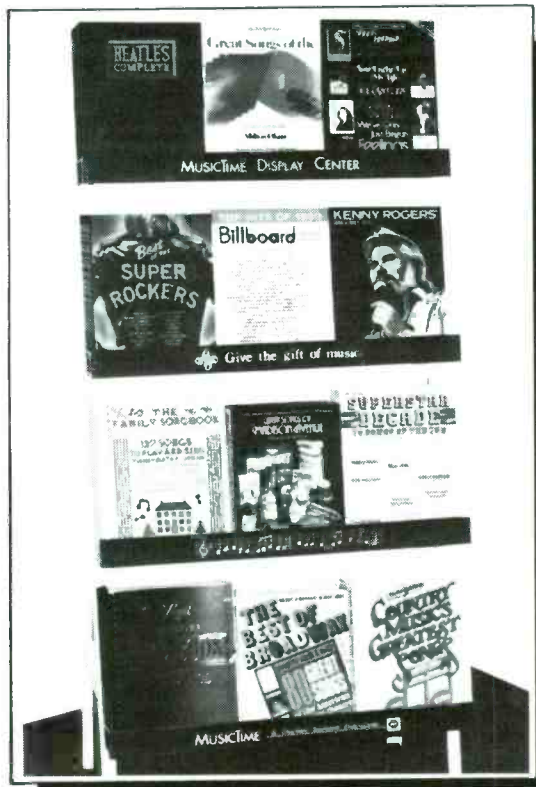
STARK
record & tape service, inc.

from
Bobby Simms
and
The Benson Company, Inc.
365 Great Circle Road
Nashville, TN 37228

SILVER/GOLD

We're proud to salute Stark Record & Tape Service on its Silver Anniversary!

(And in the process, we'd like to tell you about our MusicTime Display Center, which can be pure gold for our customers)



Good companies don't just exist. They prevail and prosper. That's why Stark Record & Tape Service has been such an important plus in the music industry these past 25 years.

We have our own business-plus at Charles Dumont. And we'd like to tell you about it.

Our new rack system contains 12 different, popular music folios, each prominently displayed to stimulate customer attention and point-of-purchase appeal. We call it the MusicTime Display Center.

The Center has advantages for retailer and consumer alike.

For you: *Rapid turnover, because only the fastest-selling items are included.

*Frequent replacements on hot sellers means no selling down-time.

*If you now sell only records and tapes, this Display Center can be your easy, inexpensive introduction to Music Folios.

*Retailers can sell at list price.

For your customer: A convenient source of the best in music folios.

The MusicTime Display fixture is a \$75 value, given *free* with your order. You'll get the best-selling music available on the market today. You'll have racks which are changed far more frequently than the industry average. And you'll have a new profit center which is as attractive as it is popular.

Be among the first to order and display the Dumont MusicTime Display Center. Prompt orders mean prompt profits!



Give the gift of music.



Charles Dumont & Son, Inc.

MUSIC DISTRIBUTION CENTER

P.O. Box 2810, Cherry Hill, New Jersey 08034
Call us toll free: 800-257-8283 In NJ (609) 424-5813

(Continued on page S-20)

STARK RECORD & TAPE SERVICE, INC.

© **25th** ©
ANNIVERSARY
1956-1981

GENE SILVERMAN,
JEFF FREEDMAN AND
ALL YOUR FRIENDS AT
VIDEO TREND WISH YOU
A HAPPY ANNIVERSARY.
WE'RE LOOKING FORWARD
TO YOUR 50th.



VIDEO TREND T.M.
Your complete video one-stop.

(Toll Free) (800) 521-0242

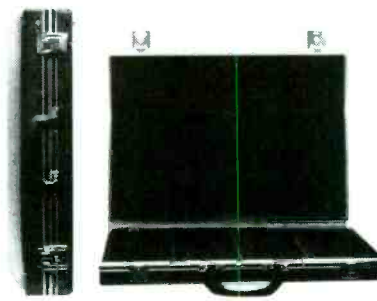
in Michigan call collect (313) 474-0300



VIDEO TREND, INC.
24611 Crestview Court
Farmington Hills, Michigan 48018

SAVOY SALUTES STARK'S SILVER ANNIVERSARY!

Echelon I Deluxe
The Ultimate in
styling & protection for
cassette & video tapes

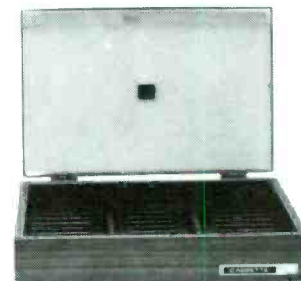


Style 2760—Holds 60 Cassettes



Style 2730—Holds 30 Cassettes

Introducing SAVOY
Home Storage
Cassette & Video Units



I-750

SAVOY LEATHER MFG. CORP.

Ward Hill Industrial Park, P.O. Box 176, Haverhill,
MA 01831 Toll free: (800) 343-8140



STARK RECORD & TAPE SERVICE

From one family to another...
let's keep growing together.
25 years. It's just
the beginning.



Chrysalis
Records and Tapes

congratulations

Stark

record & tape service, inc.

may your silver turn profitably to gold



We at Crown Store Equipment Co. are proud of our 25-year association with Stark, as the supplier of display fixtures for the Camelot Music stores. We wish Stark every success as they continue to grow from the silver of 25 to the gold of 50.

 **crown store equipment co.**
designers / manufacturers / distributors / installers
P.O. Box 400 • 1302 Kittle Road • Holland, Ohio 43528 • Phone 419/865-1394



In-House Ad Capabilities Control Total Image

Continued from page S-12

vertising agencies. "In some of our market areas where we have a large concentration of stores, we will sub-contract local agencies to research the placement of billboards and handle our television buys. By doing this, we get a more accurate view of traffic patterns in relation to billboard positions as well as local market tv demographics. The agencies then filter the information back to our media buyer. But outside of that, our structure is such that we can do virtually everything right here," says Galdieux.

To ensure the effectiveness of chain-wide promotions, the advertising department coordinates its efforts with all facets of Stark's structure; purchasing and marketing, service and information, retail operations and central distribution. General ad-planning meetings, with input from the company's four regional directors, are conducted at least three times a year. These meetings allow Stark to tailor promotions to specific marketing areas and map out future strategies on a four to five month basis.

Congratulations on



successful years



"We are often the aggressor," Gladioux explains. "We get the process in motion before we approach our suppliers. After our planning meetings, we submit our promotional concepts—complete with estimated costs—to the manufacturers. If we come up with an idea that the labels aren't willing to support—and we firmly believe in the merits of the concept—we aren't hesitant to spend dollars out of our pocket to get the job done. But, it's a two-way street. We are also more than receptive to the labels' promotional projects."

While most of the company's radio/tv spots are tied to a specific product or label—the staff does generate numerous institutional campaigns. Camelot's Classical Club direct-mail campaign, point of purchase material produced in the print and sign shops, and several cross-merchandising schemes, all fall into the category of institutional advertising. Gladioux estimates that 2% to 3% of Stark's income is budgeted for promotion and advertising.

Stark's ad team also concentrates on fulfilling the specific needs of the various local markets. Gladioux explains, "No matter what the local stores need, we can take care of their needs; whether it be a print ad, radio spot, contest sign, or an in-store appearance banner. Jeff Tomlinson, our advertising coordinator, is in constant contact with our regional directors and district supervisors, making sure that all the details of our promotions have been ironed out. And Linda Wilson, our media buyer keeps in touch with the store managers and label representatives to make sure we spend our dollars efficiently and effectively."

In addition to complete print, signwork, and graphic facilities, Stark houses a total radio production facility.

"We find that having our own studio not only cuts down the cost of our radio production, it allows us to control our image and present it consistently in all our markets. Of course it also aids in terms of timeliness. We can receive a buy as late as one week before air-date, and have a spot custom made for the promotion or product."

Stark employs two radio specialists, and also utilizes freelance voice talent. "If we need a woman's voice, we get one. When we have an r&b spot, we hire black talent. It's all part of the custom packaging philosophy that we utilize in all of our advertising and promotion approaches," says Gladioux.

In summarizing the department's comprehensive capabilities, Gladioux continues, "No matter what the project may be, we are always conscious of cost efficiency, marketable impact, and the store's needs. Just as our retail operations wouldn't flood a store with classical product in markets where the product would not sell, we in advertising make sure that every penny spent is spent in the right region, with the strongest possible effect. Whether we're spending label money or our own money—we're always looking to invest our time and energies in the most effective way possible." Billboard

Field Structure Vital To Retail Execution

• Continued from page S-4

Mundorf says that the individual store manager has a great deal of flexibility in achieving company goals. "We respect them as business people, so we don't send them a checklist of things to do and ask them to return it to us. We outline the objectives and provide the systems, but we don't program their every move."

Thus, store managers have duties that involve labor control (scheduling, hiring and firing), inventory control, merchandising, and monitoring the effectiveness of company policies.

Mundorf estimates that about 60% of the current store managers came up through the ranks, while 40% have been recruited from colleges and trained in store management. Previously, recruiters went only to colleges that offered courses in music marketing, such as Middle Tennessee State Univ. That restriction has since been relaxed to include business/marketing graduates from numerous universities.

Most store management training is done in the field, Mundorf says, adding that the guidelines for training are set at company headquarters. "We're moving toward a centralized training program in the next 12 to 18 months. But it will still be implemented in the field." Video instruction will be used in addition to hands-on training.

The current manager training program takes about six months to complete and consists of book study complemented by on-the-job experience. Training is under the direction of a veteran manager and is required of all managers-in-training whether they are from the ranks or the campus.

"Not all of our store managers function as trainers," Mundorf explains. "only about 30% to 35% of them. We feel that with experience, all managers will eventually become trainers."

After completing the training program, management trainees acquire their own store, pegged to Stark's expansion needs. Each January these individuals attend a series of management seminars conducted at the home office.

Staffing is only part of Mundorf's concerns. The appearance and functionality of the record stores receive a lot of attention from Mundorf and from Mike Allison who is Stark's director of retail operations. (Continued on page S-19)

from
**I. J. E. Distributing
Kid Stuff Records**

to
a class group

**May you
have many,
many more
good years**

Best,

Irv & Jerry

-17
ADVERTISEMENT

JULY 25, 1981 BILLBOARD

TAPES: VISA; THE HUNT • JUDAS PRIEST • NATIONAL LAMP-
ING JOKE • LARAAJI • LOUNGE LIZARDS: VIRGIN INTER

PASSPORT; ACCEPT • CAMEL • GOOD RATS • HUMAN SEXUAL RESPONSE • ANTHONY PHILLIPS • CHRIS SPEDDING • SYNERGY • THE
RITONS; ROCKY HORROR SHOW; EDITIONS E.G.; BRIAN ENO • HAROLD BUDD • EDIKANFO • ROBERT FRIPP • JOHN HASSELL • KILL
STRANGE • ALAN VECA • JAMES WHITE AND THE CONTO
HELL; WALTER STEPPING • SUICIDE • GERMES;
X • SLASH; X • GERMES;
AND THE BANSHERS • RICHARD
SOUXSIE • SHOES • 999 • PETER HAMMILL •
TANGENT; DRIFAM • XTC; RED STAR; RICHARD
MAGAZINE • MIKE OLDFIELD •
HUMAN LEAGUE •
STEVE HILLAGE •
PVC; THE CURE • PATRICK GILFONSON •
LINK WRAY •

Congratulations:

We've enjoyed supplying you with "music from around the world" for 10 of your 25 years and look forward to doing so for the next 25!

**Jem
records**

3619 Kennedy Road, South Plainfield, N.J. 07080
18629 Topham Street, Reseda, CA 91335

Congratulations
Stark Record & Tape
Service, Inc.
on your 25th Anniversary.
Maxell Corporation of America

What
You
Say?

It's
Stark Record & Tape
Service's 25th
Anniversary?

Well...

Congratulations!

Looking Forward To
The Next 25 Years.

**Gaetano
Construction**

1819 40th Street, N.W.
Canton, Ohio 44709
Phone 492-3009



Paul David shows Merchandiser of the Year award to warehouse staff.



Paul David chats with Southside Johnny.



Artist Slim Whitman at the Grapevine Akron, Ohio.

Stark's People



Company personnel at Stark's North Canton facility.



The winner's cup.



Volleyball game at company picnic.

A HAPPY 25th SALUTE TO ONE OF THE ORIGINAL MASTERS OF THE RETAIL INDUSTRY.

MOBILE FIDELITY SOUND LAB



Field Structure Vital To Retail Execution

• Continued from page S-17

Says Allison, "We are forced to become better merchandisers as operating costs and mall rents continue to rise. We've developed more efficient fixturing, and our store inventory mix is monitored closely to maximize sales."

Mundorf agrees. "We can't afford to have, for example, four racks of jazz in a store where there's little demand for jazz. We will be using our computer to analyze merchandising patterns even further."

Cost efficiency, Allison is quick to explain, will not alter the stores' basic atmosphere. "We will still maintain, at all costs, spacious aisles and the signage to encourage browsing. If anything, we experience more browsing now than we did five years ago." This has been achieved, he says, by better use of display space and improved fixturing.

Stark's long-term lease commitments provide the Camelot stores the stability needed for long-range planning, Mundorf points out. "As trends dictate changes in consumer buying, we intend to be a part of those changes. The whole realm of home entertainment is part of our future. We're not locked into the record business per se. For example, Camelot is positioning itself for the video explosion. We're not adverse to going into hardware, but right now it doesn't belong in our mix."

Adds Mundorf, "We've tried to create a family environment in our Camelot stores. We think we need some positive image making in our industry so we don't handle paraphernalia. Our employees work hard at customer service. They are expected to dress a little sharper and know a little bit more about music than they might have to elsewhere."

"After all, we deal in the same piece of product that a lot of other outlets do. So when you go to sell that product, there are only a couple of things you can alter to make you stand apart. You can lower the price, or you can try to merchandise the product better than the competition. And deep discounting is not one of our marketing techniques. We stick with the basics: good selection, good service, and good people." **Billboard**

Credits: Editor, Earl Paige; Assistant Editor Ed Ochs; Paul David story by John Sippel, all other stories by Edward Morris; Art by Lumel Whitman; Graphic Design, Cover Design, Paul Anthony, Stark Art Director.

Congratulations
to our friends at

STARK RECORD & TAPE SERVICE, Inc.

From your friends
Merrill, Manny, Jack & Pete
Surplus Record and Tape Distributors

84-184 Dayton Ave. (P.O. Box 479)
Passaic, N.J. 07055
(201) 778-0877 (212) 695-6117
Manny Wells • Pete Hyman

1120 West Exchange Ave.
Chicago, Ill. 60609
(312) 376-8432
Merrill or Jack Rose

World Wide Telex 133404

REMLINGER SELLS AMERICA'S BEST SELLING CARS ...IN MASSILLON

America's best selling cars are at Remlinger Oldsmobile-Cadillac. CUTLASS - THE #1 BEST SELLING CAR IN AMERICA... and DELTA 88 THE #2 BEST SELLING SEDAN IN AMERICA! And if you're concerned about fuel costs, you should know that OLDSMOBILE IS #1 IN DIESEL POWERED CARS IN AMERICA!

At Remlinger Oldsmobile-Cadillac you'll see front wheel drive Omegas... luxurious 98's and classic Toronados, too. And you'll see the incomparable 1981 Cadillacs and one of the largest selections in the area of Value Rated used cars at very affordable prices!



Come in
and see
for yourself! . . .

Remlinger
OLDSMOBILE CADILLAC

7966 Hills & Dales Road, Massillon • 833-8585

Under 1 roof.

AUDIO

Record &
Tape Care
Products

VIDEO



Ultra
Magnetics
Styli

POWER
DRIVE
Headphones
& Speakers

Try our open house policy
on profits for you.

RECOTON
46-23 Crane St. L.I.C. N.Y. 11101
(212) 392-6442

Congratulations

**STARK RECORD
& TAPE SERVICE**

*Glad to have played
a part in your
success*

Congratulations
on your
25th Anniversary
"Rock and Roll
Forever"



**ROCK n' ROLL
FOREVER**

Kraftwerk

Div. of S.S.H., Ent
1834 Star-Batt Dr., Rochester, Michigan 48063
(313) 852-7070

YOUR SUCCESS
IS CHARACTERIZED
BY THE SINCERITY,
PERSONAL INTEGRITY,
COURTESY AND WISDOM
OF EACH MEMBER OF
YOUR FINE ORGANIZATION.

Congratulations on
your
SILVER ANNIVERSARY!



HOPE INTERNATIONAL PRODUCTIONS LTD.
AMERICAN ALBUM & TAPE CORPORATION

Quality People Key Growth From Within

• Continued from page S-15

we have always used it only as a reference point for comparative purposes rather than to determine profitability."

While talking about the bottom line, David is fond of repeating some sage advice he received at the start of his career from a longtime businessman. "Never worry about the competitor who sells for less than you do. Worry about the competitor who maintains a profit margin and maybe sells for more than you, because he will be your competition tomorrow."

Paul David and Stark/Camelot definitely plan to be here tomorrow, and to be a part of the entertainment explosions still to come in this industry.

You can't help but be impressed by this man and the winning philosophies he has used to develop Stark/Camelot. Also, it's obvious that David cherishes and enjoys his association with sports and athletic greats, such as Paul Brown of the Cincinnati Bengals. He treasures his present-day friendships with other great winners, including Chuck Knox of the Buffalo Bills, Earl Bruce of Ohio State, Darrel Rogers of Arizona State, Ed DeBartolo, Jr., owner of the 49ers and Bo Schembechler of the University of Michigan.

As part of his continuing love of sports, David remains an active supporter of the Massillon athletic program, football in particular. One of the Tigers' greatest fans, he participates in and supports all of the community's booster clubs. And if one of Paul Brown's Cincinnati Bengals' games should be on tv, there is no doubt as to where Paul David can be found.

While Paul David enjoys sports, he enjoys people even more. An individual grateful for what he has attained, David takes great delight in monitoring the progress of people whose start in the industry coincided with his.

Comments David: "Looking back over the past 25 years, it's been very rewarding to see many young men such as Eddie Rosenblatt of Geffen Records, David Glew of Atlantic, Bobby Skaff and Paul Anka, and many others, achieve their measure of success. I consider it a privilege to be associated with the fine people in our industry. The excitement, creativity and enthusiasm found in this industry make it unique and richly fulfilling. I can't think of any other business that wouldn't pale by comparison."

Billboard

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• Continued from page S-8

sional group perhaps that visits in the summer? A permanent amateur repertory group? Can we sell copies of a particular show tune to a group when they're doing a musical? How about local high schools with strong theater departments?

Are we cross merchandising with any movie theaters, either in the mall or nearby?

Should we delete 8-track spreads from our 750 pop spread and 500 black spread?

Is there a religious bookstore in this mall? If not, are we supplying those potential "religious" customers with enough product?

What types of radio stations (other than AOR and top 40) have significant market penetration in this store's area? Do we have adequate product mix to complement these stations?

What kind of outdoor music festivals are held in the vicinity? Jazz? Bluegrass? Do we feature this type of music when the event is taking place?

What categories of cutouts should we be buying? Should we have separate catalogs per category or will prepacks suffice? Are we cross merchandising key titles in the artists' bins?

Bressi says that the company is always alert to artists who are marketed by television so it can stock their records. "The Box Car Willie campaign generated a lot of excitement," according to Bressi. "These promotions really do stimulate sales. When Isaac Stern appeared on tv, we sold several thousand items. Right now, Carol Hensel is a big item."

Stark tends to be cautious in adding accessories to its stores' product mix. "All accessories are record, tape, and video oriented," Bressi points out. Most accessories are displayed on peg-board walls next to the check out counters.

All stores carry prerecorded video tapes—some as many as 100 titles. None are X-rated. "We do a good business in blank tape," Bressi says. "We recently started a video tape rental plan in select stores. And we're looking at disks. We're being optimistic—but cautious—because the dollars involved are tremendous, and the technology is changing so rapidly."

Sheet music and music books are a Camelot standby. Bressi estimates it accounts for 3% to 4% of the company's volume. "The mall demographics are well adapted to our having print music in stock," Bressi says. "Most of the business here is in folios."

Bressi adds that music and accessories complement inventories as well as profit margins.

A major reason for Stark's success, Bressi insists, is its policy of seeing each store as a unit with its own peculiar virtues and demands. "You've got to satisfy local needs to be a local record store—and that's what we try to be. If a local artist means something to only four or five people, we'll handle his records. We are committed to satisfying every customer's needs."

As an example of Stark's accommodation to changing musical tastes, Bressi cites the addition of gospel music bins to all the company's stores. "There really is a strong resurgence in gospel," he says. "Gospel has become contemporary and we're enlarging our gospel sections due to the increasing number of new and young artists."

Stark's balance of moneymaking categories makes it less reliant on frequent releases of potential blockbuster albums. However, Bressi notes, "When there's a lull in blockbuster releases it is detrimental to us as well as the industry. We rely heavily on catalog and our inventory mix to get us through those times."

Billboard

Cautious Growth Sparks '80s Optimism

• Continued from page S-10

there are exceptions that have been dictated by the retailer's growth. Says Bonk, "While we continue to emphasize through-the-ranks promotions, we are also aware of the need to seek out individuals with specialized talents, as was the case with our radio and art positions in advertising, our real estate department, and our new data processing department. We prefer to hire hard-working people who are able to grow and learn from their successes and their mistakes. When we recruit today, we look for people with college backgrounds and business experience."

As Stark charts its course through the '80s, Bonk's enthusiasm is evident. "Our past success is a matter of record. You can't win NARM's Merchandiser of the Year award two times in four years unless you're doing a lot of things right. Considering our established track record and our first-rate, quality people, I can't help but be extremely optimistic about our future success."

Billboard

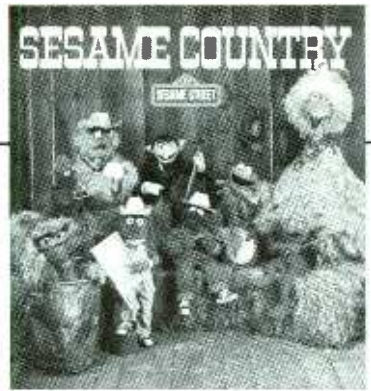
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Inside Camelot



Counter area.



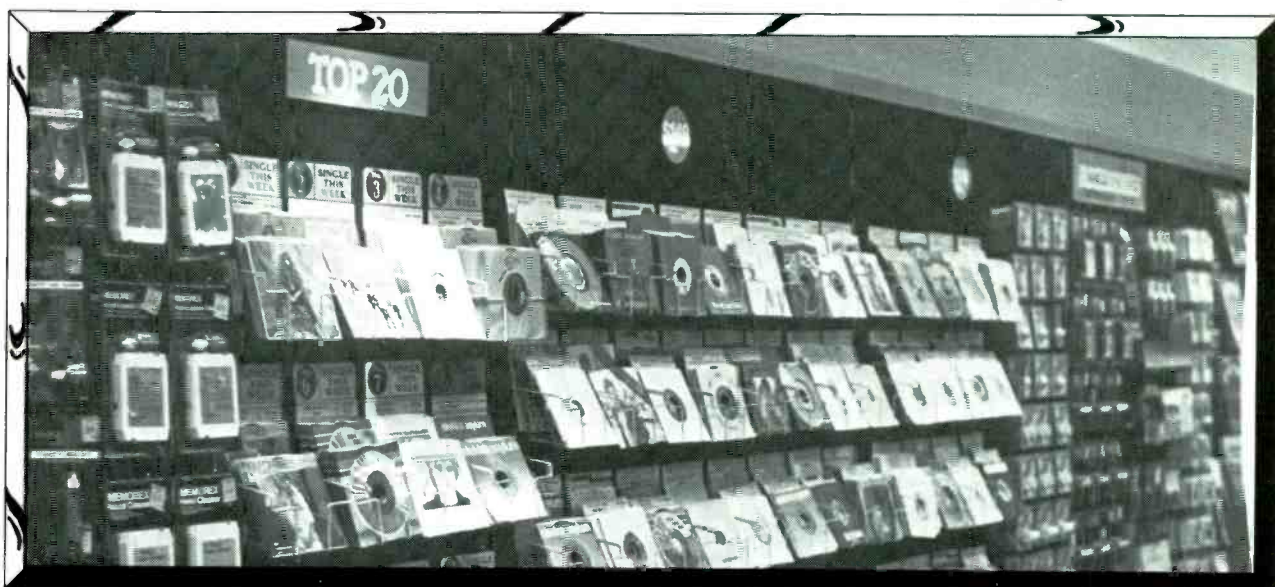
Typical Camelot interior.



Van Halen Display.



Dump display.



Singles.



Accessory display.



Sheet music and folios.



Central Distribution: 'Get It Done Yesterday'

• Continued from page S-6

at the warehouse. David says, "Product that arrives in the morning is being shipped by one o'clock."

Each bin is labelled with basic transit information for the store, including the time it takes for truck or UPS shipments to reach the store and the conditions under which each particular method of shipment is to be used. David notes, "Depending on the nature of the product and the urgency with which it's needed, we will and have shipped to the same store as often as two or three times a day."

Stark uses seven basic steps to process merchandise: 1) shipments are unloaded 2) boxes are cut open and merchandise is checked in 3) the back-order system is consulted and orders are filled for the next shipment 4) new items are put into store bins according to allocation figures set by purchasing 5) merchandise is priced 6) invoiced, and 7) shipped to Camelots, Grapevines or Big Wheels.

The other major responsibility of the warehouse is handling returns from all the stores. Once again, the Stark philosophy of keeping store personnel available to serve customers is evident, as all returns are funneled through Stark's central distribution facility each month, rather than returned to the manufacturer on a piecemeal basis by each individual store.

Stark's method of handling the returns is designed to minimize a manager's time spent with them. Each month, Stark issues directives to managers who also help determine what to return. The returns are shipped from the stores to the warehouse, placed in the return area, and store inventories are adjusted. Merchandise that is obsolete in one market area will be "recycled" and sent to a store in another area where it is still selling. Defective items are put into distributors' bins and return authorization forms are filled in and sent to the manufacturers involved. Finally, after the return request is authorized, the product is shipped back.

David emphasizes the importance of the individuals who insure that all facets of the operation run smoothly.

"This is a team effort here. Since our primary goal is to serve the customer in our store, everything we do is directed to that end. We're people-oriented, and that's why we're successful."

David is proud of Stark's low turnover, pointing to employees who have been with him over 15 years. "The quality of our people is what sets us apart. When hiring, I look for character and attitude. We can teach them how to do the various jobs, but there is no substitute for good character and a willingness to work hard."

New employees learn their jobs by working alongside seasoned veterans. This apprenticeship may last up to three months, depending on the operation being mastered.

Also, David is an advocate of cross-training that enables him to utilize employees in an area that needs immediate attention. "It helps us react quickly. You don't hear 'That's not my job' around here. The cross-training maximizes our productivity and enhances the pride our people take in fulfilling their responsibilities."

Pride is very important to David, and he instills it in his team by welcoming new members when they join Stark and by taking a genuine interest in the lives of his people. "The important thing is respect. If you give people respect, you get it back. This makes getting the job done more enjoyable."

Everyone in the warehouse is on a first-name basis with everyone else. This bears out David's belief that you can run a tight operation without tight reigns. "We do have some important guidelines, but I'm not an advocate of stringent rules and regulations."

David's team of honest, dedicated and hard-working employees make sure that Stark gets it done yesterday. **Billboard**

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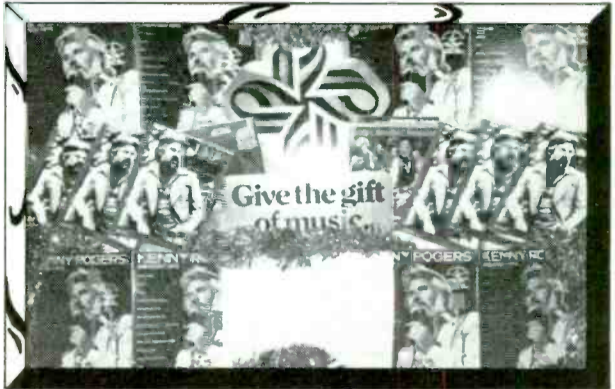
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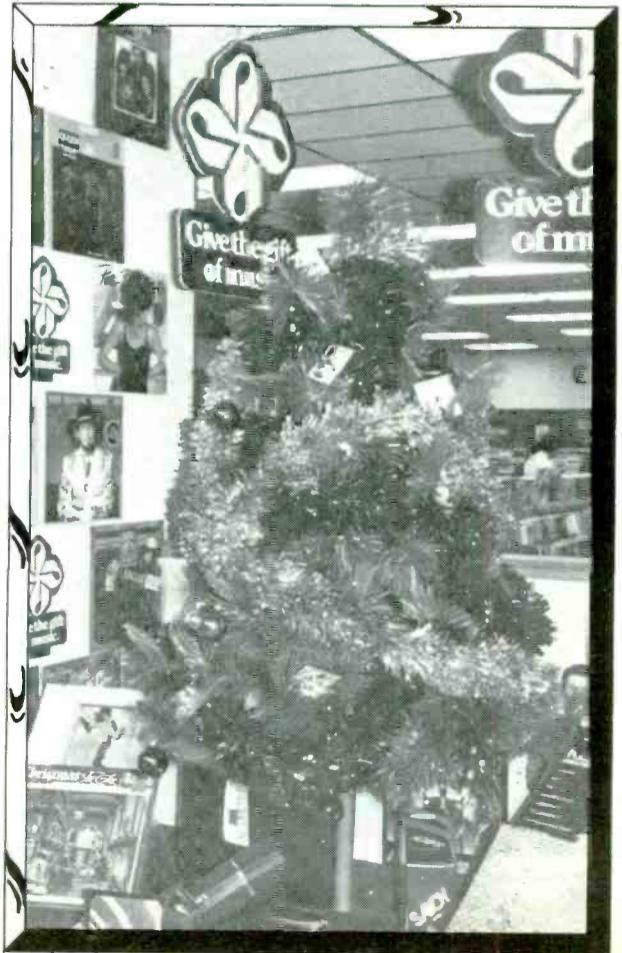
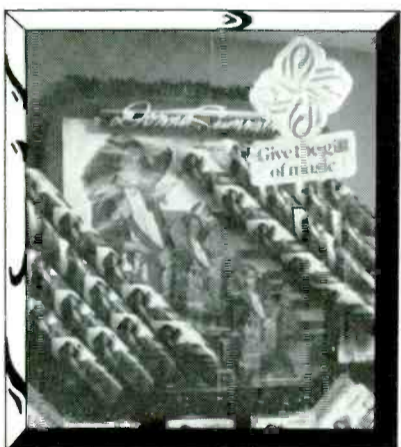
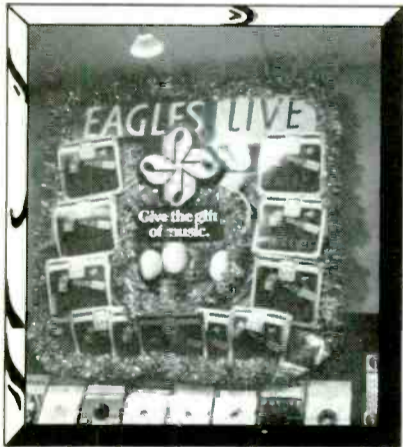
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JULY 25, 1981 BILLBOARD



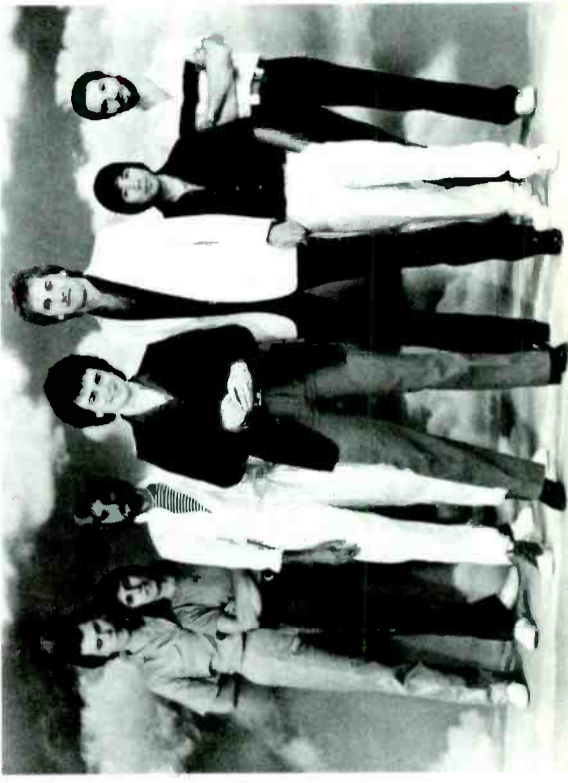
NARM kicks off its Gift Of Music promotion at Stark's convention. From left: Larry Mundorf; NARM's Pat Gorlick and Joseph Cohen; Stark founder and president Paul David; Jim Bonk.



15	14	21	A WOMAN NEEDS LOVE— Ray Parker Jr. & Raydio Arista 0592
16	26	4	NO GETTIN' OVER ME— Ronnie Milsap RCA 12264
17	19	15	TIME— The Alan Parsons Project Arista 0598
18	18	12	MODERN GIRL— Sheena Easton EMI/America 8080
19	23	6	TOUCH ME WHEN WE'RE DANCING— Carpenters A&M 2344
20	25	11	THE STROKE— Billy Squier Capitol 5005
21	24	13	SWEET BABY— Stanley Clarke & George Duke Epic 19-01052
22	22	14	SEVEN YEAR ACHE— Rosanne Cash Columbia 11-11426
23	27	9	IT'S NOW OR NEVER— John Schneider Scotti Bros. 6-02105 (CBS)
24	38	3	ENDLESS LOVE— Diana Ross & Lionel Richie Motown 1519
25	29	6	LADY YOU BRING ME UP— The Commodores Motown 1514
26	28	7	DON'T LET HIM GO— REO Speedwagon Epic 19-02127
27	32	4	URGENT— Foreigner Atlantic 3831
28	31	9	IN THE AIR TONIGHT— Phil Collins Atlantic 3824
29	33	10	THE BREAKUP SONG— Greg Kinn Band Beserkley 47149 (Elektra)
30	15	14	THIS LITTLE GIRL— Gary U.S. Bonds EMI/America 8079
31	17	16	WINNING— Santana Columbia 11-01050

50	63	4	Gary Wright Warner Bros. 49769 YOU'RE MY GIRL— Franke & The Knockouts Millennium 11808 (RCA)
51	61	4	NIGHTWALKER— Gino Vannelli Arista 0613
52	58	6	FLY AWAY— Blackfoot Atco 7331 (Atlantic)
53	53	8	FANTASY GIRL— .38 Special A&M 2330
54	62	5	NICOLE— Point Blank MCA 51132
55	57	6	SUZI— Randy Vanwarmer Bearsville 49732 (Warner Bros.)
56	70	2	WHO'S CRYING NOW— Journey Columbia 18-02241
57	NEW ENTRY		STOP DRAGGIN' MY HEART AROUND— Stevie Nicks w/ Tom Petty & The Heartbreakers Modern 7336 (Atlantic)
58	68	3	STRANGER— Jefferson Starship Grunt 12275 (RCA)
59	48	18	WHAT ARE WE DOIN' IN LOVE— Dottie West Liberty 1404
60	49	11	TWO HEARTS— Stephanie Mills 20th Century 2492 (RCA)
61	75	3	THAT OLD SONG— Ray Parker Jr. & Raydio Arista 0616
62	74	3	NOTHING EVER GOES AS PLANNED— Styx A&M 2348
63	73	3	BREAKING AWAY— Balance Portrait 24-02177
64	50	24	BEING WITH YOU— Smokey Robinson Tama 54321 (Motown)
65	NEW ENTRY		STEP BY STEP— Eddie Rabbitt Elektra 47174
66	42	15	FOOL IN LOVE WITH YOU— Jim Photoglo 20th Century 2487 (RCA)

84	NEW ENTRY		GENERAL HOSPI-TALE— The Afternoon Delights MCA 51148
85	NEW ENTRY		HEAVY METAL— Don Felder Full Moon/Asylum 47175 (Elektra)
86	NEW ENTRY		YOU'RE MINE TONIGHT— Pure Prairie League Casablanca 2337 (Polygram)
87	97	7	SOME DAYS ARE DIAMONDS— John Denver RCA 12246
88	NEW ENTRY		I'M IN LOVE— Evelyn King RCA 12243
89	NEW ENTRY		CHLOE— Elton John Geffen 49788 (Warner Bros.)
90	NEW ENTRY		SUMMER 81— The Cantina Band Millennium 11818 (RCA)
91	65	13	SHADDUP YOUR FACE— Joe Dolce MCA 51053
92	66	6	YOU ARE FOREVER— Smokey Robinson Tama 54327 (Motown)
93	67	5	THE REAL THING— The Brothers Johnson A&M 2343
94	95	5	ON AND ON AND ON— Abba Atlantic 3826
95	77	11	JONES VS. JONES— Kool And The Gang De-Lite 813 (Polygram)
96	78	13	THE WAITING— Tom Petty & The Heartbreakers Backstreet 51100 (MCA)
97	79	19	TOO MUCH TIME ON MY HANDS— Styx A&M 2323
98	86	24	JUST THE TWO OF US— Grover Washington Jr. Elektra 47103
99	84	6	SOME CHANGES ARE FOR GOOD— Dionne Warwick Arista 0602
100	72	5	IT HURTS TO BE IN LOVE— Dan Hartman Blue Sky 6-02115 (Epic)




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Prolific Producer Ralph MacDonald Working Disks

By DOUGLAS E. HALL

NEW YORK—Ralph MacDonald, who coproduced the album that has been the longest-running number one on Billboard's jazz charts, Grover Washington's "Winelight," is not resting on his laurels.

He is busy working on a second Washington album, while producing an LP by Roberto Gil (the Stevie Wonder of Brazil, according to MacDonald) and putting the finishing touches to his own first solo long-player in four years, "Star Quality," which will be out on Epic next month. In his spare time, MacDonald's also been doing some work for Arista on an album by a group called Spaces.

The new Washington LP on Elektra will be in the same groove as the successful "Winelight," MacDonald explains. The latter disk only recently surrendered its hold on the jazz chart summit after 29 consecutive weeks (Billboard, July 11, 1981). The new album will be out in

"September or October," MacDonald says.

He's satisfied with that, but what he's really excited about is the new Gil album. MacDonald, who has spent half of the last six weeks in Brazil, will bring Gil to New York to his own Rosebud studio to cut the disk.

Why does MacDonald call Gil the "Stevie Wonder of Brazil?" He explains: "Wonder is the music man of the 1970s, and Gil's artistry is similar." MacDonald says the album will be placed with Elektra, Atlantic or Warner Bros. "They all want it."

For his own LP, MacDonald will be introducing singer Yolanda Lee, who was brought to his attention by his son, Anthony. The recording—nine tunes, with seven vocal offerings—will be "mellow and laid back." He continues, "People are getting back to songs," adding that the album might best be played "after midnight."

MacDonald, however, still em-

phasizes percussion (his first album "Sound Of A Drum" produced two disco hits) and the single from the new album, "Play Pen," features about 15 different toy instruments.

MacDonald has been around for awhile, having started working with Harry Belafonte at the tender age of 16. He was with Belafonte for 10 years, but couldn't get Harry to record MacDonald's successful song "Where Is The Love," when it was new and untried.

MacDonald, who works with two partners, Bill Eaton and William

Salter under the publishing banner, Antisia Music, has not always found it easy to break what have been his most successful songs.

For example, "Where Is The Love" was written with the Fifth Dimension in mind, "but we were never able to get to them," MacDonald explains.

To get Roberta Flack to record it, "we had to use reverse psychology," MacDonald recalls. "If we said, 'This song is for you,' she would have never recorded it," he says. Today there are 140 recorded versions

of the song.

MacDonald has been also associated with recordings by Steely Dan, Aretha Franklin, Carly Simon, Billy Joel and Quincy Jones. It was Jones who put MacDonald on to Gil. MacDonald has played percussion on five of the Grammy-winning records in the past six years and People magazine claims it has done research which shows MacDonald is involved in music—some of it commercials—which the average American hears every 20 minutes on radio or tv.

New York Kool Jazz Festival

• Continued from page 43

a group which featured Barrett Deems, drums, and Marty Grosz, guitar. The other unfamiliar names swung hard, and were well matched with the neo-bebop group which followed, co-led by alto saxophonist Lee Konitz and reedman-trumpeter Ira Sullivan. Despite the improper sound balance, Konitz managed to get off a vocal—not his forte—on "Around The Clock Blues," which Williams good naturedly "corrected." A rapid paced "Donna Lee" kept the buoyancy of the set, but it was Sullivan's a cappella flute solo on "Amazing Grace" which drew the most applause.

Pianist-historian Art Hodes boogied his way through "St. Louis Blues" before introducing 85 year old Mama Yancy. Looking frail in her wheel chair, she still blew the roof off "Trouble In Mind," "Yancy Special" and "Make Me A Pallet On Your Floor."

There followed musical tributes to Captain Walter Dyette of Dusable High School whose influence on musicians continues to be felt, and the so-called Austin High Gang featuring cornetist Jimmy McPartland.

Williams offered a tribute to fellow Chicagoan Nat "King" Cole on "Sweet Lorraine," a rousing "Roll 'Em," from his Count Basie days and the concluding "Goin' To Chicago Blues," another Basie item, on which the entire company played an ensemble riff stirring the hall.

ARNOLD JAY SMITH

WOMEN BLOW THEIR OWN HORNS

Carnegie Hall

A new addition to the festival line-up, Women Blow Their Own Horns packed the hall on this rainy Fourth of July. Much of the program ran at the same mid-level intensity that afflicts many festival performances, with the result that the crowd-pleasing finale came as a startling revelation. Jazz can be exciting, whether it's made by men or women, or both. But why wait until the end of the show?

Still, there was good music to be heard. After an uneven first half spotlighting the Willene Barton Quintet, Melba Liston and Company, pianist Dorothy Donegan, and an account of female jazz and its legacy rendered by local TV personality Melba Tolver, the program sharpened its bite with a satisfying group jam.

Mary Osborne set the tone with her breezy guitar style, and was joined by Lucille Dixon on bass and Marian McPartland on piano. Representing a younger generation of musicians were Barbara Merjan on drums and Jean Fineberg, whose potent sax and flute solos met deservedly with some of the evening's biggest applause. The group functioned particularly well as a unit, handling classic material like "Now's The Time" and "Autumn Leaves" with polish and poise.

The program needed added spice though, and Dorothy Donegan delivered it. In a solo setting, or in the group jam for the closing number, her raucous and extroverted approach scored a hit.

BOB RIEDINGER JR.

HERBIE HANCOCK

Avery Fisher Hall

Surprise, surprise. Herbie Hancock played a 75-minute concert July 1 during the Kool Jazz Festival and never once went near an electronic keyboard.

In a mood that was often reminiscent of the Modern Jazz Quartet, Hancock never left the bench of his acoustic piano leading a quartet through melodic ballads and swinging, often boppish numbers.

He showed that he is such an outstanding keyboard artist that he doesn't need all those electronics to dazzle an audience. Acoustic Hancock is outstanding Hancock. DOUGLAS E. HALL

MUSICIANS FOR EACH OTHER

Carnegie Hall

This was a benefit concert for the jazz community, given by an all-star assembly of 55 jazz musicians at Carnegie Hall on June 29. Playing and singing as soloists and in small groups, the musicians raised over \$35,000, and seemed to have a good time in the process.

The show was a solid sampling of the talent which assembled for this year's festival. And while the performances were kept short, many of them were exemplary. Dave Brubeck, along with Jack Six on bass and Bobby Rosengarden on drums, played a dancing version of "St. Louis Blues." They were later joined by Gerry Mulligan, whose warm baritone sax kept the music light and swinging. Mel Torme wove quotes from a variety of popular standards to make a rousing "Love for Sale," a concert in itself. Joe Albany performed two lovely Ellington tunes, including "Lush Life," which caught the pianist at his formidable best. And Machito's orchestra—a raucous 17-piece ensemble—demonstrated its leaping, driving tradition on three volatile Latin numbers with lively boosts from soloists Ted

Curson on trumpet, Benny Powell on trombone, and Cecil Payne on baritone sax.

Those were just some of the highlights of a four-hour program that also included soloists such as pianist Ellis Larkins; smaller groups such as the trio led by Carole Sloane, who sang Ellington's "In My Solitude" with accompaniment by Zoot Sims, the saxophonist, and Jimmy Rowles on piano; and a dramatic reading of "Am I Blue," which featured clarinetist Kenny Davern and pianist Dick Wellstood in a moving dedication to the late Pee Wee Erwin. LEO SACKS

CRUSADERS

SPYRO GYRA

Avery Fisher Hall

Spyro Gyra is known for its light, airy style of jazz fusion. But before an SRO crowd July 3, the band proved more than a compatible match for the pop/rock/soul of fellow MCA artists the Crusaders.

During its 10-song, hour-long set, Spyro Gyra exhibited the control of its recordings coupled with a new enthusiasm. Although outstanding solos were given by each of the band members, (Continued on page 70)

Wider Horizon Envisioned By Infant Finesse Label

By IRV LIGHTMAN

NEW YORK—Leaning on the "compositional" approach to jazz, Finesse Records hopes to expand both its horizons on the marketplace and that of jazz artists as well.

That's the basic philosophy of the new Ken Glancy label that comes to market next month under a pressing and distribution deal with CBS (Billboard, May 2, 1981).

"No jazz label today can afford to deal only in making records, but must be involved in artist careers as well," states Norman Schwartz, whose Producers Group Ltd. firm has a non-exclusive deal to supply most of Finesse's output.

Schwartz contends that jazz artists must pay more attention to composition and how it relates to 20th century music in general, adding that jazz "belongs in the repertoire" of symphonic, dance and film projects.

Thus, Finesse is making jazz and its availability for symphonic and educational use a key part of its structure. "We want those artists who can write to do so and those who can't to have compositions written for them," adds Schwartz.

The product of their creativity will flow through print arrangements in a deal with Kendor, a print firm that deals extensively in the educational and symphonic markets.

Schwartz says he spent 15 years "experimenting and exploring" this approach as owner of Gryphon Records, a jazz label now "dormant." Schwartz notes, because of litigation with Audiofidelity Enterprises.

"Kids don't have enough to work with in jazz composition," Schwartz says in noting that the college market is one area of prime exploitation. According to Schwartz, not only

will there be printed arrangements of instrumental albums, but of vocal projects, too, including a soon-to-be-released "Mel Torme & Friends At Marty's New York."

Another view of Schwartz' is that the "fusion" era of the late '60s and '70s is past and that jazz artists now want to make recordings that "reflect their careers beyond recordings," even if the expense of making an album is not going to be a big factor in filling their coffers. Schwartz feels that by establishing a more direct relationship between what an act does on recordings and what he does in "live" performances will, over the long haul, create greater demand for his artistry on both levels—"and sales for the label will grow."

Schwartz notes, however, that "you just can't get a handful of people together and just jam. It's boring, irrelevant and they all sound like the '50s."

He claims Finesse will largely eschew "one-shot" deals for albums. With his "compositional" approach, Schwartz claims that one "needs time to develop a full portrait of what an artist does and that will take at least four albums."

Along with the Torme package, Finesse debuts in August with two additional sets. "Paul Desmond/Modern Jazz Quartet," said to be the only performance of Desmond with the group that has never been released before, and "Bob Brookmeyer/Through A Looking Glass." Also planned for the immediate future are productions with Ruth Brown, John Lewis, the Mel Lewis Orchestra and more from Torme, among other projects.

Survey For Week Ending 7/25/81			
Billboard® Best Selling Jazz LPs™			
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 2	15	2	VOYEUR David Sanborn Warner Bros. BSK 3546
2	1	36	WINELIGHT ▲ Grover Washington Jr. Elektra 6E-305
★ 8	6	8	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays. ECM 1-1190 (Warner Bros.)
4	3	11	THE CLARKE/DUKE PROJECT Stanley Clarke/George Duke. Epic FE 36918
5	4	8	HUSH John Klemmer. Elektra 5E 527
★ 7	8	7	FRIDAY NIGHT IN SAN FRANCISCO John McLaughlin, Al DiMeola, Paco De Lucia. Columbia FC 37152
7	5	12	RIT Lee Ritenour. Elektra 6E 331
8	6	11	THE DUDE ● Quincy Jones. A&M SP-3721
★ 12	9	9	SECRET COMBINATION Randy Crawford Warner Bros. BSK 3541
★ 20	3	3	APPLE JUICE Tom Scott. Columbia FC 37419
★	NEW ENTRY		THE MAN WITH THE HORN Miles Davis. Columbia FC 36790
12	13	9	LIVE Stephanie Grapelli/David Grisman Warner Bros. BSK 3550
13	14	6	THREE PIECE SUITE Ramsey Lewis. Columbia FC 37153
14	11	20	MOUNTAIN DANCE Dave Grusin Arista/GRP 5010
15	18	18	DIRECTIONS Miles Davis. Columbia KC2-36472
16	10	15	GALAXIAN Jeff Lorber Fusion. Arista AL 9545
17	17	10	TARANTELLA Chuck Mangione. A&M SP 6513
18	9	16	'NARD Bernard Wright Arista/GRP GRP 5011
19	21	11	RAIN FOREST Jay Hoggard. Contemporary 14007
20	23	10	EXPRESSIONS OF LIFE Heath Brothers Columbia FC 37126
21	24	23	YOU MUST BELIEVE IN SPRING Bill Evans. Warner Bros. HS 3504
★ 32	2	2	THREE QUARTERS Chick Corea Warner Bros. BSK 3552
23	16	14	ZEBOP! ● Santana. Columbia FC 37158
24	27	9	LET ME BE THE ONE Webster Lewis. Epic FE 36878
25	25	5	TIM CAN ALLEY Jack De Johnette. ECM ECM 1189 (Warner Bros.)
26	15	21	MAGIC Tom Browne. Arista/GRP 5011
★	NEW ENTRY		MECCA FOR MODERNS Manhattan Transfer. Atlantic SD 16036
★ 33	2	2	CHATTANOOCHEE RED Max Roach. Columbia FC 37176
29	31	5	SOCIAL STUDIES Carla Bley. ECM/W11 (Warner Bros.)
★	NEW ENTRY		WORD OF MOUTH Jacq Pastorius. Warner Bros. BSK 3535
31	22	74	HIDEAWAY David Sanborn Warner Bros. BSK 3379
32	19	39	80/81 Pat Metheny. ECM ECM 2-1180 (Warner Bros.)
33	35	4	RE: PERSON I KNEW Bill Evans. Fantasy F 9608
34	37	5	SONGS OF THE BEATLES Sarah Vaughan. Atlantic SD 16037
35	28	6	STRAPHANGIN' The Brecker Brothers Arista AL 9550
36	36	31	LATE NIGHT GUITAR Earl Klugh. Liberty LT 1079
37	39	10	EYES OF THE MIND Casopaea. Alfa AAA 10002
38	40	4	WHAT CHA' GONNA DO FOR ME Chaka Khan. Warner Bros. HS 3526
39	41	7	50TH ANNIVERSARY CONCERT Lionel Hampton. Sutra SUS 1006
40	42	12	PATRAO Ron Carter. Milestone M9099
★ 48	3	3	MY DEAR LIFE Sadao Watanabe Inner City IC 6063
42	29	12	WINTER MOON Art Pepper. Galaxy GXY 5140
43	43	51	GIVE ME THE NIGHT ▲ George Benson Warner Bros. HS 3453
44	45	8	EASY AS PIE Gary Burton Quartet ECM-1-1184
45	46	32	NIGHT PASSAGE Weather Report ARC/Columbia JC36793
46	26	11	LOVE LIGHT Yulaka. Alfa AAA 1004
47	34	7	RACE FOR THE OASIS Kittyhawk. EMI/America ST-17053
48	50	4	UNITED Woody Shaw. Columbia FC 37390
49	38	25	VOICES IN THE RAIN Joe Sample. MCA MCA-5172
50	47	18	BY ALL MEANS Alphonse Mouzon. Pausa 7087

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

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	5	24	AIRPLANE Paramount Pictures, Paramount Home Video 1305	21	NEW ENTRY	1	THE GREAT SANTINI Warner Bros. Inc., Warner Home Video OR 22010
2	1	7	ORDINARY PEOPLE Paramount Pictures, Paramount Home Video 8964	22	15	7	A CHANGE OF SEASONS 20th Century-Fox Films, Magnetic Video 1104
3	3	19	9 TO 5 20th Century-Fox Films, Magnetic Video 1099	23	NEW ENTRY	1	WINNIE THE POOH Walt Disney Films 25
4	2	7	ELEPHANT MAN Paramount Pictures, Paramount Home Video 1347	24	17	24	URBAN COWBOY Paramount Pictures, Paramount Home Video 1285
5	4	7	POPEYE Paramount Pictures, Paramount Home Video 1171	25	39	3	ALL THAT JAZZ Magnetic Video 1095
6	11	23	CADDYSHACK Warner Bros. Inc., Warner Home Video OR 2005	26	24	7	MY BLOODY VALENTINE Paramount Pictures, Paramount Home Video 1447
7	25	2	BLACK STALLION Magnetic Video 4503	27	26	5	INSIDE MOVES 20th Century-Fox Films, Magnetic Video 9011
8	6	21	FAME MGM/CBS Home Video M70027	28	21	34	BLUES BROTHERS ● Universal City Studios Inc., MCA Distributing Corporation 77000
9	10	19	STUNT MAN 20th Century-Fox Films, Magnetic Video 1110	29	NEW ENTRY	1	THE FIENDISH PLOT OF DR. FU MAN CHU Warner Bros. Inc., Warner Home Video OR 22014
10	8	5	YOUNG FRANKENSTEIN 20th Century-Fox Films, Magnetic Video 1103	30	35	2	PINK PANTHER Magnetic Video 4509
11	29	2	HIGH ANXIETY Magnetic Video 1107	31	20	54	ALIEN ▲ 20th Century-Fox Films, Magnetic Video 1090
12	14	19	FLASH GORDON Universal City Studios Inc., MCA Distributing Corporation 66022	32	23	3	THE BIG RED ONE MGM/CBS Home Video C 700052
13	7	13	SOMEWHERE IN TIME Universal City Studios Inc., MCA Distributing Corporation 66024	33	NEW ENTRY	1	AND JUSTICE FOR ALL Columbia Pictures 10015
14	33	2	LA CAGE AUX FOLLES Magnetic Video 4506	34	9	34	STAR TREK Paramount Pictures, Paramount Home Video 8858
15	27	24	BEING THERE MGM/CBS Home Video 60026	35	13	15	MY BODYGUARD 20th Century-Fox Films, Magnetic Video 1111
16	31	5	HOP SCOTCH 20th Century-Fox Films, Magnetic Video 4072	36	22	9	FORBIDDEN PLANET MGM/CBS Home Video 60041
17	16	42	COAL MINER'S DAUGHTER ● Universal City Studios Inc., MCA Distributing Corporation 66015	37	NEW ENTRY	1	CHEECH AND CHONG'S NEXT MOVIE MCA 66016
18	36	3	CLOSE ENCOUNTERS Columbia Pictures V10145/B51145	38	18	5	2001: A SPACE ODYSSEY CBS/MGM M 700002
19	12	11	SUPERMAN ▲ D.C. Comics, Warner Home Video WB-1013	39	19	11	CABARET MGM/CBS Home Video 70035
20	32	11	THE FORMULA MGM/CBS Home Video 600037	40	30	3	SOUTH PACIFIC MGM/CBS Home Video C 700045

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	13	STREET SONGS Rick James, Gordy G8-1002M1 (Motown)	39	35	7	UNLIMITED TOUCH Unlimited Touch, Prelude PRL 12184
	2	6	KNIGHTS OF THE SOUND TABLE Cameo, Chocolate City CCLP 2019 (Polygram)	★	44	4	IT'S WINNING TIME Klique, MCA MCA 5198
☆	4	6	IT MUST BE MAGIC Teena Marie, Gordy G8-1004M1 (Motown)	41	33	37	HOTTER THAN JULY ▲ Stevie Wonder, Tamla T8-373M1 (Motown)
	4	3	STEPHANIE Stephanie Mills, 20th Century T-700 (RCA)	42	42	15	ALICIA Alicia Meyers, MCA MCA 5163
☆	12	4	LIVE IN NEW ORLEANS Maze Featuring Frankie Beverly, Capitol SKBK 12156	★	50	2	DEUCE Kurtis Blow, Polygram SRM-1-4020
	6	5	A WOMAN NEEDS LOVE ● Ray Parker Jr. & Raydio, Arista AL 9543	44	45	5	LET THE MUSIC PLAY The Dazz Band, Motown M8-957M1
	7	7	CLARKE/DUKE PROJECT Stanley Clarke/George Duke, Epic FE 36918	45	43	11	DEDICATION Gary U.S. Bonds, EMI-America SO-17051
	8	6	THE DUDE ● Quincy Jones, A&M SP 3721	★	53	3	CAMERON'S IN LOVE Rafael Cameron, Salsoul SA-8542 (RCA)
	9	9	NIGHTCLUBBING Grace Jones, Island ILPS 9624 (Warner Bros.)	47	32	19	TWICE AS SWEET A Taste Of Honey, Capitol 12089
	10	8	RADIANT Atlantic Starr, A&M SP 4833	48	34	22	LICENSE TO DREAM Kleeer, Atlantic SD 19288
	11	10	THREE FOR LOVE ● Shalamar, Solar B21-3577 (RCA)	49	37	28	IMAGINATION ● The Whispers, Solar B21-3578 (RCA)
	12	11	WHAT CHA GONNA DO FOR ME Chaka Khan, Warner Bros HS 3526	★	55	3	BUSTIN' LOOSE Roberta Flack, MCA MCA 5141
★	15	18	VERY SPECIAL Debra Laws, Elektra 6E-300	51	51	3	WANTED DREAD AND ALIVE Peter Tosh, EMI-America SO 17055
	14	13	MY MELODY Deniece Williams, ARC/Columbia FC 38048	★	NEW ENTRY		CARL CARLTON Carl Carlton, 20th Century T-628 (RCA)
☆	25	2	IN THE POCKET Commodores, Motown ME-955M1	53	46	19	'NARD Bernard Wright, Arista/GRP 5011
☆	20	4	BLACK & WHITE Pointer Sisters, Planet P-18 (Elektra)	★	NEW ENTRY		REVEREND DO RIGHT Richard Pryor, Laff 216
	17	17	TASTY JAM Fatback, Spring SP-1-6731 (Polygram)	★	60	2	BETTY WRIGHT Betty Wright, Epic JE 37879
	18	14	BEING WITH YOU ● Smokey Robinson, Tamla T8-375M1 (Motown)	56	56	37	FEEL ME ● Cameo, Chocolate City CCLP 2016 (Polygram)
	19	19	WINELIGHT ▲ Grover Washington, Jr., Elektra 6E 305	★	63	3	TOO HOT TOO SLEEP Sylvester, Fantasy F-9607
☆	30	2	WITH YOU Stacy Lattisaw, Cotillion SD 16049 (Atlantic)	58	59	2	BILL WITHER'S GREATEST HITS Bill Withers, Columbia FC 37199
	21	21	LOVE IS One Way, MCA MCA 5163	59	58	10	INTUITION Linx, Chrysalis CHR 1332
	22	23	SEND YOUR LOVE Aurra, Salsoul SA 8538 (RCA)	★	NEW ENTRY		COMPUTER WORLD Kraftwerk, Warner Bros. HS 3549
	23	22	MIRACLES Change, Atlantic SD 19301	61	64	3	L.J. REYNOLDS L.J. Reynolds, Capitol ST-12127
	24	16	SECRET COMBINATION Randy Crawford, Warner Bros. BSK 3541	62	62	3	I GOT THE MELODY Odyssey, RCA AFL1-3910
	25	18	HOW 'BOUT US Champaign, Columbia JC 37008	63	41	35	FANTASTIC VOYAGE ● Lakeside, Solar BXL1-3726 (RCA)
	26	24	III ▲ The Gap Band, Mercury SRM-1-4003 (Polygram)	64	47	14	KEEP ON IT Starpoint, Chocolate City CCLP 2018 (Polygram)
	27	26	GRAND SLAM ● The Isley Brothers, T-Neck FZ 37080 (Epic)	65	49	40	STONE JAM ● Slave, Cotillion COT-5224 (Atlantic)
☆	38	2	IN THE NIGHT Cheryl Lynn, Columbia FC 37034	66	48	15	NIGHT WALKER ● Gino Vannelli, Arista AL 9539
	29	27	RIT Lee Ritenour, Elektra 6E-331	67	67	8	TELL ME WHERE IT HURTS Walter Jackson, Columbia FC 37132
	30	28	CALL IT WHAT YOU WANT Bill Summers and Summers Heat, MCA MCA-5176	68	72	7	GOING FOR THE GLOW Donna Washington, Capitol ST-12127
	31	29	CLOSER Gino Soccio, Atlantic SD 16047	69	69	40	CELEBRATE ▲ Kool & The Gang, De-Lite DSR-9518 (Polygram)
☆	40	3	NIGHTS Billy Ocean, Epic FE 37406	70	70	13	TURN UP THE MUSIC Mass Production, Cotillion SD 5226 (Atlantic)
☆	54	2	I'M IN LOVE Evelyn King, RCA AFL1-3962	71	71	22	ALL AMERICAN GIRLS Sister Sledge, Atlantic SD 16027
★	39	4	STARS ON LONG PLAY ● Stars On Long Play, Radio Records RR 16044 (Atlantic)	72	52	4	THREE PIECE SUITE Ramsey Lewis, Columbia FC 37153
	35	36	HOT, LIVE AND OTHERWISE Dionne Warwick, Arista A2L8605	73	61	11	LET ME BE THE ONE Webster Lewis, Epic FE 36878
☆	NEW ENTRY		WINNERS The Brothers Johnson, A&M SP- 3724	74	68	18	PARTY TILL YOU'RE BROKE Rufus, MCA MCA-5159
☆	57	2	DIMPLES Richard "Dimples" Fields, Boardwalk WB1-33232	75	65	23	MAGIC Tom Browne, Arista/GRP 5011
	38	31	VOYEUR David Sanborn, Warner Bros. BSK 3546				

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General News



RARE MOMENT—June Carter Cash borrows the Pips from Gladys Knight for some country funk as Knight and Mike Douglas sit back and enjoy. The "Mike Douglas Show" featuring the group will air in major markets Thursday (23).

TSOB Is Striving To Translate Dat Brooklyn Sound Into Music

By JEAN WILLIAMS

LOS ANGELES—TSOB Records (The Sound of Brooklyn) is striving to create a sound that will be easily identified with the Brooklyn area, "in the same manner that Philadelphia International created the Philly sound, Motown created the Detroit sound and Stax created the Memphis sound," says Dick "the Hawk" Hawkins, the label's p.r. director.

The label, located at Restoration Plaza in the Bedford-Stuyvesant area of Brooklyn, will do this through the seven acts it recently signed, claims the industry veteran. Releases by three acts are set for this week.

The firm's artist roster includes Night People, Wild Sugar, Kaviar, TSOB Band, Live, Blanch Carter and Mink. New releases are "Messin' Around" by Wild Sugar, "Straight Down To The Bone" by

Carter and "Strut" by Live. "Get Up And Dance," an album by Mink, is set for the end of the month.

The company, formed by Charles Fulton, president, has been in existence for more than a year. But, according to Hawkins, the year was spent getting the kinks out of the label, laying groundwork, selecting the right acts, building a staff and setting up independent distribution outside the New York area. Within New York City, the label distributes its own product.

With Fulton and Hawkins other TSOB staffers are Joe Gray, national promotion director; Victor Carew and Cecil Love, sales; Byron Lindsay, club promotion; Laquita Brooks and Patrice Anderson, tracking and Maria Riviera, Carew's assistant.

"We're a black music label," says Hawkins, "and we're not about to

beat our heads against a brick wall trying to push our records to the mass market.

"Our philosophy is that we're making black music and if it has mass appeal, good, but we're starting with the black marketplace, which obviously includes radio. Like any other record company, we would like to get our product into the hands of as many consumers as possible, but we have watched many records (by black artists) get lost because the companies chose to concentrate on getting the records placed on pop stations first."

TSOB also is tied into the Platinum Factory Recording Studio, possibly the only minority-owned federally funded recording studio in the country.

The 24-track studio, also located at the Restoration Plaza, is run by chief engineer Delano "Rock" McLaurin. Hawkins' duties are divided between the label and the studio. Restoration Plaza is a commercial center that contains 186,000 square feet of retail and office space, including the Billie Holiday Theatre. Hawkins notes that the complex "is extremely arts oriented."

Last year, Restoration held a nine-day Black & Hispanic Arts & Humanities Festival of arts, music, dance, theatre and films. Featuring both national and local talent, the festival is slated to be an annual event.

Christian Group For Performers

LOS ANGELES—At the Songwriters Expo here recently, Earth, Wind & Fire's Phillip Bailey told the group attending the "Religious Music" panel that he and Jerry Peters have formed a Bible study group at Donna Summers' studio with Marilyn and Billy Davis.

"What we are trying to establish," he said, "is an entertainers' Christian fellowship whereby we can come together and get good, sound Biblical teaching and then share some of the problems that we have in working in the secular industry and pray about them."

"We think it's important that where we are God will use us right at that spot. The hardest thing for us has been for the Christian world to believe that secular artists are saved. It's an unusual place, but it's a challenge to let your light shine in that place where you are."

4 Busy Womack Brothers Have Productive Summer

LOS ANGELES—Never have the four Womack brothers been so busy in their individual careers as this summer of '81.

Probably the most prominent of the brothers, Bobby, has completed his first LP for Otis Smith's newly formed Beverly Glenn Records entitled "The Poet" to be released late August. A single from the LP, "Secretes," is set for late July.

Bobby coproduced the Rolling Stones' Ron Wood's upcoming LP, and he is scheduled to accompany the Stones out on tour in late August.

Brother Friendly Jr. has been working with Bobby on Bobby's LP, while writing material for singer Edwin Starr.

Curtis is producing an LP for Mary Wells on Columbia. And Cecil is coproducing/cowriting Teddy Pendergrass' next Philadelphia International LP. Cecil also worked on Pendergrass' "TKO" album.

But all the Womacks halted their activity last week (14) when their father, Friendly Sr., 63, died following a lengthy illness.

The elder Womack, widely known in the gospel music community, sang with the Swan Silvertones, the Mighty Clouds of Joy and other groups. He also formed his own group, the Voices of Love, in his hometown, Cleveland.

Friendly Sr. started his seven brothers in the music industry by



Bobby Womack

forming the first Womack Brothers. He later launched his five sons in the industry, also the Womack Brothers. Both were gospel groups.

The late Harry Womack, the fifth brother, is possibly best known for singing lead on the "Cops And Robbers" film score.

According to Bobby, at the time of his father's death, with his brothers, he was in the process of recording a new gospel album for Philadelphia International.

"My father taught all of us how to sing. And, with the exception of Cecil, he taught us how to play the guitar," says Bobby.

In addition to four sons, Friendly Sr. is survived by his wife Naomi and numerous grandchildren.

12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
13	4	15	23	10	17	18	35	16	26	32	33	25	31	21	20	24	29	36
CAPITAL TROPICAL —Two Man Sound TSR (12-inch) 826	NIGHT (Feel Like Getting Down)/STAY THE NIGHT —Billy Ocean Epic (12-inch) 48-02049	BUSTING OUT —Material With Nona Hendryx ZE/Island (LP) IL 9667	GET ON UP AND DO IT AGAIN —Suzy Q. RFC/Atlantic (12-inch) DM 4813	PARADISE/HOLD TIGHT/HEAVEN IN MY LIFE —Change RFC/Atlantic (LP) 19301	FUNKY BE BOP —Vin-Zee Emergency (12-inch) EMDS 6517	POCKET CALCULATOR/NUMBERS/COMPUTER WORLD —Kraftwerk Warner (LP) HS 3549	ON THE BEAT —B.B.Q. Band Capitol (LP) SP 12155	IF YOU FEEL IT —Thelma Houston RCA (LP/12-inch) AFL1 3842/JD 12216	IKO IKO —Loverde Prism (12-inch) PDS 406	SQUARE BIZ/IT MUST BE MAGIC —Teena Marie Gordy/Motown (LP) G8-100M1	PRIME CUTS/THE DOUBLE DANCE ALBUM—All Cuts —Various Artists Importe/12 (LP) MP 313	NEW TOY —Lene Lovich Stiff (12-inch) IT 97	FOLLOW THE LEADER —Killing Joke EG/Malicious Damage (LP) EGM-111	FUNKY SONG/YOU CAN'T LOSE . . ./TOO MUCH TOO SOON —Fantasy Pavillion (LP) JZ 37151	HERE IS MY LOVE/GIVE IT UP (Don't Make Me Wait) —Sylvester Fantasy/Honey (12-inch) D-165	AI NO CORRIDA/RAZZAMATAZZ/BETCHA' WOULDN'T HURT ME —Quincy Jones A&M (LP) SP 3721	WHAT CHA' GONNA DO FOR ME/I KNOW YOU I LIVE YOU/WE CAN WORK IT OUT —Chaka Khan Warner (LP) HS 3526	BOY FROM NEW YORK CITY —Manhattan Transfer Atlantic (LP) SD 16036

42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
48	37	NEW ENTRY	52	39	38	50	54	60	NEW ENTRY	NEW ENTRY	55	43	NEW ENTRY	NEW ENTRY	59	NEW ENTRY	42	45
YOU'LL NEVER KNOW/I'M TOTALLY YOURS —Hi Woods Empire Tabu (LP) JZ 37334	FEELS LIKE I'M IN LOVE —Kelly Marie Coast to Coast/CBS (12-inch) 4Z8-02023	A LITTLE BIT OF JAZZ —Nick Straker Prelude (12-inch) PRLD-612	FREAKY DANCIN' —Cameo Chocolate City (LP) SP-1-6731	GOOSEBUMPS —Debra Dejean Handshake (12-inch) 4W8 70072	I REALLY LOVE YOU —Heaven And Earth WMOT/CBS (LP) JW 3704	IT HURTS TO BE IN LOVE/I STILL REMEMBER —Dan Hartman Blue Sky/CBS (LP) KZ 37045	STAND AND DELIVER/BEAT MY GUEST —Adam And The Ants CBS (7-inch) Import	I WANT YOUR LOVIN'/DESIRE —Roni Griffith Vanguard (12-inch) SPV 44	PRIMARY —The Cure Fiction (12-inch) Import	OUT COME THE FREAKS —Was (Not Was) Island (LP) TLPS 9666	IT'S OBVIOUS/DEAR JOHN —Au Pairs Human (LP) Import	DYIN' TO BE DANCIN' —Empress Prelude (12-inch) PRLD 607	SHE'S A BAD MAMA JAMA —Carl Carlton 20th (LP/12-inch) T628/TCD129	DUMB WAITER/INTO YOU LIKE A TRAIN —Psychedelic Furs Columbia (LP) NFC 37339	RADIO ACTION —Claudia Barry Polygram (12-inch) Import	FUNTOWN U.S.A. —Rafael Cameron Salsoul (LP/12-inch) SA 8542/SG 349	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON —Abba Atlantic (LP) SD 16023	STARS ON 45 —Stars On 45 Radio Records/Atlantic (7-inch) 3810

*NON-COMMERCIAL 12-inch

BOYS TOWN GANG
CRUISIN' THE STREETS

OUR #1 DISCO ALBUM!
Keeping Dance Floors **Hot** Worldwide

REMEMBER ME/AIN'T NO MOUNTAIN
HIGH ENOUGH SUITE/CRUISIN' THE STREETS

BOYS TOWN GANG



(LP) BTG-231



SLAVONIC STRINGS—The Sequoia String Quartet joins forces with bassist Julius Levine for a Nonesuch Records digital taping of the String Quintet, Op. 77 by Dvorak, scheduled to be released this month.

Music For The Hearing-Impaired Buffalo Orchestra Readies Project HEAR Expansion

By HANFORD SEARL

BUFFALO—Entering phase three and readying a second report, Project HEAR for the hearing impaired is preparing to expand test results and findings nationwide to aid the country's 14 million deaf enjoy the performing arts.

Initiated in 1978, the precedent-setting study is guided by the Buffalo Philharmonic, the first performing arts organization and symphony orchestra to devise such an ambitious program.

"We're recommending different types of systems rather than equipment brands," reports Charles Burdette, BPO handicapped program's chief. "It'll vary from each individual hearing loss case and facility use as to the type of system adapted."

The expansion plans, calling for additional funding, would develop a demonstration model for use within the immediate city and nearby communities as well as four regional workshops.

According to Burdette, those "how-to" seminars ideally would be located in the Northwest, Southwest, Southeast and here in Buffalo for Northeast participants.

HEAR, which means Hearing Electronics Arts Research, studied three systems and five equipment

brands during its three years of testing, application and modifications.

About \$13,000 has been determined as the average cost for a basic, hearing-impaired system for any performing arts use, says Burdette. FM was found to be the most flexible system.

Infrared and audio loop systems also were studied closely. Phonic Ear Co. and Telex equipment comprised the FM types, Sennheiser and Germany's Buyer Electronics the infrared systems, and Desmond Carron's work also was considered.

A Washington, D.C. inventor, Carron's individualized manufactured computerized types, provided strong magnetic fields and was BPO's choice as state-of-the-art technology.

Phonic Ear, Telex and Sennheiser loaned equipment for the study. PE's units were purchased for detailed analysis and initial testing in the first phase.

"We are turning to corporations, service groups and foundations for funding. We haven't had any replies yet from President Reagan, but rights can't be taken away from the handicapped," says Burdette.

Funding has originated from federal, private and service organizations with the Gebbie Foundation of

Jamestown, N.Y. providing the substantial seed money.

Ruth Spero, BPO co-executive director, a former music therapist, spearheaded HEAR, which decided FM systems were best for Philharmonic's types of programs.

The second report, due out at summer's end, criticized infrared systems as poor for daylight use and easily blocked by objects. First findings were published in May.

Dr. Derek Sanders, associate chairman of Speech and Communicative Disorders at the State Univ. of New York, Buffalo campus, is HEAR's consulting audiologist.

St. Mary's School for the Deaf is also participating as consultant during research. A 20-member advisory committee, some of which are hearing-impaired themselves, includes otologists, musicians, engineers, hearing-impaired teachers and parents of the deaf.

About 50 volunteers with hearing deficits, some as much as 98% loss, of varying age groups, committed to 18 concerts in testing systems and equipment.

Besides testing at acoustically perfect, 2,840-seat Kleinhans Music Hall, BPO's home base, Project HEAR also utilized Artpark's 4,000 seat theatre facility last summer. The 200-acre, state-operated art center is located about 20 miles north of Buffalo in Lewiston, N.Y.

This summer, HEAR accompanied the 87-piece Buffalo Philharmonic to 43 varied locations covering 1,300 square miles throughout Western New York at churches, malls, parks, community centers and government buildings.

Project inquiries have been made by many groups, among them the San Francisco Symphony Assn., Denver Center for the Performing Arts, Omaha Junior Theatre and St. Louis Opera Theatre.

A procedures manual and slide/tape presentation, both sponsored by the National Committee of the Arts for the Handicapped, has been published, written by the Project HEAR staff.

The BPO also provides taped cassette program notes for the blind, seating for wheelchair-bound patrons and special concerts attended by the retarded and multiple-handicapped people.

Burdette also sees use of systems for rock concerts, movie theatres and art galleries as well as wildlife preserves and other performing arts venues.

Nashville Group Elects Board

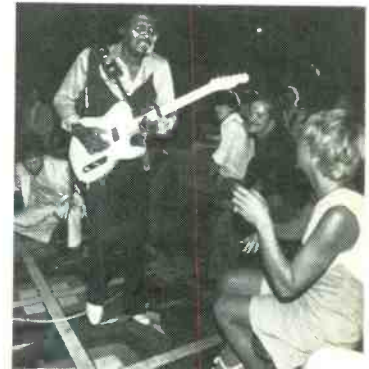
NASHVILLE—Kicking off its second year in operation, the 500-member Nashville Music Assn. recently elected its first official board of directors.

Sixteen members were elected in eight different categories, plus three at-large members were selected. Representing the artists and musicians are Moses Dillard and Thomas Cain. Steven J. Greil, president of GreilWorks, and Owsley Manier, president of OM Communications, serve in the artist management/agent category.

On tap for the record companies are Jimmy Bowen, vice president, Elektra/Asylum, and Bonnie Rasmussen, director of publicity/artist development, Warner Bros. Wayland Holyfield, Welk Music Group, and Bob Morrison, Combine Music Group, are the composer representatives, while Karen Scott Conrad, general professional manager, Blendingwell Music, and Meredith Stewart, general manager, Coal Miner's Music, represent publishers.

Producers/engineers on the board are Steve Gibson, Rokblok Productions, and Steve Singleton, Wildtracks Studio. Affiliated membership representatives are Connie

Bradley, southern regional director, ASCAP, and Joe Moscheo, director of affiliate relations. BML Media members are John Lomax III and Tom Wilkerson. Rounding out the board are at-large members Dianne Petty, SESAC country music director; Johnny Rosen, president, Fanta Professional Services; and Roger Sovine, vice president of professional services, the Welk Music Group.



Billboard photo by D. Shigley
CHICAGO BLUES—Albert Collins gets the crowd going during his show at the recent National Assn. of Music Merchants (NAMM) meet in Chicago.

French Classical Records Sell Big Despite Economy

PARIS—Despite the comparatively high cost of records in France and the overall trade recession, classical product is breaking new sales records here, with consumer interest centered on solo performances.

Erato, for instance, reports that Maurice Andre, the classical trumpet player, has total sales now in excess of four million album units, while the organist Marie-Claire Alain has passed the two million mark.

The latter's success is largely due to her recording the complete organ works of Bach, with 260 compositions contained in a total 24 disks. Now she intends to repeat the entire process, though on only 21 albums this time, believing she can improve further on her original performances.

Marie-Claire Alain has been awarded 14 Grand Prix in recent years, including the Sonning Prize, given annually in Copenhagen and regarded as a kind of "Nobel Prize"

of music. The Sonning has previously been won by such musicians as Stravinsky and Messien.

While the emphasis is on soloists, classical groups are also building sales. For Erato, the small French orchestra directed by Francis Pailard is doing well in the export field, nearing the five million mark, and the music from the movie "Ordinary People" has been another sales highlight.

Industryites in France see radio and television as being very important in the promotional and sales sides of classical music, not merely helping pop and MOR as was previously thought.

One of the most popular tv programs here is "Grand Echiquier," in which eminent musicians, generally classical, talk about their careers and play their instruments.

Maurice Andre appeared on the program recently and sold an extra 50,000 albums in less than a month, according to Erato estimates.

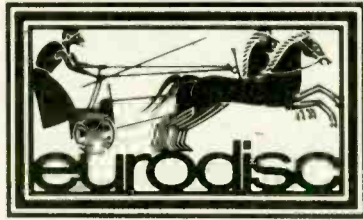
Survey For Week Ending 7/25/81

Billboard® Special Survey Hot Latin LPs™

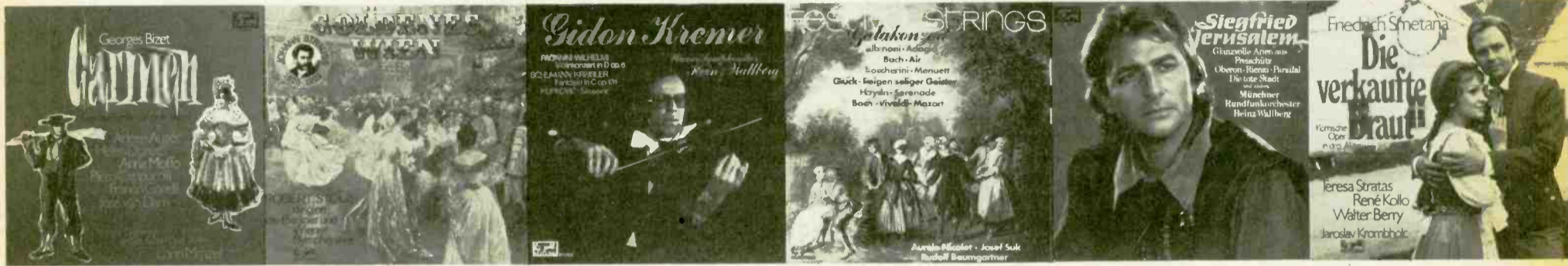
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SAN ANTONIO (Pop)		NEW YORK (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VIVA EL NORTE 15 exitos nortenos, Telediscos Profono 1501	1	ORQUESTA LA SOLUCION L.A.D. 342
2	CHELO Ya no me interesa, Musart 1801	2	OSCAR DE LEON Al frente de todos TH 2115
3	CONJUNTO MICHOCAN Piquetes de hormiga, Odeon 73171	3	CELIA, JOHNNY, & PETE Vaya 90
4	LOS TIGRES DEL NORTE Un día a la vez, Fama 607	4	LA SONORA PONCENA Unchained force Inca 1077
5	LIZA LOPEZ Si quieres verme llorar, Hacienda 6981	5	EL GRAN COMBO Unity Combo 2018
6	VICENTE FERNANDEZ 15 exitos mas grandes, Telediscos CBS 20422	6	ISMAEL MIRANDA La clave del sabor Fania 593
7	JOSE JOSE 15 grandes exitos Telediscos 1015	7	BOBBY VALENTIN El gato Bronco 114
8	VICTOR HUGO RUIZ Por un amor Vol 2, Visa 83	8	JOHNNY VENTURA Mucho Johnny Combo 2020
9	DIEGO BERDAGUER Estoy vivo, Profono 3044	9	ROBERTO TORRES Recuerda al trio Matamoros SAR 1016
10	CAMILO SESTO Amaneciendo, Pronto 1086	10	CHEO FELICIANO Sentimiento tu Vaya 95
11	ROCIO DURCAL Canta a Juan Gabriel vol 5, Pronto 1090	11	CONJUNTO CLASICO Felicitaciones Lo mejor 802
12	LITTLE JOE & THE FAMILY Prieta linda, Fredy 024	12	CUCO BALOY Y LOS VIRTUOSOS Tiza Discolor 30020
13	EMMANUEL Intimamente, Arcano 3535	13	CONJUNTO CANDELA 79 Guajiro 4005
14	LOS HERMANOS BARRON Pancho Lopez, Joey 2091	14	CONJUNTO QUISQUELLA El brindis Liznel 1396
15	ROBERTO PULIDO Llorando en mi tumba ARV 1068	15	LA INDIA DE ORIENTE Guajiro 4004
16	JULIO IGLESIAS Hey, CBS 50302	16	WILLIE ROSARIO El de a 20 de Willie TH 2103
17	LOS REYES LOCOS Personalidad, CBS 20497	17	LOS NIETOS DEL REY En New York Sonomax 201
18	LUPITA D'ALESIO Ya no regreso contigo, Orfeon 16047	18	LA TIPICA 73 Into the 80's Fania 592
19	LOS DOS GILBERTOS Por una mala mujer, Hacienda 6930	19	HECTOR LAVOE El sabio Fania 558
20	JUAN GABRIEL Recuerdos, Pronto 1076	20	SALSA MAYOR Sabrosa Velvet 3027
21	ROBERTO CARLOS CBS 12314	21	WILFRIDO VARGAS El jeque Karen 52
22	JULIO IGLESIAS Mi vida en canciones, CBS 50301	22	ANDY MONTANEZ Salsa con cache LAD 341
23	LOS CADETES DE LINARES El chubasco, Ramex 1057	23	ORQUESTA LA TERRIFICA Casa pobre casa grande Artomax 723
24	AGUSTIN RAMIREZ Exitos con la ley de Texas, Fredy 1199	24	HANSEL & RAUL Y la charanga TH 2133
25	CAMILO SESTO 15 grandes exitos Telediscos 1011	25	ORQUESTA LA SELECTA TH 2132

ANNOUNCING



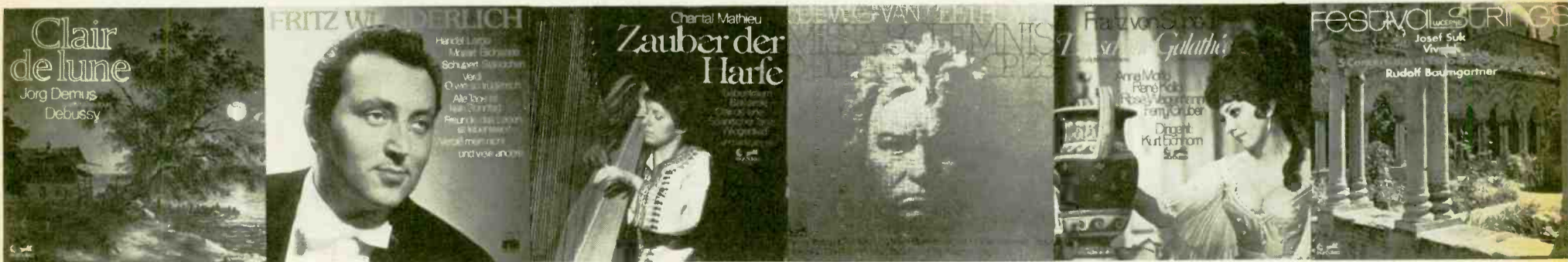
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Billboard® Hot Country Singles

Survey For Week Ending 7/25/81

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	10	FEELS SO RIGHT—Alabama (R. Owen), RCA 12236 (May Pop, BMI)	43	4	4	WE DON'T HAVE TO HOLD OUT—Anne Murray (A. Mason, G. Adams), Capitol 5013 (Baltmar, ASCAP)	68	NEW ENTRY	1	I'M INTO LOVIN' YOU—Billy Swan (B. Swan), Epic 14-02196 (Sherman Oaks, BMI)
2	2	13	LOVIN' HER WAS EASIER—Tompall & The Glaser Bros. (K. Kristofferson), Elektra 47134 (Combine, BMI)	36	9	17	FIRE AND SMOKE—Earl Thomas Conley (E.T. Conley), Sunbird 7561 (Blue Moon/April, ASCAP)	69	77	3	LOVE NEVER HURT SO GOOD—Donna Hazard (B. Whitaker, M. Fiedler), Excelsior 1016 (Music City, ASCAP; Combine, BMI)
3	3	9	DIXIE ON MY MIND—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47137 (Bocephus, BMI)	47	3	3	TIGHT FITTIN JEANS—Conway Twitty (M. Huffman), MCA 51137 (Prater, ASCAP)	70	75	4	YOU'RE MORE TO ME (Than He's Ever Been)—Peggy Forman (P. Forman), Dimension 1020 (Julina, SESAC)
4	4	10	TOO MANY LOVERS—Crystal Gayle (M. True, T. Lindsay, S. Hugin), Columbia 11-02078 (Cookhouse/Mother Tongue, ASCAP)	48	3	3	SCRATCH MY BACK/MIDNIGHT HAULER—Razzy Bailey (R. Moore, M. Strong, E. Cagle, W. Newton, T. DuBois), RCA 12268 (Fame, House Of Gold, BMI)	84	2	2	SECRETS—Mac Davis (S. Lorber, M. Nobel, J. Silbar), Casablanca 2336 (Bobby Goldsboro, ASCAP)
5	5	6	I DON'T NEED YOU—Kenny Rogers (R. Christian), (Bootchute, BMI) Liberty 1415	59	2	2	PARTY TIME—T.G. Sheppard (B. Channel), Warner/Curb 49761 (Tree, BMI)	72	78	3	THE PARTNER NOBODY CHOSE—Guy Clark (G. Clark, R. Crowell), Warner Bros. 49740 (World Song, Coolwell, Granite, ASCAP)
6	6	12	FOOL BY YOUR SIDE—Dave Rowland & Sugar (B. Cox), Elektra 47135 (Kelly & Lloyd, ASCAP)	45	5	5	I'VE BEEN A FOOL/SOMETIMES WHEN WE TOUCH—Stephanie Winslow (S. Winslow, D. Hill, B. Mann), Warner/Curb 49753 (Yatahey, Welbeck, ATV, Mann & Weil, ASCAP, BMI)	73	NEW ENTRY	1	I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER—Willie Nelson (F. Ahlert, J. Young), Columbia 18-02187 (Fred Ahlert, Pencil Mark, Ryloc, ASCAP)
7	7	9	PRISONER OF HOPE—Johnny Lee (S. Whipple, G. Metcalf), Full Moon/Asylum 47138 (Elektra/Asylum, BMI)	41	49	5	HONKY TONK HEARTS—Dickey Lee (B. McDill), Mercury 57054 (Hall Clement (Welk), BMI)	74	53	6	MY BABY'S COMING HOME AGAIN TODAY—Bill Leyerly (B. Leyerly), (Chapparral, ASCAP) RCA 12255
8	8	9	I STILL BELIEVE IN WALTZES—Conway Twitty and Loretta Lynn (M.D. Hughes, J. MacRae, B. Morrison), MCA 51114 (Southern Nights, ASCAP)	49	5	5	SOMEBODY'S DARLING, SOMEBODY'S WIFE—Dottsy (L. Young), Tanglewood 1908 (Emerystyle, BMI)	75	NEW ENTRY	1	JUST GOT BACK FROM NO MAN'S LAND—Wayne Kemp (D. Walls), Mercury 57053 (Tree, BMI)
9	10	11	UNWOUND—George Strait (D. Dillon, F. Dycus), MCA 51104 (Pi-Gem/Pannin' Gold, BMI)	51	5	5	TODAY ALL OVER AGAIN—Reba McEntire (B. Harden, L. J. Dillon), Mercury 57054 (Coal Miner, King Coal, BMI, ASCAP)	76	83	2	ON THE INSIDE—Patti Page (A. Caswell), Plantation 201 (Welbeck, ASCAP)
10	11	11	DREAM OF ME—Vern Gosdin (R. Squires, B. Cannon, J. Darrell), Ovation 1171 (Sabal/Sawgrass, BMI/ASCAP)	54	4	4	DON'T BOTHER TO KNOCK—Jim Ed Brown & Helen Cornelius (K. Fleming, D.W. Morgan), RCA 12220 (Pi-Gem, BMI)	77	80	4	TENNESSEE WHISKEY—David Allan Coe & Billy Sherrill (D. Dillon, L. Hargrove), Columbia 11-02118 (Pi-Gem, Algee, BMI)
11	12	8	RAINBOW STEW—Merle Haggard (M. Haggard), MCA 51120 (Shade Tree, BMI)	44	13	12	LOVE AIN'T NEVER HURT NOBODY—Bobby Goldsboro (B. Goldsboro), Curb/CBS 602117 (House Of Gold, BMI)	78	81	2	MATHILDA—John Wesley Ryles (G. Khoury, H. Thierry), MCA 51128 (Combine, BMI)
12	14	7	IT'S NOW OR NEVER—John Schneider (W. Gold, A. Schroeder), Scotti Bros. 02105 (CBS) (Giady, ASCAP)	56	4	4	IT'LL BE HIM—Debby Boone (B. R. Reynolds), Warner/Curb 49720 (Hat Band, Baron, BMI)	79	88	2	IT'S REALLY LOVE THIS TIME—Family Brown (R.J. Jones, M. Kossler), Ovation 1174 (Blue Lake, BMI/Terrace, ASCAP)
13	21	8	THEY COULD PUT ME IN JAIL—Bellamy Brothers (B. McDill), Warner/Curb 49729 (Hall/Clement, BMI)	46	5	5	HELLO WOMAN—Doug Kershaw (D. Kershaw), Scotti Bros. 02137 (CBS) (Doug Kershaw, BMI)	80	NEW ENTRY	1	MY BEGINNING WAS YOU—Jack Grayson (J. Grayson, T. Purvin), Koala 334 (Hinsdale, BMI; Temar, ASCAP)
14	18	8	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)	57	5	5	TEXAS COWBOY NIGHT—Mel Tillis & Nancy Sinatra (M. Tillis, B. Cannon, R. Squires), Elektra 47157 (M. Tillis, BMI; Sabal, ASCAP)	81	61	17	IT'S A LOVELY, LOVELY WORLD—Gail Davies (B. Bryant), Warner Bros. 49694 (Acuff-Rose, BMI)
15	23	4	(THERE'S) NO GETTING OVER ME—Ronnie Milsap (T. Brasfield, W. Aldridge), RCA 12264 (Rick Hall, ASCAP)	58	3	3	(I'm Gonna) PUT YOU BACK ON THE RACK—Dottie West (R. Goodrun, B. Maher), Liberty 1419 (Chappell, Sailmaker, Welbeck, Blue Quill, ASCAP)	82	86	2	ONE TOO MANY MEMORIES—Ray Pillow (K. Westberry), First Generation 011 (Sawgrass, BMI)
16	17	13	DON'T GET ABOVE YOUR RAISING—Ricky Shaggs (L. Flatt, E. Scruggs), Epic 19-02034 (Peer, BMI)	60	3	3	IT DON'T HURT ME HALF AS BAD—Ray Price (I. Allen, D. Lay, B. Lindsay), Dimension 1021 (Combine, BMI)	83	NEW ENTRY	1	MOBILE BAY—Johnny Cash (C. Putnam, D. Kirby), Columbia 18-02189 (Tree, BMI; Cross Keys, ASCAP)
17	19	7	DON'T WAIT ON ME—The Statler Brothers (H. Reid, D. Reid), Mercury 57051 (American Cowboy, BMI)	67	2	2	GOOD OL' GIRLS—Sonny Curtis (D. Wilson), Elektra 47129 (Cross Keys, ASCAP)	84	62	16	BUT YOU KNOW I LOVE YOU—Dolly Parton (M. Settle), RCA 12200 (Tro-Devon, BMI)
18	20	10	I SHOULD'VE CALLED—Eddy Raven (E. Raven), Elektra 47136 (Milene, ASCAP)	51	15	14	JUST LIKE ME—Terry Gregory (D. Anton, R. Wilkins), Handshake 70071 (Al Gallico/Algee, BMI)	85	NEW ENTRY	1	NOTHIN' TO DO BUT JUST LIE—Wesley Ryan (S. Whipple, C. Putnam), NSD 93 (Tree, BMI)
19	22	10	WHISKEY CHASIN'—Joe Stampley (B. Cannon), Epic 19-02097 (Sabal, ASCAP)	52	16	13	SHOULD I DO IT—Tanya Tucker (L. Martine Jr.), MCA 51131 (Unichappell, Watch Hill, BMI)	86	63	11	ANGELA—Mundo Earwood (M. Earwood), Excelsior 1010 (Music West Of The Pecos, BMI)
20	24	8	RICH MAN—Terri Gibbs (E. Mattson), MCA 51119 (Song Biz, BMI)	53	55	4	BEDTIME STORIES—Jim Chesnut (D. Morrison, C. Lester), Liberty/Curb 1405 (House Of Gold, BMI)	87	89	2	EASIER TO GO—Gene Kennedy & Karen Jeglum (B. Smith, R. Webster), Door Knob 81-158 (Chip 'N' Dale, ASCAP)
21	25	8	WIND IS BOUND TO CHANGE—Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 11-02123 (Larry Gatlin, BMI)	54	36	8	TAKIN IT EASY—Lacy J. Dalton (M. Sherrill, B. Sherrill, L. Dalton), Columbia 167963 (Algee, BMI)	88	NEW ENTRY	1	THE DEVIL—Hoyt Axton (H. Axton), Jeremiah 1011 (Lady Jane, BMI)
22	26	6	A TEXAS STATE OF MIND—David Frizzell & Shelly West (C. Croford, J. Durrill, S. Garrett), (Peso, Walleit, BMI) Warner/Viva 49745	56	40	16	SURROUND ME WITH LOVE—Charly McClain (N. Wilson, W. Holyfield), Epic 19-01045 (Al Gallico, BMI/Bibo, ASCAP)	89	92	3	STAY AWAY FROM JIM—Jimmy Arthur Ordge (G. Fischhoff), Dore 969 (G. Fischhoff, Erasmus, ASCAP)
23	33	5	OLDER WOMEN—Ronnie McDowell (J. O'Hara), Epic 19-02129 (Tree, BMI)	57	64	4	YESTERDAY'S NEWS (Just Hit Home Today)—Johnny Paycheck (M. Haggard), Epic 19-02144 (Shade Tree, BMI)	90	65	15	LOVIN' ARMS/YOU ASKED ME TO—Elvis Presley (T. Jans, W. Jennings, B. J. Shaver), RCA 12205 (Almo, ASCAP; Baron, BMI)
24	28	9	LONGING FOR THE HIGH—Billy Larkin (D.B. McClinton, S. McCorvey), Sunbird 7562 (Cross Keys, ASCAP; Timber, SESAC)	58	41	16	BY NOW—Steve Wariner (D. Pfriemer, C. Quillen, D. Dillon), RCA 12204 (Pi-Gem, BMI/Chess, ASCAP)	91	68	11	NORTH ALABAMA—Dave Kirby (D. Kirby, J. Allen), Dimension 1019 (Millstone, ASCAP; I. Allen, BMI)
25	32	4	MIRACLES—Don Williams (R. Cook), MCA 51134 (Dick James, BMI)	74	2	2	HURRICANE—Leon Everette (K. Stegal, S. Harris, T. Schuyler), RCA 12270 (Blackwood, BMI; Rich Bin, ASCAP)	92	93	2	WHERE CHEATERS GO—Ben Marney (T. Hardin), Southern Bisquit 107 (Queen Of Hearts, BMI)
26	27	9	COULD YOU LOVE ME (One More Time)—John Conlee (C. Stanley), MCA 51112 (Fred Rose, BMI)	66	3	3	HOLD ON—Rich Landers (R. Landers), Ovation 1173 (Nub-Pub, ASCAP)	93	NEW ENTRY	1	OLD FASHIONED LOVER—Michale Spitz (M. P. Heeney, J. Moffat), 50 States 83 (Cedarwood, BMI)
27	29	7	QUEEN OF HEARTS—Juice Newton (H. DeVito), Capitol 4997 (Drunk Monkey, ASCAP)	61	42	14	THE MATADOR—Sylvia (B. Morris, D. Pfriemer), RCA 12214 (Pi-Gem, BMI)	94	NEW ENTRY	1	SWEET HOME ALABAMA—The Charlie Daniels Band (E. King, G. Rossington, R. Van Zant), Epic 14-02185 (D-chess, BMI; Leeds, ASCAP; Hustlers, BMI)
28	30	7	WHILE THE FEELING'S GOOD—Rex Allen Jr. & Margo Smith (R. Bowling, F. Hart), Warner Bros. 49738 (ATV/Hartline, BMI)	62	44	7	I DON'T HAVE TO CRAWL—Emmylou Harris (R. Crowell), Warner Bros. 49739 (Vista, ASCAP)	95	71	6	DADDY—Billy Edd Wheeler (B. E. Wheeler, B. Gibson, J. Duncan), (Sleepy Hollow, ASCAP; Hitkit, BMI) NSD 94
29	31	6	YOU'RE THE BEST—Kieran Kane (K. Kane, B. Channel), (Cross Keys, ASCAP/Old Friend, BMI, ASCAP) Elektra 47148	63	46	12	I WAS COUNTRY WHEN COUNTRY WASN'T COOL—Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 51107 (Pi-Gem, BMI)	96	72	8	HEADIN FOR A HEARTACHE—Cindy Hurt (B. Hill, J.R. Wilde), Churchill 7772 (Welbeck, ASCAP)
30	34	6	MAYBE I SHOULD'VE BEEN LISTENING—Gene Watson (B. Rabin), (Screen Gems-EMI, BMI) MCA 51127	64	52	7	SWEET SOUTHERN LOVE—Phil Everly (P. Everly, J. Paige), Curb/CBS 02116 (Everly & Sons/Music Table, BMI)	97	73	13	LOVE TO LOVE YOU—Cristy Lane (O. Heavener), Liberty 1406 (Cristy Lane, ASCAP)
31	35	6	I JUST NEED YOU FOR TONIGHT—Billy "Crash" Craddock (Wallace, Skinner, Bell), Hall-Clement, Welk, BMI) Capitol 5011	82	2	2	RIGHT IN THE PALM OF YOUR HAND—Mel McDaniel (B. McDill), Capitol 5022 (Hall-Clement, Welk, BMI)	98	76	5	BORN—Orion (F. Burch, W. Young), Sun 1165 (Shelby Singleton, BMI)
32	37	7	SOME DAYS ARE DIAMONDS—John Denver (D. Feller), RCA 12246 (Tree, BMI)	NEW ENTRY	NEW ENTRY	NEW ENTRY	WHEN YOU FALL IN LOVE EVERYTHING'S A WALTZ—Ed Bruce (P. Bruce, E. Bruce, R. Peterson), MCA 51139 (Tree, Sugarplum, BMI)	99	79	4	BURNING BRIDGES—Bill Mash (W. Scott), Liberty 1410 (Sage and Sand, SESAC)
33	38	4	YOU DON'T KNOW ME—Mickey Gilley (C. Walker, E. Arnold), Epic 14-02172 (Rightsong, BMI)	NEW ENTRY	NEW ENTRY	NEW ENTRY	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY—Janie Fricke (B. McDill, W. Holyfield), Columbia 18-02197 (Hall-Clement, Bibo, BMI; Welk, ASCAP)	100	85	3	RIGHT IN THE WRONG DIRECTION—Liz Lyndell (J. Taylor, R.J. Jones), Koala 332 (First Lady, Blue Lake, BMI)
34	39	5	GOOD TIMES—Willie Nelson (W. Nelson), RCA 12254 (Tree, BMI)								

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



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COUNTRY STILL TOPS AT THE FAIR

Large Or Small, Country Acts Dominate Fairs

• Continued from page 35

problem this way. "A lot of fairs get spoiled by seeing what their neighboring fairs are doing. They up their ticket prices and take long shots." Dorr reports his company works with fairs in 12 states. Among the

steady clients are fairs at Mayfield, Ky.; Portland, Ind.; Cadiz, Ohio; Woodstock, Va.; Georgetown, Ill.; Armada, Mich. and Morris, N.Y.

"There are still some good acts in the \$8,000 to \$10,000 range," Dorr stresses, explaining that Variety sells

artists at from \$2,500 to \$25,000 a performance. At the lower end are such established traditional artists as Del Reeves, Jean Shepard and other Grand Ole Opry regulars. More contemporary performers, such as Tom T. Hall, may book for around \$8,500.

Other acts that Variety regularly books are Kenny Price, Roni Stoneman and the Hager Brothers (all "Hee Haw" members), Helen Cornelius, Louise Mandrell and Sonny James. "Basically, we sell one-star shows," Dorr says. "Sometimes, though, we do a double-headliner."

Despite his caveat against fairs overextending themselves, Dorr maintains that more expensive acts generally pay off better than budget ones. "Weather is really the big drawback," he says. "Unless you've got plenty of covered seats, it can kill you."

"Everybody complains about high-price acts," says Tony Conway, vice president of Buddy Lee Attractions, Nashville, "but acts wouldn't get the prices if they didn't bring in the business. There are box office statements to back this up." Conway reports that 55% of the company's business comes from the 300 or so fairs it does business with.

According to Conway, there is an abundance of low- to high-price country music available to fairs. In the \$1,500 to \$3,000 range, he cites

such of his acts as the Carter Family, Tommy Cash, Connie Cato, Tommy Jennings, Hank Williams' Original Drifting Cowboys, Billy Joe Shaver, the Steppe Brothers and Mac Wiseman.

Mid-price Buddy Lee performers—\$5,000 to \$20,000—include Roy Orbison, Leon Russell, Danny Davis and the Nashville Brass, Freddie Fender, Bill Monroe, Johnny Paycheck and Bob Wills' Original Texas Playboys. Willie Nelson is the firm's highest priced country attraction for fairs.

Hap Peebles, who books country talent into hundreds of small fairs, agrees that bad weather is the ultimate nemesis. "An awful lot of fairs in the Midwest didn't buy anything because of three years of drought. A few are still buying talent for this year," Peebles says. Usually, talent is secured at least six months in advance of the fair date.

According to Peebles, there is still plenty of moderately priced, appealing talent—even for the events held in tiny communities of 1,000 to 10,000. As examples of such talent, he cites Leroy Van Dyke, Tommy Overstreet and Kitty Wells. "They draw well," he says.

One plus for low-priced artists, Peebles contends, is that by playing fairs they draw large audiences of potential buyers for their custom or small-label albums. And because these albums are seldom available in small-town record stores, he reasons, the fairgoers are likely to buy them directly from the artists.

John Daly, who buys talent for the La Porte (Ind.) County Fair, says, "We can't get into real high-priced talent because our seating capacity is just a little over 2,000." This year's free grandstand show will feature Freddie Hart and Connie Cato. The package will cost between \$8,000 and \$11,000, Daly estimates, for two nights of performances. Last year's star was Margo Smith. Hart and Cato were secured through Attractions, Inc.

"We're strong on country," reports Myles Johnson of the Clay County (Iowa) Fair. "It draws real well for us. In years gone by, we've attempted to keep nights open for other types of shows. But country is what goes over best." In the four nights devoted to country this year, the fair will present shows by Charley Pride, Tammy Wynette and George Jones, T.G. Sheppard with Clay and Sally Hart, and Tennessee Ernie Ford.

Separate admission is charged for the grandstand shows—\$5 for Pride and Ford, \$4 for the others. "Once the price of an artist gets past \$25,000 or \$30,000," Johnson says, "we start backing off. About \$30,000 is our top bracket, but you can buy a lot of good country artists for that."

Attractions, Inc.'s Lindahl declines to reveal what her country packages sell for, but she says that those who are in the \$10,000 range may cost an additional \$1,500 to \$2,000 in riders. "I never knew an artist," she laments, "who ever brought down his price."

Florence Tessier, Tessier Talent, Nashville, reports a decline in the number of fairs she books her artists into. With Freddie Hart as the agency's biggest draw, Tessier says most work for between \$850 and \$4,500 a concert.

"Our acts are playing fewer fairs this year than last," Tessier notes. "A lot of the fairs we used to play are now hiring local talent because they think that since the fair is a once-a-year thing, people will attend it anyway."

Fair business is up at Nashville's Atlas Artists Bureau, according to manager Dick Shuey. He says that Ernest Tubb and Kenny Price are particularly active on the fair circuit. Prices have risen, too, Shuey asserts, mostly to keep pace with inflation. He estimates that the cost for acts has risen from \$500 to \$1,000 each over last year's fees.

Foundation Honors 5 Songwriters

NASHVILLE—Songwriters Bob McCracken, Tom Pallardy, Bryan James, Woody Bomar and Danny Twok will receive certifications of appreciation from the Country Music Foundation for their assistance recently in a special "Words & Music" educational program sponsored by the Foundation.

The writers, all members of the Nashville Songwriters Assn., participated in a study that taught students basic songwriting skills, and also instructed the registrants in ways to polish and improve their lyrics and melodies.

In addition to "Words & Music," the Country Music Foundation also conducts three other programs available free to local school systems. "Nashville Sounds" teaches the history and stylistic development of Nashville music. "Country Music Masters" studies four distinctive styles of country music and those who helped make each style famous. "From Tinfoil To Stereo" is an in-depth look at the history of sound recording techniques and processes.

Still in the formative stages but to be included in the Country Music Foundation fall '81 educational program is its newest seminar, "Country Music Is For Kids." It will be geared for preschool through third graders.

These programs are offered in suitcase form and are reinforced

through the use of films, audio cassettes, photographs, teachers' manuals, classroom displays and student workshops. At the conclusion of the course, children are encouraged to visit the Foundation's Hall of Fame and Museum to see on-site instruments and exhibits built around the theme of country music.



PFEIFER PERFORMS—Capitol's Diane Pfeifer performs before a packed house at a recent Radio Luxembourg live radio broadcast from Nashville.



BO-DACIOUS GATHERING—Scotti Bros. artist John Schneider shares a laugh with Frances Preston, vice president of BMI, at a recent party held in his honor by CBS in Nashville. Schneider is best known for his portrayal of Bo Duke on the tv show "The Dukes Of Hazzard."

COUNTRY RATINGS

• Continued from page 17

just don't have the big buck backing to provide the full service functions that WMAQ has."

Even Charlie Cook, program director of KHJ Los Angeles which has a mere 1.9 share in the L.A. market, finds a bright side to the situation.

"Country music is really up in Los Angeles from a 4.2 a year ago to a 6.7 now. It's just a little more divided," says Cook. "I hate to see country take a hit this early. It's not a legitimate statement that it's doing badly here. Overall, the book was a little soft, with contemporary and album stations doing great, and if the market goes a certain way, so does the book." Cook notes that KHJ's come is up across the board and that the station has picked up listeners in a number of areas, including a 30% jump in women listeners ages 25-49, Monday-Sunday, 6 a.m.-midnight.

"We're not pleased since we've dropped 0.4 (to a 2.9 share) but the competition spent a lot on advertising and didn't overtake us," says Rudy Uribe, assistant program director of KLAC-AM Los Angeles, the market's perennial country leader.

"We have a feeling of stability," he says. "Our hardcore audience is staying with us while listeners at the other stations (KHJ-AM and KZLA-FM) don't appear to be. I think country is tapering off. The 'Urban Cowboys' looked at it, heard it and are going back to rock," says Uribe.

"We're still doing what we did before. At first we thought 'what are we going to do now with KHJ entering the format' and decided to do nothing. We don't anticipate any programming changes. We're still playing a mix of traditional and contemporary country. The difference here is that the jocks have their

own personality and that comes out in the music."

Uribe feels that the country craze is "dying out" although he stops short of pronouncing it dead. "It's on a downward trend," he says.

Cook says the station suffered most in the 7 p.m.-midnight hours, down 78%. "We're an AM station, the weather has been nice, the Dodgers and Fernando Valenzuela were happening. Who do you think people will listen to?" he asks.

Cook feels the country format is still viable and healthy and feels the spring book was a little "soft" and doesn't point to it as a trend.

"As long as we see some growth we're happy," says Cook.

Tom Casey, program director of KZLA-FM Los Angeles, which slipped from a 2.5 to 1.7, says he is "not bothered" by this one book and doesn't see it "as the beginning of the end" for country formats.

"I'm not convinced on the strength of one up book and one down book that the format needs a whole lot of changes," says Casey. He points to an overall increased market share of country that the format's audience is still growing.

"Could you say that soft rock is on the way out because KNX-FM went down? Or beautiful music is on the way out because KOST-FM and KBIG-FM are down?"

Like KHJ's Cook, Casey points to

Curator For CMF

NASHVILLE—With an eye on actively expanding the Country Music Foundation's artifact collection, Charlie Seeman has been appointed curator of collections at the Country Music Hall Of Fame and Museum. Seeman, a former director of the Western Regional Folk Festival in San Francisco, will also oversee the preservation of the artifact collection and coordinate museum tours.

Clicks On Radio, But Not Instant Success

the interest generated by the Dodgers and Fernando Valenzuela as a possible reason for a decline in ratings. And the healthy increase of all talk KABC-AM which broadcasts Dodgers' games.

"By the numbers I've seen, it was a World Series book," he says. "Listeners to country music are also baseball listeners."

Casey adds that the country in this book is part of the overall fluctuation of any book and KZLA plans to stick to it and give it its best shot. "I don't know of anyone who can react to just one book," he says.

"New York's not a country market," observes Nick Hunter, director of marketing for Elektra/Asylum in Nashville, but Bill Ford of WKHK is undaunted. He's looking toward success in the fall. As for the 1.0 share the station scored in the latest Arbitron, he says, "Our promotions didn't begin until late in April. I arrived in March. We had a short time to get the staff organized. We haven't even started yet. We haven't really researched the market."

Both he and WHN-AM New York program director Ed Salamon note that country listening levels are up overall with WHN and WKHK having a combined share of 3.4. Salamon notes WHN, up a bit from the winter book, is beginning to react to a stepped up ad campaign that will continue. He, too, is looking forward to better Arbitron results later this year.

But Gene Hughes of Nashville-based Gene Hughes Promotion sees New York as a struggle for country.

"There have been closet country listeners for years," says Hughes. "For years, we knew that people were listening to country music but not admitting it in the Arbitron. Maybe it's going to take some time for people in certain areas like New York to admit they're listening to country."

4,312 DISKS CHART

Sound Emporium Label Still Hot

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crophones which create a delay of approximately 3½ seconds. There are two stereo EMT echo plates.

Upgraded in 1978, control room A is now equipped with a Harrison 3232 AB console and a Studer A80 VUII 24-track with 16-track capability. With two weeks' notice, 48-track service can be provided, Williamson says. Digital equipment may also be obtained.

The room's other recorders include a Studer A80 RC 2-track, a Studer B67 2-track, and a mobile Ampex AG440B that can be converted for mono, 2-, 3-, or 4-track operation.

Control room speakers in studio A are modified JBL 4333s with Gauss woofers, UREI graphic EQ, UREI model 838 Time Align monitors and Auratone speakers mounted on the console—all powered by BGW amps.

While the limiters/compressors are permanently mounted, the outboard equipment is mobile so it can be shuttled between studios A and B. Included are DDLs, noise gates, har-

monizers, phasers, flangers, vocal stressers and sibilance controller.

Since Williamson places so much importance on the proper selection and use of microphones and their various effects, the studio has an abundance of styles ranging from the old Neumann U47s and RCA's 77DX and 44DX, to the Neumann U87, U89, KM84 and KM86 AKG414s, Shure SM56s, SM7s and SM81s, and Studer SKM5Us, as well as the PZM, Superscope and several other varieties including Electro-Voices, Sonys and Sennheisers.

All three studios have 24-tracks of Dolby, plus access to a digital metronome and a 65K programmer for automation.

To utilize the studios to the maximum, the main plant has a 14'x16' room for editing and making tape copies. It is equipped with two Studer B67 recorders, Sony cassette decks and a Revox ¼ track tape machine with JBL model L100 monitors.

Studio B is equipped the same as A, except its Harrison console is a model 3232 C, and its monitor speakers are T.H.E. ONES made by John W. Gardner's T.H.E. Co.

It is 14'x23'x9', with an 11'x21' dogleg. The room is reminiscent of a Victorian parlor and is furnished with a chandelier, a mantel, paintings and antiques.

The adjacent recording room has hardwood floors and hardwood strips on the acoustic panels lining the walls. The dead end is carpeted.

When Studio C, the newest of the three, was purchased in November 1980, Mickey Stripling, a carpenter employed fulltime by Sound Empo-

rium, immediately began redesigning it.

"Basically what we were trying to do," says Stripling, "was isolate its two rooms from one another—to build a trap to absorb the sound. The control room is essentially the same as studio B (each designed by Tom Irby of Studio Supply)." Stripling says. "It's one room inside of three, with a 2-inch airspace between the walls.

"We built one wall as a shock absorber," Stripling continues. "Its sound runs into the original wall of 10-inch concrete blocks with fiberglass insulation. The center glass sits on the original concrete wall. The outside glass is tilted out to form a pocket so the sound will roll back into the high ceiling. All the inside walls flow the sound off the monitors towards the back wall, covered with crushed velvet. The sound goes through the velvet, rolls up into the ceiling, which is lower in the back, and dissipates into the inner walls. We have also added some insulation panels on the side wall to give us less highs."

Control room C is equipped with Harrison MR2 console with sigma cue, an overdub feature which allows simultaneous monitoring until the tape machine begins to record. Among the numerous features of the new console is up to eight echo settings and separate return levels for cue echo. C has Sierra monitor speakers with Tad drivers and Gauss woofers.

The studio area of C is Sound Emporium's medium-size recording room measuring 35'x35'x18', including the drum room.

Despite all the physical improvements, Stripling says he expects his construction work to continue. "As the components available get better, the rooms will get better," he says. "Recording rooms like these are never really finished."

First Artists Nashville Office

NASHVILLE—First Artists Management Enterprises, Inc. (FAME) has opened Nashville offices at 2500 Hillsboro Rd., Suite 7-B. Telephone: (615) 298-4457.

Heading the local operation is Haran Hunter, who formerly worked with RCA Records Nashville in marketing, as well as with the William Morris Agency.

NARAS Elects

NASHVILLE—In the local NARAS chapter's recent elections, Joe Moscheo, BMI director of affiliate relations, was named president. Moscheo will also serve a two-year term as national trustee, representing Nashville's 600-plus members.

Elected first vice president is background vocalist Tom Brannon. Serving as second vice president is Aaron Brown, president. J. Aaron Brown Assoc. Sharing vice presidential duties are Bob Montgomery, executive vice president, House Of Gold, and Moses Dillard, president, Dillard Music Group. The chapter's new secretary is Gerry Teifer, vice president, ATV Music, while Charlie Fach, president, Musiverse, is secretary.

Songwriter/publisher Buzz Cason will serve a second two-year term as national trustee. Incumbent national trustees from Nashville include Don Butler, president, Gospel Music Assn., and Bill Denny, president, Cedarwood Publishing.

Program Directors Get Crying Towels

NASHVILLE—In a promotional gesture it clearly hopes is gratuitous, Sound Factory has sent country music program directors a crying towel emblazoned with the lyrics of Sammi Smith's new single, "Sometimes I Cry When I'm Alone."

Billy Robinson, the Sound Factory promoter who came up with the gimmick, says he rushed the project through by buying white handkerchiefs at a local discount store and having them silk-screened by the Nashville company, Us & Willie. The job took only two days to complete, he says.

DJ-Of-Year Finalists Announced

NASHVILLE—Finalists for the 1981 Country Music Assn. Disk Jockey Of The Year have been selected.

In the small market category are Dandelion, WIOV-FM Ephrata, Pa.; Billy Dilworth, WLET-FM Toccoa, Ga.; Jay Larry James, KHUT-FM Hutchinson, Kan.; Tom Reeder, WKCW-AM Warrenton, W. Va.; and Jacki West, WGTO-AM Cypress Gardens, Fla.

Medium market nominees are Sam Faulk, WLWI-FM Montgomery, Ala.; Buddy Raye, WWVA-AM Wheeling; King Edward Smith IV, WSLC-AM Roanoke; John Trimble, WRVA-AM Richmond; and Don Walton, KFDI-AM/FM Wichita.

On the large market slate are Bob Hooper, WESC-AM Greenville, S.C.; Sammy Jackson, KLAC-AM Los Angeles; Chuck Morgan, WSM-AM Nashville; Chris Taylor, KYNN-AM Omaha; and Lynn Waggoner, KEBC-FM Oklahoma City.

Added to the slate of large market finalists is disk jockey John Trimble of WRVA-AM, who appeared on the second ballot among medium market contenders, due to an administrative error. Trimble has since been reclassified a large market nominee because Richmond's metro area population exceeds 500,000.

Initially, ballots were mailed to all CMA members. Deejays receiving at least five nominations were then listed on the second ballot, distributed to CMA members in the deejay and radio/television categories.

A panel of anonymous judges composed of broadcasting personnel will review the finalists' airchecks and determine the winners. The winners will be announced during the televised CMA awards show Oct. 12; their awards will be presented at the deejay luncheon later that week.



THRASHING TIME—Paul Anka, second from left, chimes in during the Thrasher Brothers recent recording session. Anka cowrote "As Long As We Keep Believing" a cut on the group's debut MCA album.

REQUIRES SCORECARD

Big Switch Is On: Labels Alter Lists

By EDWARD MORRIS

NASHVILLE—One clearly needs a scorecard to keep track of who's on and who's off what record labels here. The past year has been a time of unparalleled switches, additions and swansongs. At least 65 acts have been involved recently in the professional pinballing. Several more are obviously—if not officially—in transit.

Least ruffled among major label rosters is that of PolyGram/Mercury, which added Tom Jones and relinquished Rayburn Anthony.

CBS took 11 country artists into its corporate bosom within the past few months, including Merle Haggard, Ricky Skaggs and Tammy Cline on Epic; Judy Bailey, Zella Lehr, Mike Campbell and Billy Joe Shaver, Columbia; John Scott Sherrill, Portrait; and, through affiliation with Scotti Brothers Records, John Schneider and Doug Kershaw. Leaving the company were Lynn Anderson and Nightstreets.

There was a similar rush of signings at Elektra/Asylum. Added were Dave Rowland & Sugar, Helen Cornelius, Joe Sun, Eddy Raven, Sami Jo Cole, Pam Tillis, Leona Williams and Kieran Kane, Charlie Rich and Jim Weatherly exited.

MCA maintained a reasonable balance between its IN and OUT baskets. Joining the label were Gene Watson, Terri Gibbs, Jerry Jeff

Walker, the Thrasher Brothers, George Strait, Shaun Nielsen, Taffy McElroy and Kippi Brandon. Out went Merle Haggard, Rafe Van Hoy, Leona Williams and Asleep at the Wheel. Conway Twitty has also severed his connection with MCA, a spokesman for the Nashville office confirms. Reportedly, Twitty is negotiating with Elektra.

Captiol has welcomed aboard Diane Sherrill, Bobby Smith and Kin Vassy to its Liberty logo—while watching Billie Jo Spears disembark from the same label. Kenny Dale and Glen Campbell have left the Captiol collection too.

At RCA, the newcomers are Louise Mandrell, R.C. Bannon, Sue Powell, Tennessee Express, Valentino, Bill Lyerly and Terry McMillan. The leavers are Dave Rowland & Sugar, Danny Davis, Jim Ed Brown, Helen Cornelius, Darrell McCall, Zella Lehr and two Grand Ole Opry veterans, Hank Snow and Porter Wagoner. Snow had been with RCA since 1936, Wagoner since 1955.

Warner Bros. has acquired Karen Brooks, Judy Taylor and the Wright Brothers and released Margo Smith. Other small labels, such as Ovation and Dimension, have also had significant shifts of country talent. Ovation has added Vern Gosdin, the Family Brown, Nancy Montgomery and Rich Landers, of late, while losing Joe Sun, the Kendalls, Max D. Barnes and Jim Rushing. Ray Price and Dave Kirby have signed with Dimension, and Eddy Raven has departed.

Departures notwithstanding, the charts still show the residue of past associations. Haggard's "Rainbow Stew," on his former label, is a superstarred 11. Jim Ed Brown and Helen Cornelius, who severed their duet act well before leaving RCA, are at 44 on that label's "Don't Bother To Knock." Margo Smith is at starred 28—along with partner Rex Allen Jr.—with "While The Feeling's Good" on her erstwhile label. Warner Bros. Willie Nelson, who left RCA eons ago, bears the company's banner at superstarred 34 with "Good Times."

On the Hot Country LPs honor roll Dave Rowland & Sugar have their RCA "Greatest Hits" package at 59. Last week, Jim Ed Brown & Helen Cornelius' "Greatest Hits" album, also RCA, was still on the charts.

COUNTRY HITS 'HIGH' ROAD

NASHVILLE—Cashing in on Salem's "High Country" advertising campaign, the R.J. Reynolds Co., manufacturer of the cigarettes, is sponsoring a series of country music concerts.

Coinciding with Country Music Month, the four-part venture kicks off Oct. 9 in Washington. Other concerts are scheduled in the Dallas-Ft. Worth area on Oct. 16; Houston, Oct. 24; and Louisville, Oct. 31.

Four acts will headline each show. The ticket price is not expected to exceed \$9.50. C.K. Spurlock and K S Productions are handling promotion for the series.

Salem's original foray into this type of country show was in April at the Omni in Atlanta. Some 11,000 persons attended the concert featuring the Oak Ridge Boys, Dottie West, Ray Stevens and Con Hunley.

Nashville Scene

By KIP KIRBY

It's a shame that the Fourth of July **Mickey Gilley Picnic**, certainly one of the more grandiose festival disappointments of the year, didn't draw more people, in view of the entertainment on hand. Playing to a minuscule crowd of 100 people one day, 500 the next, couldn't have been easy for some of the fine talent booked for the weekend event. But, to their credit, the performers got out there and played as if there were no tomorrow. **Scene's** Texas turf-trodding spy reports that the sound and lighting were top-notch and the performances excellent. The only thing missing was ... warm bodies to see it! (Among those onstage were **Ricky Skaggs**, **Gail Davies**, **Frizzell & West**, **Margo Smith** and **Rex Allen Jr.**, **Joe Ely**, and of course, **Mickey Gilley**. (Despair isn't necessary. Gilley and his manager **Sherwood Cryer** insist that their enthusiasm is undaunted for holding a version next year. And, as both quickly added, wasn't it a known fact that **Willie Nelson** never cleared the black with his legendary Fourth of July mega-concerts?)



The **Statler Brothers**, on the other hand, fared much better with their annual hometown festival in Staunton, Va. An estimated 60,000 Statlers fans, braving heat and rain, trekked in from 34 states and seven foreign countries for the 12th annual Happy Birthday U.S.A. Celebration—the official name of the event—featuring an evening **Statler Brothers** concert. This year's show, however, offered something a little different: presentation of a gold album by PolyGram Records executives. The disk honors the group's recently certified "The Best Of The Statler Brothers Rides Again, Vol. II."

There's a new buzz glimmering in the Nashville air centering on songwriter **Tom Kimmel**, who, together with his band, seems to be stirring up an awful lot of club interest these days. At a recent Spanky's date, Kimmel and crew had the nightspot packed shoulder to shoulder with supporters as well as those who heard about the act and wanted to see for themselves. (Kimmel's songwriting credits include "Givin' Herself Away," recorded by **Roger McGuinn** and **Chris Hillman**, "Violet Eyes" by **Levon Helm**, and "Could Be Serious" and "Unspoken Word Of Love," both cut by **Don King**.) He reportedly held the audience rapt with his own demonstrable stage energies and vocals. He also held his own on guitar with a fine band composed of **Chris Leuzinger** (formerly with **Crystal Gayle**) on lead electric, **Walker Iglehart** (also an ex-Gayle musician) on keyboards, **Mike Joyce** on bass and **Tommy Wells** on drums. Kimmel writes for **Rok-Blok Music** in Nashville. He currently has no recording deal. But, if the buzz continues, this may soon be remedied.

Rosanne Cash has finished another segment of her current "Seven Year Ache" national tour, and none too soon: the high-spirited bundle of energy is now expecting her second baby. This time, with her success more firmly established, the birth announcement didn't throw her label into a tizzy. CBS simply engaged the services of photographer **Beverly Parker** to shoot Rosanne's upcoming LP cover sessions a little earlier than originally planned. With "Seven Year Ache"—it's a **Billboard** top 30 album; the single both a pop hit and former No. 1 chart-topper—time off for another addition to the **Rodney Crowell** household won't cause Cash's blossoming career to lose any ground.

Critics' reviews keep rolling in with raves for **Ricky Skaggs'** "Waiting For The Sun To Shine" debut album on Epic. Skaggs has been steadily working on the road, doing dates with **Lacy J. Dalton** and **Emmylou Harris** in addition to his own headlining. Although it's difficult to understand how anyone could fail to be won over by the album's wistful, haunting title cut (are you listening, "Rolling Stone"?), still one must acknowledge the fine review that **Don Shewey** of "Rolling Stone" wrote on the Skaggs' LP. The review led off: "... may be the most significant country-rock album since **Gram Parsons'** "Grievous Angel" ... His brand of country music is old-fashioned in the sense that it departs from the new fashion in Nashville of soggy MOR orchestrations and cynical sentimentality."

Unfortunately, Nashville has had more than its share of pop-styled country attempts—by

some of the industry's biggest producers, too—that wallow in overly lush arrangements and songs that smack of ludicrous sentimentality. Maybe that's why an album done with clarity, honesty and genuine emotion makes such a difference to programmers, reviewers and fans alike.

We've heard of novel ways to beat the summer heat, but **Bill Monroe's** may be the one to take the cake. He recently performed in, of all places, a cave in Woodville, Ala. Not just any old cave, either, but a cave which had previously been closed for 10 years. Naturally, the acoustics were excellent, and nearly 3,000 people showed up to watch Monroe and his **Blue Grass Boys** entertain on a specially constructed stage located 200 feet from the mouth of the cave. Air conditioning wasn't necessary!

In the "Always A Best Man, Never a Bridegroom" category comes this tidbit: **Merle Kilgore** now qualifies as country's longest-running opening act (verified by the Country Music Foundation). He worked for **Johnny Cash**, **Webb Pierce**, **Faron Young**, and has been with **Hank Williams Jr.** now for 16 years. In recognition of this service record, Williams recently gifted his star instrumentalist with a beautiful, inlaid Martin D-41 guitar, custom-built and crafted for the occasion. Also in the works is a debut **Hank-and-Merle** duet single for Elektra, produced by **Jimmy Bowen**.

Prisons may be becoming a hot new venue, if that's the correct application of the term, for country music artists. **Willie Nelson** was made an honorary convict of the Missouri State Penitentiary after he played a concert there, and **Tom T. Hall's** recent performance at the Federal Correctional Institution in Memphis was videotaped for a possible HBO special about prison life. Nelson's appearance came after he received a birthday card signed by 1,500 inmates begging him to come play for them. Nelson also held private meetings with inmates for nearly an hour on his bus prior to his three-hour show there. Meanwhile, Hall expressed his amazement at the quality of the educational programs being offered to inmates at the Memphis facility to encourage rehabilitation. It's nice to know that entertainers of this calibre are sensitive to the musical awareness and needs of men behind bars and are willing to provide much-needed joy for them through their onstage efforts.

Jim Ed Brown and **Sylvia** are the headline attractions for this year's annual **WMAQ-AM**-sponsored concert on Lake Michigan to raise money for the **Lambs Farm** facility for mentally and physically handicapped children. It's a free event that attracts huge crowds each summer. It includes booth after booth of wine, cheese, crepes, quiche and other edible delicacies donated by local vendors and prepared by the **Chicago Caterers Assn.**

Chart Fax

By ROBYN WELLS

Well, it looks as though there won't be a different No. 1 country single each week this year. **Alabama's** "Feels So Right" remains locked into the top spot for the second week in a row, the first song to achieve this status since **Don Williams'** "I Believe In You" ruled the chart the last two weeks in October, 1980.

This week also marks the return to the top of the LP chart for Alabama's "Feels So Right." It's the first time an act has copped the No. 1 spot on both country charts simultaneously since **Kenny Rogers** enjoyed double honors with "Lady" and "Greatest Hits" last November. Rogers started 1980 in a similar position—"Coward Of The County" stayed at the summit for the first three weeks of the year while "Kenny" dominated the album chart from November, 1979 through April, 1980.

Two soundtrack cuts also hit the apex concurrent with their parent album's similar position in 1980. For two of the three weeks in September that **Johnny Lee's** "Lookin' For Love" stayed at the zenith, the "Urban Cowboy" soundtrack racked up a similar album position. And **Willie Nelson's** "On The Road Again" hit No. 1 the last week of "Honeysuckle Rose's" six-week run at the top of the LP chart back in November.

Close, But No Cigars: For the second week in a row, the top eight singles appear in the same order. And since they've now lost their star at

the number two spot, it looks as though **Tompall & the Glaser Brothers** have just missed their first No. 1 song during their 15 years of recording both group and solo efforts.

Combining their group and solo releases, **Tompall & the Glaser Brothers** have racked up close to 40 charted singles. Among the group efforts making it to the top 30, coupled with each song's peak chart position and corresponding year, are:

- "Rings" (MGM), 7, 1971
- "California Girl" (MGM), 11, 1969
- "Ain't It All Worth Living" (MGM), 15, 1972
- "Faded Love" (MGM), 22, 1971
- "Gone Girl" (MGM), 23, 1970
- "Sweet, Love Me Good Woman" (MGM), 23, 1972
- "Wicked California" (MGM), 24, 1969
- "Gone On The Other Hand" (MGM), 24, 1967
- "Through The Eyes Of Love" (MGM), 27, 1967
- "Walk Unshamed" (MGM), 30, 1970

The only solo effort for the group to crack the top 30 was **Tompall's** "Put Another Log On The Fire (Male Chauvinist National Anthem)," which hit 21 in 1975.

Kieran Kane breaks into the top 30 this week as his second release, "You're The Best," hits

starred 29. **George Strait** continues his top 10 climb as his debut MCA single, "Unwound," inches up to starred 9. And **John Schneider** continues to look strong as his initial **Scotti Bros.** release jumps to superstar 12.

The **Charlie Daniels Band** climbs aboard this week with the first single culled from the "Volunteer Jam VII" LP, "Sweet Home Alabama." This was **Lynyrd Skynyrd's** biggest hit, reaching the eighth spot on the pop chart in 1974. Although "Free Bird" is the song that often flashes first to mind when thinking of **Lynyrd Skynyrd**, its 19th spot on the pop chart in 1975 puts it third on the southern rock band's list, following "Alabama" and "What's Your Name." The latter ironically peaked at unlucky number 13 in 1978, after the plane crash killing three members of the ill-fated group.

Other new entries this week include **Ed Bruce**, **Janie Fricke**, **Billy Swan**, **Willie Nelson**, **Wayne Kemp**, **Jack Grayson**, **Johnny Cash**, **Wesley Ryan**, **Hoyt Axton** and **Michele Spitz**.

Prime movers this week include **T.G. Shepard**, **Ray Price**, **Mel McDaniel**, **Lacy J. Dalton**, **Leon Everette** and **Mac Davis**.

LP CHART ACTION:

Kenny Rogers' "Share Your Love" moves to superstar 5, coinciding with "I Don't Need You's" position on the singles chart. Highest debut is **Don Williams** at starred 23.

Billboard® Hot Country LPs™

Survey For Week Ending 7/25/81

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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)
★ 2	19	2	FEELS SO RIGHT ● Alabama, RCA AHL 1 3930	40	41	44	THESE DAYS Crystal Gayle, Columbia JC 36512
2	1	7	FANCY FREE The Oak Ridge Boys, MCA 5209	41	35	22	EVANGELINE Emmylou Harris, Warner Bros. BSK 350
3	3	25	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	42	36	37	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309
4	5	18	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	43	24	4	THE BARRON Johnny Cash, Columbia FC 37179
★ 12	3	3	SHARE YOUR LOVE Kenny Rogers, Liberty LOO 1108	44	48	4	WAITIN' FOR THE SUN Ricky Skaggs, Epic FE 37193
6	6	18	JUICE Juice Newton, Capitol ST 12136	45	44	12	ONE TO ONE Ed Bruce, MCA 5188
7	4	40	GREATEST HITS ▲ Kenny Rogers, Liberty LOO 1072	46	51	47	HONEYSUCKLE ROSE ▲ Soundtrack Columbia S236752
8	8	9	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555	47	43	43	LOVE IS FAIR Barbara Mandrell, MCA 5136
9	7	11	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol SOO 12144	48	38	38	BACK TO THE BARROOMS Merle Haggard, MCA 5139
10	13	54	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276	49	50	34	SOUTHERN RAIN Mel Tillis, Elektra 6E 310
11	14	20	WILD WEST Dottie West, Liberty LT 1062	50	47	168	STARDUST ▲ Willie Nelson, Columbia JC 35305
12	11	43	I AM WHAT I AM George Jones, Epic JE 36586	51	46	12	JOHN ANDERSON 2 John Anderson, Warner Bros. BSK 3547
★ 15	4	4	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)	★ 52	NEW ENTRY		ENCORE Charly McClain, Epic FE 37347
14	17	14	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528	53	49	14	WASN'T THAT A PARTY The Rovers, Cleveland Int./Epic JE 37107
★ 16	9	9	MAKIN' FRIENDS Razzy Bailey, RCA AHL 1 4021	54	60	59	MY HOME'S IN ALABAMA ● Alabama, RCA AHL 1-3644
16	10	14	DRIFTER Sylvia, RCA AHL 1 3982	55	55	2	AS IS Bobby Bare, Columbia FC 37157
17	9	14	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AAL 1 3932	56	53	35	ENCORE Mickey Gilley, Epic JE 36851
18	19	19	LEATHER AND LACE Waylon Jennings & Jessi Colter, RCA AAL 1 3931	★ 57	NEW ENTRY		SHOULD I DO IT Tanya Tucker, MCA 5228
★ 20	2	2	YEARS AGO The Statler Brothers, Mercury SRM 16002	58	54	16	DAKOTA Stephanie Winslow, Warner/Curb BSK 3529
20	16	41	GREATEST HITS ● Ronnie Milsap, RCA AHL 1 3772	59	62	22	GREATEST HITS Dave Rowland & Sugar, RCA AHL 1 3195
21	18	38	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	60	59	61	THE BEST OF DON WILLIAMS VOL. II ● Don Williams, MCA 3096
22	22	9	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108	61	57	22	BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170
★ 24	8	8	ESPECIALLY FOR YOU Don Williams, MCA 5210	62	66	14	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN Joe Stampley, Epic FE 37055
24	23	8	DARLIN' Tom Jones, Mercury SRM 14010	63	63	15	ROLL ON MISSISSIPPI Charley Pride, RCA AHL 1 3905
25	25	19	SOMEWHERE OVER THE RAINBOW ● Willie Nelson, Columbia FC 36883	64	68	60	MUSIC MAN ● Waylon Jennings, RCA AHL 1-3602
26	29	3	MR. T Conway Twitty, MCA 5204	65	52	18	HEY JOE, HEY MOE Moe Bandy & Joe Stampley, Columbia FC 37003
27	26	22	BLUE PEARL Earl Thomas Conley, Sunbird ST 50105	66	73	4	JUST LIKE ME Terry Gregory, Handshake HO 12196
28	21	33	9 TO 5 AND ODD JOBS ● Dolly Parton, RCA AHL 1 3852	67	64	9	OUTLAWS Waylon Jennings, RCA AFL 1 1321
29	30	25	I'M COUNTRYFIED Mel McDaniel, Capitol ST 12116	68	56	26	GREATEST HITS Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488
30	34	43	GREATEST HITS ▲ Anne Murray, Capitol SOO 12110	69	74	137	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H
31	32	25	SOMEBODY'S KNOCKIN' Terny Gibbs, MCA 5173	70	70	54	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492
32	37	89	THE BEST OF EDDIE RABBITT ● Elektra 6E 235	71	65	89	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E 237
33	27	117	GREATEST HITS ▲ Waylon Jennings, RCA AHL 1-3378	72	72	138	WILLIE AND FAMILY LIVE ▲ Willie Nelson, Columbia KC 2-35642
★ 42	2	2	URBAN CHIPMUNK The Chipmunks, RCA AFL 1 4027	73	75	42	HARD TIMES Lacy J. Dalton, Columbia JC 36763
★ 45	12	12	LIVE Hoyt Axton, Jeremiah 5002	74	58	39	REST YOUR LOVE ON ME Conway Twitty, MCA 5138
36	33	5	TAKE THIS JOB AND SHOVE IT Soundtrack, Epic SE 37177	75	61	23	GUITAR MAN Elvis Presley, RCA AHL 1 3197
37	39	2	SOME DAYS ARE DIAMONDS John Denver, RCA AFL 1 4055				
38	40	49	I BELIEVE IN YOU Don Williams, MCA 5133				
39	31	6	PLEASURE Dave Rowland & Sugar, Elektra SE 525				

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Country Singles A-Z

A Texas State Of Mind (S. Garrett, S. Dorff)..... 22	Dixie On My Mind (Jimmy Bowen)..... 3	Good Ol' Girls (The Hitmen)..... 51	Older Women (Buddy Killen)..... 23	The Devil (Hoyt Axton)..... 88
Angela (J. Darrell, S. Vining)..... 86	Don't Bother To Knock (Tom Collins)..... 44	Good Times (Willie Nelson)..... 34	One Too Many Memories (Peter Drake)..... 82	The Matador (Tom Collins)..... 61
Bedtime Stories (J. Gillespie, J. Chestnut) 54	Don't Get Above Your Raising (Ricky Scaggs)..... 16	Headin' For A Heartache (Bob Milsap)..... 96	On The Inside (S.S. Singleton)..... 76	The Partner Nobody Chose (R. Crowell).... 72
Born (S. Singleton)..... 98	Don't Wait On Me (Jerry Kennedy)..... 17	Hello Women (D. Perry, D. Kershaw)..... 47	Party Time (Buddy Killen)..... 39	(There's) No Getting Over Me (R. Milsap, T. Collins)..... 15
Burning Bridges (Dave Burgess)..... 99	Dream Of Me (Brien Fisher)..... 10	Hold On (M.R. Radford)..... 60	Prisoner Of Hope (Jim Ed Norman)..... 7	They Could Put Me In Jail (Michael Lloyd)..... 13
But You Know I Love You (Mike Post, Greg Perry)..... 84	Easier To Go (G. Kennedy)..... 87	Honky Tonk Hearts (Jerry Kennedy)..... 41	(I'm Gonna) Put You Back On The Rack (B. Maher, R. Goodrum)..... 49	Tight Fittin Jeans (C. Twitty, R. Chancey).... 37
By Now (Tom Collins)..... 58	Feels So Right (Alabama, L. McBride, H. Shedd)..... 1	Hurricane (R. Dean, L. Everette)..... 59	Queen Of Hearts (Richard Lewis)..... 27	Today All Over Again (Jerry Kennedy)..... 43
Could You Love Me (One More Time) (Bud Logan)..... 26	Fire And Smoke (Nelson Larkin, P. Grisset, E.T. Conley)..... 36	I Don't Have To Crawl (Brian Ahern)..... 62	Rainbow Stew (Merle Haggard)..... 11	Too Many Lovers (Allen Reynolds)..... 4
Daddy (Walter Haynes)..... 95	Fool By Your Side (Jimmy Bowen)..... 6	I Don't Need You (Lionel B. Richie Jr.).... 5	Rich Man (Ed Penney)..... 20	Unwound (Blake Melvis)..... 9
		I Just Need You For Tonight (Dale Morris)..... 31	Right In The Palm Of Your Hand (Larry Rogers)..... 65	We Don't Have To Hold Out (Jim Ed Norman)..... 35
		I Should've Called (Jimmy Bowen)..... 18	Right In The Wrong Direction (B. Vaughn, L. Lyndell)..... 100	When You Fall In Love Everything's A Waltz (Tommy West)..... 66
		I Still Believe In Waltzes (R. Chancey, C. Twitty, L. Lynn)..... 8	Secrets (Rick Hall)..... 71	Where Cheaters Go (B. Marney)..... 92
		I Was Country When Country Wasn't Cool (Tom Collins)..... 63	Scratch My Back/Midnight Hauler (Bob Montgomery)..... 38	While The Feeling's Good (Curtis Allen).... 28
		I'll Need Someone To Hold Me When I Cry (Jim Ed Norman)..... 67	Should I Do It (Gary Klein)..... 53	Whiskey Chasin' (Ray Baker)..... 19
		I'm Into Loving You (Larry Rogers)..... 68	Somebody's Darling, Somebody's Wife (B. Fischer, J.B. Barnhill)..... 42	Wild Side Of Life/It Wasn't God Who Made Honky Tonk Angels (R. Albright, W. Jennings)..... 14
		I'm Gonna Sit Right Down And Write Myself A Letter (W. Nelson, P. Buskirk, F. Powers)..... 73	Some Days Are Diamonds (Larry Butler).... 32	Wind Is Bound To Change (Larry Steve, Rudy, Gattin)..... 21
		It Don't Hurt Me Half As Bad (Ray Pennington)..... 50	Stay Away From Jim (D. Raikie, S. Ross).... 89	Yesterday's News (Just Hit Home Today) (Billy Sherrill)..... 57
		It'll Be Him (Larry Butler)..... 46	Surround Me With Love (Larry Rogers).... 56	You Don't Know Me (Jim Ed Norman)..... 33
		It's A Lovely, Lovely World (Gail Davies).. 81	Sweet Home Alabama (John Boylan)..... 94	You're The Best (Jimmy Bowen)..... 29
		It's Now Or Never (Tony Scott, John D'Andrea)..... 12	Sweet Southern Love (P. Everly, J. Paige) 64	You're More To Me (Than He's Ever Been) (Ray Pennington)..... 70
		It's Really Love This Time (Jack Feeney).. 79	Takin It Easy (Billy Sherrill)..... 55	
		I've Been A Fool (Ray Ruff)..... 40	Tennessee Whiskey (Billy Sherrill)..... 77	
		Just Got Back From No Man's Land (D. Walls, D. Kemp)..... 75	Texas Cowboy Night (J. Bowen, B. Strange)..... 48	
		Just Like Me (Mark Sherrill)..... 52		
		Longing For The High (Nelson Larkin, E.T. Conley)..... 24		
		Love Ain't Ever Hurt Nobody (Larry Butler)..... 45		
		Love Never Hurt So Good (E. Keeley)..... 69		
		Love To Love You (Jerry Gillespie)..... 97		
		Lovin' Arms/You Asked Me To (Felton Jarvis)..... 90		
		Lovin' Her Was Easier (Jimmy Bowen)..... 2		
		Mathilda (Ron Chancey)..... 78		
		Maybe I Should've Been Listening (Russ Reeder, Gene Watson)..... 30		
		Miracles (D. Williams, G. Fund's)..... 25		
		Mobile Bay (Billy Sherrill)..... 83		
		My Baby's Coming Home Again Today (Roy Dea)..... 74		
		My Beginning Was You (B. Vaughn, J. Grayson)..... 80		
		North Alabama (Ray Pennington)..... 91		
		Nothin' To Do But Just Lie (Ray Ruff)..... 85		
		Old Fashioned Lover (Johnny Howard)..... 93		

ADDS CABLE TV, ROCK PROMOTERS

CMA Widens Invitation List To Talent Seminar

NASHVILLE—For the first time, registration forms for the October CMA Talent Buyers Seminar are being sent to rock promoters and representatives of various cable television firms.

This, says this year's 1981 Talent Buyers Seminar chairman Joe Sullivan, is to make them "more aware of the enormous profit potential in country music. One of America's leading concert promoters reports that 78% of the shows booked for 1980 used country talent as opposed to 35% in 1979."

On the agenda for this annual DJ Week event are six 90-minute panel discussions, along with two three-hour showcases scheduled for the Tenn. Performing Arts Center. There will be three panel sessions on Saturday, Oct. 10; two on Sunday, Oct. 11; and one on Monday, Oct. 12.

Joe Talbot of Joe Talbot & Associates will moderate and participate in "The Where and Care of Country Music: What Has Propelled It To Today's Heights?" with panelists Minnie Pearl, Bill Denny of Cedarwood Publishing, and David Skepner, Loretta Lynn Enterprises.

Tandy Rice, president of Top Billing International (and this year's CMA president), will moderate a session entitled "The How and Now of Country Music: What Is Being Done To Sustain Its Prevailing Strength?" Panelists are Joe Galante, RCA; Dick Clark, Dick Clark Productions; Ed Boyd, Columbia Productions Radio Division; Jack Hurst, Chicago Tribune; and Bernard Schwartz, Universal Pictures.

The concluding Saturday panel will be moderated by "Uncle" Len Ellis, WLJE-WAKE and will deal with "Creativity: The Answer To An Empty Building." Panelists are scheduled to include Wayne McCary, Eastern States Exposition, Springfield, Mass.; Chuck Morris, Feyline Presents; Bill Luther, Von Braun Civic Center, Huntsville, Ala.; Bruce White, Star Theatre, Merrillville, Ind.; and Robert Franklin, Madison Square Garden, N.Y.

The following day's discussions lead off with "The Why and Buy of Country Music: Varied Markets Find It Pays To Book Country," moderated by Bette Kaye, Bette Kaye Productions, Sacramento, Calif. Panelists include Larry Bonoff, Warwick Musical Theatre, Warwick, R.I.; Holmes Hendrickson, Harrah's Casinos, Reno, Nev.; Sonny Anderson, Disneyland and Disneyworld, Anaheim,

Calif.; Billy Bob Barnett, Billy Bob's Texas, Ft. Worth, Tex.; and Maynard Potter, San Luis Obispo County Fair, Paso Robles, Calif.

An all-star celebrity panel arrives later Sunday morning to offer personal feelings about "What Is Country Music: Yesterday, Today And Tomorrow." Featured will be Chet Atkins, Tom T. Hall, Danny Davis, Bobby Bare and Brenda Lee, with Jimmy Bowen, vice president and general manager of Elektra/Asylum Records, Nashville, as moderator.

Monday's session, to be moderated by Ken Kragen of Kragen and Co., will deal with "The Evolving Role of Management: The Need For Management and Its Changing Daily Requirements." Panelists will include Jim Halsey, the Jim Halsey Co., Tulsa; Walter Bouillet, Artists Services Unlimited, Nashville; Stan Moress, Scotti Brothers, L.A.; Mark Rothbaum, Mark Rothbaum & Associates; Randy Jackson, Chardon, Inc., Dallas; and Joe Sullivan, Sound Seventy, Inc., Nashville.

Artists appearing in the two Talent Buyers Seminar showcases will be Boxcar Willie, Helen Cornelius, Leon Everette, David Frizzell and Shelly West, Terri Gibbs, Charly McClain, Carl Perkins, Eddy Raven, Ricky Skaggs, Steppe Brothers, Sylvia and the Wright Brothers.

Other events highlighting this year's four-day Seminar will be a keynote address by Mortimer R. Feinberg, chairman of the board and co-founder of BFS Psychological Associates, Inc., titled "Challenge of Change: Handling Yourself In A New Decade"; inspirational music by Bobby Jones and New Life and Patti Roberts Sunday morning; and a party hosted by Amusement Business.

Seminar registrants who are non-CMA members will receive one complimentary ticket to the CMA Awards Show with an option to purchase a ticket for the post-awards cocktail reception and radio show. Ticket orders for the Awards Show and post-awards events for CMA members will be handled in the usual manner.

"Early bird" registration for the 1981 Talent Buyers Seminar is \$100 for each participant, \$90 for spouses. Registration following the Sept. 11 deadline will be \$115 for each registrant, \$100 for guests. Cancellations must be received in writing, with no refunds after Sept. 18. For more information, contact the Country Music Assn. directly.

Good Ol' Girls (The Hitmen)..... 51	Older Women (Buddy Killen)..... 23
Good Times (Willie Nelson)..... 34	One Too Many Memories (Peter Drake)..... 82
Headin' For A Heartache (Bob Milsap)..... 96	On The Inside (S.S. Singleton)..... 76
Hello Women (D. Perry, D. Kershaw)..... 47	Party Time (Buddy Killen)..... 39
Hold On (M.R. Radford)..... 60	Prisoner Of Hope (Jim Ed Norman)..... 7
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Old Fashioned Lover (Johnny Howard)..... 93	

DJs Group Chooses New Officers, Board

AUSTIN—Board elections highlighted the third annual Federation Of Country Air Personalities (FICAP) mini-clinic held here recently.

New codirectors for the organization are Jim Duncan, trade journalist, who is doubling as FICAP's secretary-treasurer, and Gina Preston, WQHK-AM Ft. Wayne, Ind. Assuming presidential duties is Dale Turner, WSAI-AM Cincinnati, while Bob Cole, KOKE-FM Austin, serves as vice president. Parliamentarian is Jerry Adams, KFDI-AM Wichita. Bobby Denton, WIVK-AM Knoxville, is sergeant-at-arms, while Tim Williams, KOKE, heads up publicity.

More than 75 air personalities from seven states attended the two-day event. Among the entertainers performing at the clinic were B.J. Thomas, Jim Chesnut and Gary Goodnight.

208 Concert Costs

NASHVILLE—Chet Atkins, Vernon Oxford, Sue Powell and the Superpickers, a group composed of Nashville's leading studio musicians, headlined Radio Luxembourg's recent "Country Music Spectacular," emanating from the Tenn. Performing Arts Center. For the first time since the monthly show's inception in December 1980, an admission price was charged. Tickets for the two-hour show were \$6.50.



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- KDOL — Mojave, Calif.
- KVEG — Las Vegas, Nev.
- KFTM — Ft. Morgan, Colo.
- KSTC — Sterling, Colo.
- KCEY — Modesto, Calif.
- KPMC — Bakersfield, Calif.
- KUTI — Yakima, Wash.
- KLAC — Nightplay (Larry Scott)

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RED SIMPSON
"DON'T TOUCH MY HAT"
COUGAR RECORDS

Disco Business

Hyman Awaiting Return To Clubs Singer Finds B'Way Musical Invaluable But Demanding

NEW YORK—Phyllis Hyman, whose earthy dance music rhythms on Buddah and Arista Records made her the darling of discotheque audiences and deejays across the country, is yearning to return to the nightclub circuit for live performances.

Hyman, a sultry beauty from Philadelphia, was sidetracked from the nightclub circuit last year when she was selected to play one of the featured female roles in the Tony Award winning musical "Sophisticated Ladies." The show is enjoying a successful run on Broadway.

Hyman's theatre debut has catapulted her into an enviable and prominent place on the entertainment scene. For example, she was nominated for a Tony award for best featured actress in a musical and won the Theatre World Award for most promising newcomer to the Broadway theatre. Yet, the hiatus from the energy, excitement and personalized environment of the nightclub has left her with more than a touch of nostalgia.

In fact, Hyman, who was a legal secretary and cosmetician before she turned to show business, is a somewhat reluctant star of the theatre. She confesses that prior to her invitation to join the cast of "Sophisticated Ladies," she had seen only two Broadway shows. Further, she was largely unfamiliar with the works of Duke Ellington. Of all the music in Ellington's catalog, she could only remember having done "Satin Doll" previously.

Being in the spotlight of a successful Broadway musical has done little to raise Hyman's enthusiasm about a career in the theatre. The 31-year-old entertainer—her records include

"Somewhere In My Lifetime," "You Know How To Love Me" and "You Sure Look Good To Me"—thought that her role in "Sophisticated Ladies" would be a breeze. Instead, she found it demanded "a high level of discipline."

However, Hyman, a positive thinker with a vivacious personality, does not focus on the negatives of her theatrical experience. Instead, acutely aware of the enviable position she is in, she intends to corral experiences gained in the theatre and use them to shape her musical career further.

"The discipline can be invaluable to me in my musical career," she states.

Further, the widespread recognition she has received through her role in "Sophisticated Ladies" literally guarantees that she will never again be merely the opening act on a concert bill. Not that Hyman is just another run-of-the-mill, second-rate opening act. She is considered an electrifying performer who can rivet an audience, and often upstages the performer for whom she is opening. Among the acts for whom she has opened are Gino Vanelli, Peabo Bryson and Grover Washington Jr.

Even though Hyman has not been swept off her feet by the Broadway theatre, she would consider offers for theatre comedy or drama. She also plans on pursuing a formal education in drama and dance and looks to broaden her career to include roles in movies and television.

She also plans on continuing the pursuit of voice overs for commercial jingles, one of her most lucrative sources of income, and one from which she derives much fun. Hers is the sultry, suggestive voice on the

Sassoon garment commercial. Other credits include voice overs for McDonald's, Burger King, Tuborg Beer, Diet Pepsi and Clairrol.

Hyman, a striking, statuesque woman looks more like a fashion model than a singer. She got her first real breakthrough in the demanding world of professional entertainment in 1975 while appearing at Mikell's, a popular jazz club on Manhattan's upper west side.

It was there that she met Norman Connors, with whom she made her first big hit record, "Betcha By Golly Wow." Since then, with little formal vocal training, Hyman has gone on to become a leading contender in the musical arena.

Aiding her talents along the way have been such close friends and advisers as Pharoah Sanders, Barry Manilow, Jon Lucien and her estranged husband Larry Alexander, who remains a business partner.

Of "Sophisticated Ladies," she says that cast members Gregory Hines, Judith Jamison and Mercedes Ellington were instrumental in helping to shape her decision to accept the role.

She also has high praise for the show's producers and its director, Michael Smuin, "who were willing to listen and accept suggestions of the cast, and correct mistakes." Particularly, she adds, in those dark days when the show was in deep trouble on the road and many people had misgivings about it ever coming to Broadway.

IN BROOKLYN

Pool Starting Club

NEW YORK—Decade Movement, the only record pool in Brooklyn, N.Y., is expanding to become the first pool in the city to own and operate a discotheque. The club, when completed, will be housed in the pool's 9,000-square-foot headquarters, which are currently rented.

The discotheque will open around October, says pool president Gerald Francis. Music will be programmed by the pool's members. Besides its operation as a conventional disco, the club will also showcase artists affiliated with labels servicing promotional products to Decade Movement. It will also be available for private parties, fashion shows and functions on slow nights.

Francis says adding a discotheque is a significant step toward the organization's goal of going "beyond the accepted routine of dispensing records to member deejays."

Already Decade Movement promotes the records of participating labels at Brooklyn-based record shops and through such popular dance-oriented radio stations as WBLS-FM, WXLO-FM and WWRL-FM.

The pool is also running a series of training courses for its members. Workshops span such topics as music programming, personal development for success and technical training.

Areas covered include the selection and operation of audio equipment including amplifiers, receivers, speakers, tape recorders and equalizers.

The music programming work-

shop, for example, helps participants analyze recordings and develop playing strategies that will result in maximum audience impact, says Francis.

The courses on personal development give a general overview of how to be a successful deejay or club manager. They also show participants how to get started as spinners, establish a good reputation, build professional contacts as well as the arts of advertising, promotion, price scaling, budgeting and management procedures.

Francis says that the broad range of services his pool offers is essential to its success. That's particularly true, he adds, since it operates in a highly competitive market dominated by a few large pools.

He says another factor is its Brooklyn location. "Brooklyn," he points out, "is a significant and highly specialized record market. It demands innovative approaches to marketing and promotion. Many record labels do not even begin to understand this."

Decade Movement offers, among others, four conventional services:

- A weekly top 20 playlist listing the 20 records the pool's members play most frequently. (The list, supplied to participating labels for feedback purposes also goes to local radio stations and music trade magazines.);

- A biweekly sales report, detailing record sales made in 15 Brooklyn record retail outlets that is given to participating record companies as an aid in analyzing the Brooklyn record retail market;

- A monthly playlist featuring all records received by the pool that is distributed to record companies, record shops and music programmers; and

- A periodic newsletter containing reports of local events relevant to the music industry, reviews of recent record releases and interviews with recording artists.

The pool's roster contains 25 members drawn from gay, straight, black, white and hispanic oriented clubs in the area. They include mobile, roller and conventional disco deejays.

Francis says his organization has a waiting list for membership; the group's size, he adds, is restricted by the amount of product the participating labels send.

The pool head also says the most cooperative labels are small independents such as Prelude, Westend, Brunswick, WMOT, Emergency and Salsoul. Like many other pools, he finds that there is a lot of foot-dragging in getting service from the majors.

There is an initiation fee of \$50 for deejays becoming members of Decade Movement, plus a monthly service fee of \$30.

Pool In Nevada Folds, Reforms

LAS VEGAS—After several months of infighting, the Nevada Disco D.J. Assn. (NDDJA) has folded and a new organization has been formed to continue its operations.

Las Vegas Record Service (LVRS), the new organization, consists of 30 members. Its officers, George Luster Jr., Richard Scotty, and Frank Anobile, run the pool "in a check and balance-type system." The service mails record response sheets bi-weekly to record companies.

The new organization was started after months of dispute between NDDJA members and Joel Cammeron, the pool's president. According to Luster and Anobile, Cam-

meron restricted access to albums mailed to the pool by record companies. The albums were mailed to Cammeron's house, which served as the pool office. Cammeron set one day a week for disk jockeys to pick them up. Luster and Anobile say the restrictions created tension that led to confrontations between Luster and Cammeron. One such incident led to filing of criminal charges by Luster and Cammeron against each other.

Cammeron agreed to turn the organization over to Luster, Anobile, and Scotty and to step down as president. He also agreed to help the new officers organize under the new name and to offer his professional advice.

Las Vegas Records Service is located at 2700 East Lake Mead Blvd., Las Vegas, Nev. 89030. The service's phone number is 702 385-7755 answering service number, 459-0101.

The new record pool is interested in bringing acts into Las Vegas to help promote the records.

DOWNSTAIRS

HOT & NEW

12"—Runaway (remix); Archie Bell; Night Force; Karen Cheryl; Touchdown; Grace Jones; Spargo; Capital Tropical; Visage; Strange Affair; B-52's; Claudia Barry; Bobettes; Neon; Randy Brown; Spandau Ballet; Searching (Instr.); Clash (Dirty Harry mix); High Gloss; Starque; Fantasy (Funky); Vogue; Laser (Charlie); Martina; Midas Touch; Aleems; Tom Tom Club; Phyllis Nelson; Modesty; Kraftwerk; The Grainers; Norman Giscomb; Nona Hendricks; The BB & Q Band.

LP's—Rah Band; Clay Hunt; Colorado; Prime Cuts; Stars on 45 (Part II); Henry Chalkals.

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Disco Top 100

Survey For Week Ending 7/25/81

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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
☆	3	13	GIVE IT TO ME BABY—Rick James—Gordy (LP) G8-1002M1	☆	51	61	13 PRIMARY—The Cure—Fiction (12-inch) Import
☆	7	7	I'M IN LOVE—Evelyn King—RCA (LP) AFL1-3962	☆	70	2	OUT COME THE FREAKS—Was (Not Was)—Island (LP) TLPS 9666
3	1	14	TRY IT OUT—Gino Soccio—RFC/Atlantic (LP) 16042	53	55	3	IT'S OBVIOUS/DEAR JOHN—Au Pairs—Human (LP) Import
☆	6	8	IF YOU WANT ME—Barbara Roy And Ecstasy, Passion And Pain—Roy B (12-inch) RBDS 2516	54	43	17	DYIN' TO BE DANCIN'—Empress—Prelude (12-inch) PRLD 607
5	5	10	REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS—Boystown Gang—Moby Dick Records (LP) BTG 231	☆	65	2	SHE'S A BAD MAMA JAMA—Carl Carlton—20TH (LP/12-inch) T628/TCD129
☆	8	8	SHAKE IT UP TONIGHT—Cheryl Lynn—Columbia (LP) FC 37034	☆	68	6	DUMB WAITER/INTO YOU LIKE A TRAIN—Psychadelic Furs—Columbia (LP) NFC 37339
7	2	17	PULL UP TO THE BUMPER—Grace Jones—Island (LP) ILPS 9624	57	59	3	RADIO ACTION—Claudia Barry—Polygram (12-inch) Import
☆	12	8	I'LL DO ANYTHING FOR YOU—Denroy Morgan—Becket (12-inch) BKD 502	☆	67	3	FUNTOWN U.S.A.—Rafael Cameron—Salsoul (LP/12-inch) SA 8542/SG 349
9	9	9	SET ME FREE/LOVE ME TONIGHT—Karen Silver—RFC/Quality (12-inch) QRFC 001	59	42	27	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba—Atlantic (LP) SD 16023
☆	14	5	GONNA GET OVER YOU—France Joli—Prelude (12-inch) D 610	60	45	15	STARS ON 45—Stars on 45—Radio Records/Atlantic (7-inch) 3810
11	11	9	DANCIN' THE NIGHT AWAY—Vogue—Atlantic (7-inch) 3847	61	46	6	I WANNA DO IT—Scandal & Lee Genesis—SAM (12-inch) S12338
☆	13	8	CAPITAL TROPICAL—Two Man Sound—TSR (12-inch) 826	☆	74	2	URGENT—Foreigner—Atlantic (LP) SD 16999
13	4	16	NIGHT (Feel Like Getting Down)/STAY THE NIGHT—Billy Ocean—Epic (12-inch) 48-02049	☆	73	2	I LOVE YOU MORE—Rene & Angela—Capitol (LP) ST 12161
☆	15	5	BUSTING OUT—Material with Nona Hendryx—ZE/Island (LP) IL 9667	64	44	18	DON'T STOP/DO IT AGAIN—K.I.D.—SAM (12-inch) S-12337
☆	23	5	GET ON UP AND DO IT AGAIN—Suzy Q.—RFC/Atlantic (12-inch) DM 4813	65	53	10	LET SOMEBODY LOVE YOU—Kenji Burke—RCA (LP) AFL1 4024
16	10	17	PARADISE/HOLD TIGHT/HEAVEN IN MY LIFE—Change—RFC/Atlantic (LP) 19301	66	66	3	THE AMERICAN—Simple Minds—Virgin (12-inch) Import
17	17	7	FUNKY BE BOP—Vin Zee—Emergency (12-inch) EMDS 6517	☆	NEW ENTRY	TURN IT OUT—Emotions—Columbia (7-inch) 18-02239	
18	18	7	POCKET CALCULATOR/NUMBERS/COMPUTER WORLD—Kraftwerk—Warner (LP) HS 3549	68	56	18	ROCK ME/BAD COMPANY/WARM & GENTLE EXPLOSION—Ullanda McCullough—Atlantic (LP) 19296
☆	35	4	ON THE BEAT—B.B.Q. Band—Capitol (LP) SP 12155	☆	NEW ENTRY	FIRST TRUE LOVE AFFAIR—Jimmy Ross—RFC/Quality (12-inch) QRFC 002	
20	16	15	IF YOU FEEL IT—Thelma Houston—RCA (LP/12-inch) AFL1 3842/JD 12216	70	57	20	GET UP (Rock Your Body)—202 Machine—Fire Sign (12-inch) FST 1451
☆	26	5	IKO IKO—Loverde—Prism (12-inch) PDS 406	71	62	13	I'LL BE YOUR PLEASURE—Esther Williams—RCA (12-inch) JD 12209
☆	32	4	SQUARE BIZ/IT MUST BE MAGIC—Teena Marie—Gordy/Motown (LP) G8-100MI	72	69	6	GOING BACK TO MY ROOTS—Odyssey—RCA (LP) AFL1 3910
☆	33	4	PRIME CUTS/THE DOUBLE DANCE ALBUM—All Cuts—Various Artists—Importe/12 (LP) MP 313	☆	NEW ENTRY	AIN'T NO MOUNTAIN HIGH ENOUGH—Innerlife—Salsoul (12-inch) SG 305	
24	25	15	NEW TOY—Lene Lovich—Stiff (12-inch) IT 97	☆	NEW ENTRY	OUR LIPS ARE SEALED—GoGo's—I.R.S. (LP) SP 70021	
☆	31	5	FOLLOW THE LEADER—Killing Joke—EG/Malicious Damage (LP) EGM-111	75	58	26	THE MAGNIFICENT DANCE/THE CALL UP/THE COOLOUT/ THE MAGNIFICENT SEVEN—The Clash—Epic (LP/12-inch) E3x 37037/48 02036
26	21	33	FUNKY SONG/YOU CAN'T LOSE.../TOO MUCH TOO SOON—Fantasy—Pavillion (LP) JZ 37151	76	64	8	ANGEL FACE/R.E.R.B.—Shock—RCA (7-inch) Import
27	20	8	HERE IS MY LOVE/GIVE IT UP (Don't Make Me Wait)—Sylvester—Fantasy/Honey (12-inch) D-165	☆	NEW ENTRY	CAN YOU HANDLE IT/YOU'VE GOT MY LOVE—Sharon Redd—Prelude (12-inch, Remix) PRLD 611	
28	24	21	AI NO CORRIDA/RAZZAMATAZZ/BETCHA' WOULD'NT HURT ME—Quincy Jones—A&M (LP) SP 3721	78	76	6	PAPPA'S GOT A BRAND NEW PIGBAG—Pigbag—Rough Trade (7-inch) Import
29	29	12	WHAT CHA' GONNA DO FOR ME/I KNOW YOU I LIVE YOU/WE CAN WORK IT OUT—Chaka Khan—Warner (LP) HS 3526	79	72	6	HIGH ON THE BOOGIE—Stargard—Warner (LP) BSK 3456
30	36	5	BOY FROM NEW YORK CITY—Manhattan Transfer—Atlantic (LP) SD 16036	80	80	5	SHINE YOUR LIGHT—The Graingers—B.C. (12-inch) BC 4009
31	19	24	HIT N' RUN LOVER—Carol Jiani—Ariola (12-inch) OP2238	81	71	10	BETTE DAVIS EYES—Kim Carnes—EMI-America (7-inch) 8077
32	22	8	LOVE NO LONGER HAS A HOLD ON ME—Johnny Bristol—Handshake (12-inch) 4W8-02076	82	75	15	CALL IT WHAT YOU WANT—Bill Summers & Summers Heat—MCA (LP) 5176
33	27	8	THE SOUND OF THE CROWD—Human League—Red (12-inch) Import	83	77	15	(We Don't Need This) FASCIST GROOVE THANG—Heaven 17—B.E.F. (12-inch) Import
34	28	34	SEARCHING TO FIND THE ONE—Unlimited Touch—Prelude (LP) PRL 12184	84	78	11	MYSELF TO MYSELF/WHITE SWEATER TALK DIRTY (TO ME)—Romeo Void—415 Records (LP) A0004
35	30	10	LOVE ME TONIGHT/LET THE GOOD TIMES ROLL—Fern Kinney—Malaco (LP) 7401	85	81	6	CARELESS MEMORIES—Duran Duran—EMI (12-inch) Import
☆	49	17	PLANET EARTH—Duran Duran—Harvest (LP) ST-12158	86	79	21	BODY MUSIC—The Strikers—Prelude (12-inch) PRL 608
☆	47	3	WIKKA WRAP/ALL WRAPPED UP—Evations—Sam (12-inch) S 12339	87	84	21	HEARTBEAT—Taana Gardner—West End (12-inch) 22132
38	40	12	MAGNIQUE—Magnifique—Siamese (12-inch) Import	88	87	9	W.O.R.K. (N.O. NAH NO! NO! MY DADDY DON'T)—Bow Wow Wow—EMI (12-inch) Import
☆	51	26	YOU'RE MY MAGICIAN/YOUR LOVE—Lime—Prism (LP) PLP-1008	89	83	10	STILL IN THE GROOVE—Ray Parker Jr. & Raydio—Arista (LP) 9543
40	34	11	I'M STARTING AGAIN...—Grace Kennedy—Profile (12-inch) 7001	90	100	8	TRIPLE DUTCH/DOUBLE DUTCH BUS—Frankie Smith—WMOT (LP) FW 37391
41	41	10	THE BOOGIE'S GONNA GET YOU/SWEET DELIGHT—Woods Empire—Tabu (LP) JZ 37334	91	88	8	HEY EVERYBODY—Peoples Choice—West End (12-inch) 22133
42	48	4	YOU'LL NEVER KNOW/I'M TOTALLY YOURS—Hi Gloss—Prelude (LP) PRL 12185	92	91	14	LET ME BE THE ONE/KIMO KIMO—Webster Lewis—Epic (LP) JE 36878
43	37	36	FEELS LIKE I'M IN LOVE—Kelly Marie—Coast to Coast/CBS (12-inch) 4Z8-02023	93	82	10	ANY TIME IS RIGHT—Archie Bell—Becket Records (12-inch) BKD 501
☆	63	2	A LITTLE BIT OF JAZZ—Nick Straker—Prelude (12-inch) PRLD-612	94	94	14	ARE YOU SINGLE—Aurra—Salsoul (LP) SA 8538
45	52	4	FREAKY DANCIN'—Cameo—Chocolate City (LP) SP-1-6731	95	89	7	SIT UP—Sadane—Warner (LP) BSK 3503
46	39	13	GOOSEBUMPS—Debra Dejean—Handshake (12-inch) 4W8 70072	96	92	17	DREAMING OF ME—Depeche Mode—Mute (7-inch) Import
47	38	11	I REALLY LOVE YOU—Heaven and Earth—WMOT/CBS (LP) JW 3704	97	97	12	WHAT WE ALL WANT—Gang of Four—Warner (LP) BSK 3565
48	50	5	IT HURTS TO BE IN LOVE/I STILL REMEMBER—Dan Hartman—Blue Sky/CBS (LP) JZ 37045	98	98	13	MOODY/YOU'RE NO GOOD—ESG—99 Records (12-inch) 99-04
49	54	8	STAND AND DELIVER/BEAT MY GUEST—Adam And The Ants—CBS (7-inch) Import	99	85	14	MAKE ROOM—Fad Gadget—Rough Trade (7-inch) Import
☆	60	4	I WANT YOUR LOVIN'/DESIRE—Roni Griffith—Vanguard (12-inch) SPV 44	100	99	15	YOU ARE THE ONE/HOOKED ON YOUR LOVE—Cerrone—Maligator (LP) Import

Compiled from Top Audience Response Records in the 15 U.S. regional lists. * non-commercial 12-inch

☆ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

Disco Mix

By BARRY LEDERER

NEW YORK—"Let's Go Dancin'" by Sparque on West End Records offers a club and a party version of the tune at 8:10 and 5:55 respectively. The club version, though longer, sounds more pop/commercial and seems cluttered with unnecessary vocals and backup singers. The song nevertheless works with forceful guitar tracks pervading the disk. A churning rhythmic beat is maintained throughout and deejays should have no difficulty programming this selection. Mixing credit goes to Larry Levan and Francoise K. The party version has more spunk and sock to it with deep bass guitar chords and good instrumental tracks pulling the disk together. This simpler and more forceful version may prove to be the favorite. Both sides were produced and arranged by Larry Joseph.

★ ★ ★

On Columbia Records the Sinceros have released a 12-inch with three pop-sounding rock tunes from the groups new album "Pet Rock." Produced by Gus Dudgeon, the tunes run under

four minutes and are titled "Disappearing," "Memory Lane," and "Barcelona." The group seems to have gone more commercial in its sound with the result being acceptance in disco as well as rock clubs. Also from Columbia is the reggae group Third World and its 12-inch 33½ r.p.m. titled "Dancing On The Floor (Hooked On Love)." Taken from the group's album, "Rock The World" this release though having the flavor of reggae has material that is more commercial sounding than earlier releases.

★ ★ ★

The Long Island Disco Deejays up-and-coming records, as reported by director Jackie McCloy, include six disks: "Come On And Dance With Me" by Johnny "Guitar" Watson (Polygram); "Do Me" by Mora Raye (Park Place); "Back To The Funk" by Stargard (Warner Bros.); "Let Me Be The One" by Webster Lewis (Epic); "I Want Your Lovin'/Desire" by Roni Griffith (Vanguard); "Till You Surrender" by Rainbow Brown (Vanguard).

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IMPORT LP's—Carol Jiani, Roberta Kelly, Amanda Lear (Incognito), Freddie James, Companion, Magazine (Medley), Ronnie Jones, Vera, Harry Chalkitts, Cerrone & T.



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A BILLBOARD SPOTLIGHT

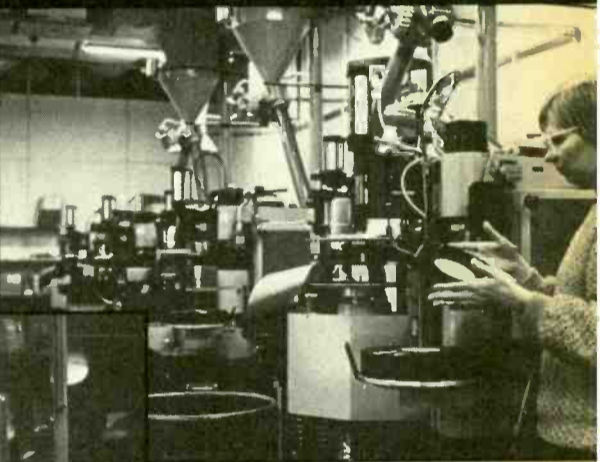


ABBA, the group that started it all, selling Scandinavia to the rest of the world.

**DENMARK
FINLAND
NORWAY
SWEDEN**



Standing outside store display by Polar Records of Sweden for Boardwalk Records artists are, from left: Hans Bergkvist, Polar sales vice-president; and Jan Emmerberg, managing director of the retail outlet Skivfonstret in Stockholm.



**DENMARK
FINLAND
NORWAY
SWEDEN**

The MTV pressing plant in Helsinki, Finland, one of the three pressing centers in the country.

By PETER JONES

THE HEALTHY SCANDINAVIAN APPETITE FOR MUSIC, be it regionalized and folklorish or international, remains undiminished but the picture is sorely distorted by the all-too-familiar problem of home taping and by parallel imports to which the Nordic countries have traditionally been vulnerable.

Stability and consolidation are the watchwords within the Scandinavian record industry, which breaks down roughly to 50% for Sweden, 20% each for Norway and Denmark and 10% for Finland.

And a keen eye, though somewhat skeptical gaze, is being kept on video developments. In an atmosphere best summed up as "restrained optimism," Scandinavian record executives reckon there's an increasingly strong creative scene, especially in Sweden, and there's growing evidence of the four territories working closely together to solve problems.

But video: does it belong to the record industry or the film business? That's a key question, niggling away at executives content for the moment to keep tabs on international developments.

Meanwhile, a positive shift in the balance between local sales and international sales through Scandinavia would certainly help to reduce the parallel import problems. But there's no imminent changes in the overall broadcasting scene in sight, which means that promotion is still a major problem. All broadcasting is state-controlled, and there's commercial television only in Finland.

But "restrained optimism" it is. There's no significant piracy problem in the four main territories. And there's a comparatively high per capita record spending ratio for both Sweden and Norway.

For Stig Anderson, head of Polar Music in Stockholm, Abba mentor and manager, feels the parallel import hassles more strongly than most. "They take away a lot of money from publishers and record companies. You pay an advance to a U.S. company to represent its material, then parallel imports pour in from Canada, France, Spain or wherever the rates are cheapest.

"Having Abba, it's a special problem. I just delay releases of Abba albums, now, in the exporting countries."

He's one key executive closely watching video trends. "Philips says there are many other technical advances, apart from cassettes or disks. But they'll need us: no software, no hardware. There are problems aplenty to work out—how many times will someone want to see an artist in video? Will the videodisk sound be as good as stereo recordings? People will buy videodisks but it's as expensive to film as to record. Many local artists won't be able to afford it."

There's optimism at Sonet Records in Sweden. Says Dag Haggkvist, general manager: "Sweden is healthy from a creative point of view. Compared with previous periods, much of the music created locally is more original and adapted to country's profile. From the 1960s, it was the Beatles and the Stones, copied locally."

The Swedish record market, he says, couldn't exist without local production, though 50% of Sonet turnover is from international material. Sales of local product is increasing abroad, he avers. "Abba showed it could be done. Secret Service is doing it now."

The name "Abba" is never far from Scandinavian industry chat. "One phenomenon like that can change the whole picture. Without Abba, we publishers would all be paying higher rates. Even a classical composer can benefit from an Abba."

Rolf Nygren, EMI Sweden managing director, says it's a "stagnant" market, and parallel imports present the biggest problem. "We can lose maybe 40% of sales on big-name albums to Canadian imports."

And "not enough kids around" is another problem slowing expansion. "From the boom in 1940s births, many are getting into a different age group. What it means is there's a huge MOR market to pick up and nobody proves it better than Barbra Streisand here."

The success of Gyllene Tiger—"85,000 units of a single, for instance, almost unheard of here"—is a heartening aspect for Nygren. "There's a resurgence in singles in Sweden. Anc albums sell 5—1 over cassettes."

And he admits: "It's stagnation for now. The truth is that our record industry over-spent and over-invested in the good years, and now we're paying the price."

Expansion is, however, the name of the game at Electra Records in Stockholm. Hans-Ove Eriksson, managing director, headed a move to set up a new and separate company in Copenhagen, Denmark, with Ole Jochimsen heading up the team there. As RCA distributor, Electra is finding things "much more positive" this year so far, says Eriksson, with artists like Dolly Parton and Eurovision Song Contest winners Buck's Fizz.

RECORD INDUSTRY TURNOVER			
	1978	1979	1980
MONEY			
Denmark	\$80 million	\$91 million	\$53.6 million
Finland	\$37 million	\$40 million	\$41.4 million
Norway	\$67 million	\$66.4 million	\$66.4 million
Sweden	\$167 million	\$180 million	\$172.5 million
UNITS			
Denmark			
Singles	1.21 million	2.09 million	1.99 million
LPs	4.29 million	4.54 million	4.37 million
Cassettes	3.8 million	3.2 million	2.54 million
Finland			
Singles	0.59 million	0.40 million	436,000*
LPs	2.04 million	2.19 million	2.36 million
Cassettes	1.83 million	1.78 million	2.05 million
Norway			
Singles	0.35 million	0.509 million	588,000*
LPs	4.2 million	4.2 million	3.73 million
Cassettes	3.51 million	3.23 million	3.23 million
Sweden			
Singles	1.6 million	1.9 million	2.10 million
LPs	16.0 million	16.0 million	15.73 million
Cassettes	2.9 million	3.3 million	3.47 million

*These figures represent IFPI member company sales only.
*Thousands

Peter Jones is Billboard's European News Editor.

(Continued on page S-6)

**DENMARK
FINLAND
NORWAY
SWEDEN**

TODAY SCANDINAVIA TOMORROW THE WORLD!



Pianist-composer Heikki Sarmanto, one of the first Finns to receive international recognition.



world level acceptance. And the hottest Swedish act internationally, leaving aside Abba for the moment, is Sonet's band Secret Service.

Its first single "Oh Susie" came out at the end of 1979, was an instant hit through Scandinavia and Europe, finally emerging in 30 different territories worldwide, including the U.S. (Sire), South America and Australia.

In Germany alone it sold a million units and the band won this year's "Golden Lion" trophy from Radio Luxembourg. Next singles were "Ten O'Clock Postman" and "Ye Se Ca," both European chart-toppers. Total Secret Service sales are now in excess of three million and the group's lead singer Ola Hakanson went digging for a gold future with a recent two-week promotional trek around South American territories.

Other Sonet acts getting international release on product

The Radio, S.O.S. recording group, with James Brown at MIDEM '81.

A Billboard Spotlight

IT'S A MATTER OF RECORD INDUSTRY HISTORY, documented already via a few million words, that the group Abba won the Eurovision Song Contest for Sweden in 1974 with "Waterloo," that the quartet topped charts around the world and accelerated into a moneyspinning career of mind-boggling proportions.

Masterminded by Polar Music group chief Stig Anderson from his Stockholm base, Abba inevitably drew the international spotlight on to talent emerging from all the Scandinavian territories.

In Sweden particularly, there was a bland assumption by many industry executives that from there on in local talent would be snapped up by worldwide talent-spotters. But instead of it being an easy sell, a kind of "Abba Complex" developed in which most comparisons with the Scandinavian supergroup, first of this magnitude from this part of the world, proved distinctly odious.

Now, finally, there are clear-cut signs that Scandinavian talent in general, Swedish acts in particular, really are getting

include Mikael Rickfors, for a spell lead singer with the Hollies in the U.K., whose latest LP "Tender Turns Tuff" went gold in Scandinavia and is doing well in Germany, and Noice, the band with two gold albums already under its belt.

While Secret Service is the biggest internationally, EMI band Gyllene Tider is top within the Swedish marketplace. Its debut album sold 150,000-plus in Sweden and the follow-up had an advance in excess of that remarkably high figure, going on to be established as the best-selling Swedish LP in years.

Now the group uses the name Modern Times for its international push, releases including the successful single "Beating Heart."

Similarly big-time is the S.O.S. act the Boppers, a group built on nostalgic soundalike "doo-wop" rock, selling more than 500,000 units in Scandinavia alone in the past couple of years.

The Boppers is a hard-grafting act, touring through Europe and Japan for concerts and promotion and is establishing a big reputation in South America.

Another S.O.S. act is the Radio. Its second album "Radio-wave" is a big seller and at the 1981 MIDEM the group manager finalized contracts for virtually every international marketplace. So far the band is released in more than 30 countries, including nine African territories and a Swedish-produced television special has been sold worldwide.

Polar Records itself is by no means only Abba, and Anderson now heads up an artist roster of several hot local acts seemingly with an international touch. Most recent to get the foreign push is Tomas Ledin, who represented Sweden in the Eurovision Song Contest and whose new album "Looking For A Good Time," including the single "Just Another Fool," is out through Europe, Australia and South America.

It can be argued that Mariann Records in Sweden is the most successful independent label when it comes to local acts of international potential. Among them: Sweet And Chips, with wide release on its singles and albums, and Janne "Lucas" Person, a pianist-singer with sizeable album sales in Japan.

(Continued on page S-8)

JULY 25, 1981 BILLBOARD

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TROND GRANLUND (NORWAY)
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KIM LARSEN (DENMARK)
RUGSTED & KREUTZFELDT (DENMARK)
RIKI SORSA (FINLAND)
MAGNUS UGGLA (SWEDEN)

Some of them are topping the charts throughout Scandinavia right now. Most have done it recently. And we're determined to make the others happen shortly.

Regards,

CBS Records Scandinavia

CBS Records Scandinavia



S-4 **INDEPENDENTS
RISE TO
EASE STRAIN**

WHILE THE MULTI-NATIONALS AND THE MAJORS feel the constant strain of the ups-and-downs of economic life in the Scandinavian territories, the growth and marketplace presence of the independents is consistently on the up-and-up.

And this area of the record business is a mixture of the long-established and the new. In Sweden, for instance, the old indies like Sonet, Polar and Grammofon Electra are being regularly joined by newer and determined outfits such as Mariann Records, Sound of Scandinavia, Frituna and Planet.

Most successful is Mariann, set up in 1972 by Bert Karlsson. It's grown from a turnover of just \$208,000 in 1972 to an estimated 1981 turnover of more than \$20 million. The label had its first hit in 1973, when it started the so-called "dance band craze" in Sweden, when the most popular group to emerge was Vikingarna, with debut-album sales in Sweden of 200,000-plus units.

Karlsson says proudly: "Vikingarna's biggest album sold 320,000 units and the 10 albums together have produced sales of \$2.5 million, making it one of the biggest acts in Sweden."

Until 1977, Mariann Records was distributed through EMI and in that year had 25% of EMI's total turnover. So a natural progression was for Karlsson to set up his own distribution unit and now it is one of the territory's major distributors, handling 60 labels and with a turnover of \$8.5 million half from its own productions.

Apart from the record label and distribution Mariann has its own publishing wing, with a catalog of 350 originals, plus a cassette factory with a 4,000 capacity daily, various real estate centers, plus discos and restaurants. It has its own 24-track studio in Skara and is part-owner of the KMH studio in Stockholm.

Mariann has also gone into the video business with its own distribution and a turnover of around \$2 million in its first four months trading.

The contracted talent roster includes 40 acts, among them Vikingarna, Schytts, Janne Lucas Persson, Sweet 'n' Chips, Curt Hagers, Kicki Danielsson, Duane Loken, and the Gibson Brothers.

Mariann represents such labels as Walt Disney, Ronco, War-

**DENMARK
FINLAND
NORWAY
SWEDEN**



The Kids, probably the biggest national act in Norway, signed to CBS, with bleached hairstyles, in varying lengths, a visual bonus to a fiery routine.

wick and Arcade. But if Mariann is the biggest of the newer independents, the others are thriving on a mix of hard work and intuitive product release schedules.

In Denmark, it is evident that the growing number of small labels are reporting very good business, no matter what the overall trading hassles. Medley Records, for example, gets many chart album successes with local artists. And the "alternative" SAM distribution network is successful with imported albums and rock and folk product from the various Scandinavian countries.

Kleinert (KMF) is also in the big-income bracket particularly with the local winner of the Eurovision Song Contest head,



Rugsted & Kreutzfeld, Jens and Stig, is a Danish double act now established in the top five of national acts and building popularity through Scandinavia.

Barnes Venner, and producer Nis P. has helped the company bring many new groups to the record market.

Biggest-selling Danish rock group Shu-Bi-Dua, singing in Danish, set up its own Storkophon label and set up a distribution deal with PolyGram. Sales of 150,000 from a total Danish population of only five million is no way unusual for this band.

And Frituna Productions Danish general manager Kurt Andreasen started a new label with one of the most popular local artists, Keld Keick, who has been a chart regular for nearly 15 years while with EMI. Keick is now on the DAVS label and, adding in the big sales of MOR act Liller, Andreasen is a classic example of the way independent labels grab sizable shares of the overall Danish market.

For many years there was just a handful of record companies in Norway. Now there are nearer 50 and the number grows consistently. However, distribution in such a long and winding territory is a constant problem, expensive and complex, and most make deals with the major distributors, mostly owned by the major companies, such as PolyGram, EMI, CBS, Arne Bendiksen, Talent and Intervideo.

Of Norway's independents, the biggest is Arne Bendiksen. It's part of the Sonet group, which includes license deals with Island, Chrysalis and Virgin, and it has a Norwegian production division, plus a video section and a recording studio.

Based on Left Wing political themes is Mai Plateselskapa, with a main aim to provide "alternative" Norwegian music and it has license deals with companies based on the same

(Continued on page S-9)

A Billboard Spotlight

JULY 25, 1981 BILLBOARD

*The Promoters
of Scandinavia*

EMA-TELSTAR

Thomas Johansson ★

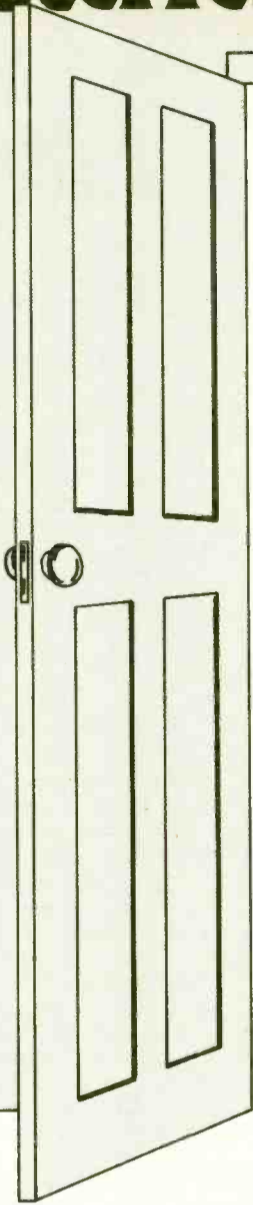
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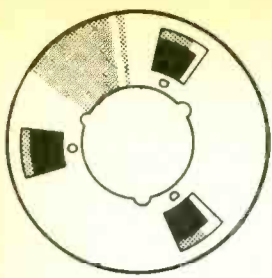
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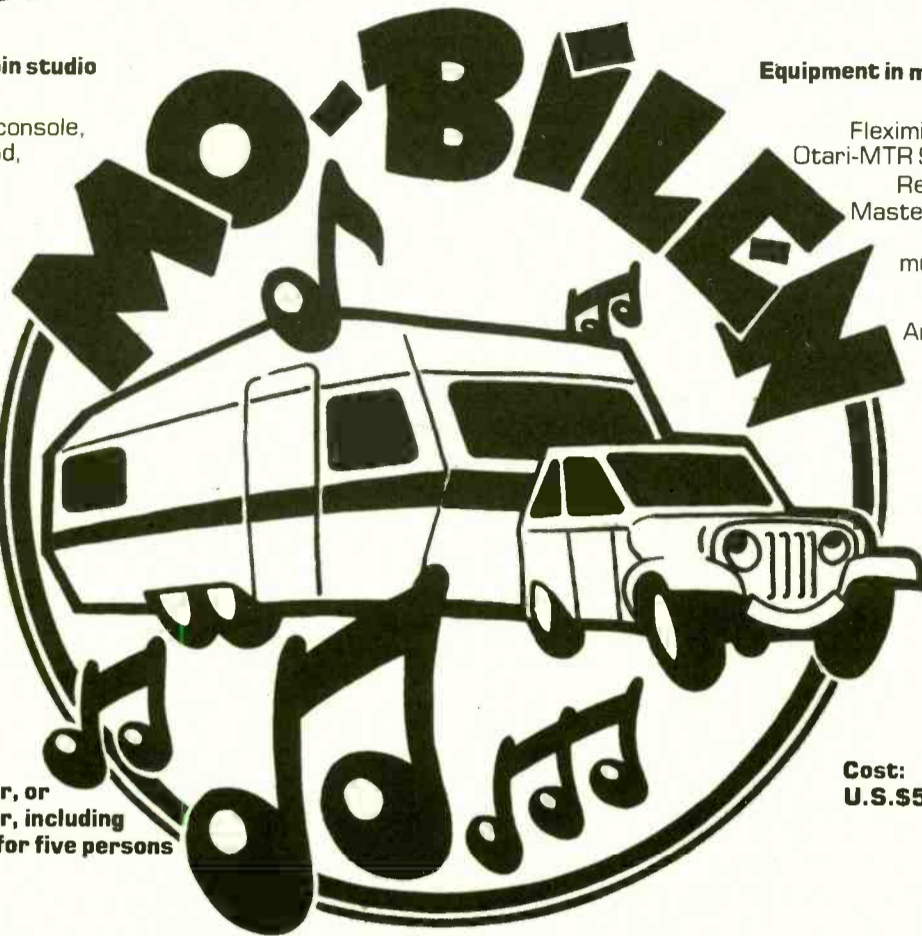


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HOME GROWN TALENT

• Continued from page S-1

For Stef at Klinteberg, CBS managing director in Sweden, this is a time of zero growth, with purchasing power slipping, as wages drop behind 15% inflation, and anyway he believes a lot of consumption has already gone over to video. "There are 200,000 hardware video units in Sweden, but we see it as an addition, not a replacement of the music business."

But he warns: "The record business has to show it knows how to manage itself, for the first time in its history. We need local talent development. We can't expect another Abba, but we do have jazz traditions and we have to look more to young rock groups."

CBS doesn't have its own studios in Sweden, and excessive recording expenditure is out of the question. CBS is 80-20 in favor of international product in sales terms. Overall in Sweden it's 67-33, but the 33 local sales includes independents without international material. At one time this year, CBS had seven of the top 20 albums: Bruce Springsteen, Styx, Judas Priest, Kim Larsen, J.J. Cale, Adam & the Ants and Streisand

Kurt Mikkelsen is managing director of EMI, Denmark, and chairman of the Danish branch of IFPI. "We've hit bottom, so we now have to go up. But there's no indication of a real uplift. In Denmark, we lack a couple of really big attractions, new local artists, to go alongside those who've been selling for years. Sales of Gyllene Tiger, from Sweden, are good for Scandinavia as a whole."

Sales volume in 1980 in Denmark was 10% down as compared with 1979, and in monetary terms down by 3%. The most drastic drop was in cassettes, down 21%. Says Mikkelsen: "Very worrying, this. We've had relatively good business with them, and there's no tax on them against 30% on albums and singles."

He adds: "Denmark is a poor economy. Maybe records haven't suffered as much as some other things, but home taping, lack of new superstars, an 11-12% inflation rate, plus 7% unemployment all add to a poor picture."

Prices go up less than inflation and, while there's been a price freeze, Mikkelsen says that they must go up now. "People simply are more selective when buying, and want more than just one good track on an LP. But the parallel import situation is improving here, because European Economic Community policies mean prices vary only a little."

Mikkelsen goes on: "Classical sales are down by 15% on 1979. The Danish market is split 25% local, 75% international. But there are completely different tastes in the different territories and it's a serious mistake to regard Scandinavia as just one market."

"There's a very positive attitude towards a levy on blank tape here. We want to use the word 'royalty'. We'd hate the money brought in to go to the tax gatherers."

Johnny Reimar, managing director of Starbox Records, a recording artist as well, heads up one of the largest companies for children's material. He's just won the Walt Disney rights for Denmark, to join the Smurfs.

"The children's market is good because it doesn't depend on what's on the charts. I've more or less left the rock field. It's very expensive here doing recordings with pop groups. You have the chance of big sales, but the groups don't leave you much money."

Reimar says just "a few giants" dominate the Danish market today, acts like Shu-bi-dua, Kim Larsen (ex-Gasolin) and Abba. Sales of 5,000 full-price albums is considered good in Denmark, but the giants can hit 200,000 units. "And MOR material here transcends the problems of lack of retail shops, because it can be sold in supermarkets and other places."

Says Reimar: "Being involved in local product is a way of avoiding the problems of parallel imports and allied hassles. But we do have problems over libraries where people can get records free of charge, take them away, tape them—all the while five million blank cassettes are sold here."

Kent Munch, who heads Sonet's Danish international-label sector, insists: "Scandinavian togetherness has built more and more over the years. There's a sense of unity covering the whole territory. Sonet has grown in times of recession. We believe in video, and we'll spread in any musical direction to meet the future head on."

For PolyGram in Denmark, 1980 was bad, some 30% down on sales over the previous year. Yet this year started with a first-month upturn of 25%. Says Stefan Fryland, managing director: "That we're back on a normal market share is because of new products produced here. Material such as the children's LP 'Beautiful Sally' and rock albums from Warm Guns and Sneakers have added sales alongside international turn-over upturn."

But in common with others, PolyGram has cut staff, down to 47, and deals with the Plade-Ringer mail order club have helped the bottom line further.

And CBS in Denmark has done well with the Kim Larsen album "Jungle Dreams," produced in the U.S. Another local act, Rugsted & Kreutzfeld, stormed through to big record sales after tv exposure. Like other local record companies, CBS suffered from a long newspaper and magazine strike last year, adding to the long-standing promotion problems.

Nordic "unity" is evidenced by the Scangroup Records organization, which links Electra (Sweden) with Electra (Denmark) and Discophon (Finland) along with the newly set up Talent Music Organization in Norway, a blend of Disco AS and Talent Produksjon. Disco, in Norway, has represented majors like RCA and Telefunken/Teldec for years, and Tamla Motown since January this year.

In general terms, the aura of "restrained optimism" seems well justified in Norway where there's been a proliferation of small record companies and recording studios equipped up to top international standards. (Continued on page S-11)

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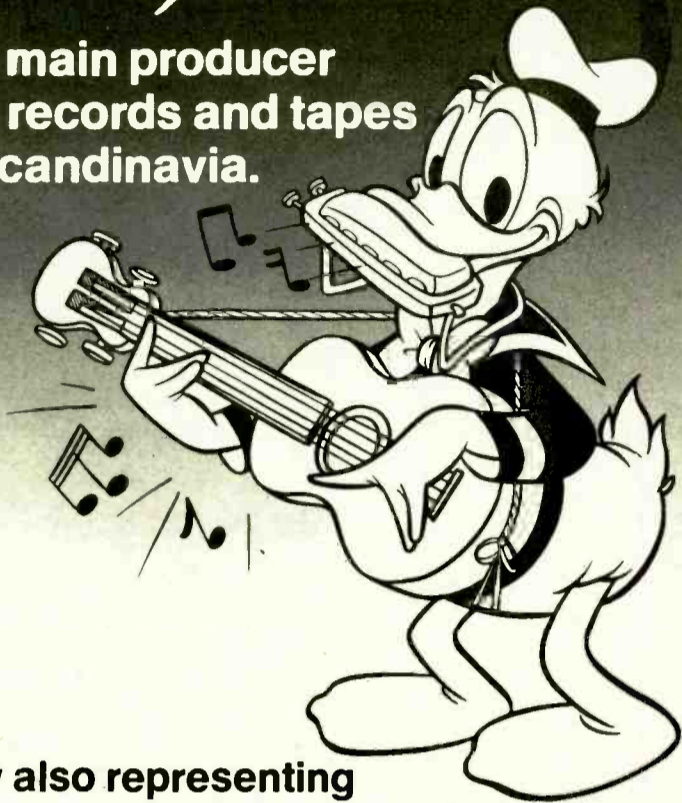
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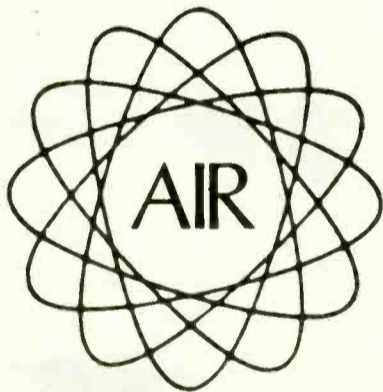
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Sture Borgedahl and Staff.

TODAY SCANDINAVIA

• Continued from page S-2

Incidentally though she doesn't live in Sweden now, Madleen Kane was born Madleen Flerkell in this territory, and now rates one of the key disco acts in the U.S., signed to RCA, with two million album sales already registered and a new LP produced by Giorgio Moroder.

And in Finland, a very much smaller overall market than Sweden, it's commonplace these days for a local act to take off and promote itself and its product in different parts of the world.

First stop, generally, is Sweden. And most Finnish acts move outside simply as a survival exercise, fighting the lack of suitable show venues in Finland or the failure of local fans to accept their music.

Best-known Finnish acts internationally are Jukka Tolonen Band (JTB), the Group, Piirpauke, Hurriganes, Edward Wesala and Heikki Sarmanto, though outside the pop-jazz-rock scene there are serious music heavyweights like opera singer Martti Talvela and conductor Paavo Berglund.

Multi-national group JTB is fronted by top guitarist Jukka Tolonen, who rose to international acclaim as a member of the legendary Tasavallan Presidentti in the early 1970s. The band is funky and uses Bill Ohrstroem, formerly with Swedish band Flaesket Brinner, as singer. Its new album: "Dums Have More Fun."

Pekka Pohjola Group is big in Sweden and many parts of Western Europe, not long back from a six-week concert tour of West Germany and Switzerland. Leader Pohjola is probably Scandinavia's number one bass-man and has worked with Mike Oldfield. Pohjola's four-piece team plays jazz-rock.

Piirpauke is particularly big in West Germany, and the group cut a double "live" album package principally for that market. It plays adventurous music, with elements of jazz and Finnish folk, and really it is too sophisticated for the "rustic" tastes of Finns. So Piirpauke spends most of its time on foreign soil.

Percussionist Edward Wesala has won many jazz polls at home and abroad. His own Leo Record label puts out only jazz, artists including Frank Foster, Tomasz Stanko and Juhani Aaltonen. He's also formed the Edward Wesala Ensemble, with Chico Freeman, James Spaulding, Reggie Workman and Tomasz Stanko for concerts and albums.

But the successes, with sell-out concerts, record and cassette sales of around a million units, of Hurriganes through all Scandinavia has inspired several Finnish rock acts, and their backing record companies, to look more internationally at their pop.

Finnish names likely to crop up in Stockholm, Amsterdam, London, Paris, Hamburg or Rome, include Riki Sorsa (new album "Changing Tunes"); Kojo, still singing like a mix of Delta bluesman and Rod Stewart; U.K.-born Jim Pembroke and his highly-acclaimed band Jimbo; and rockabilly act Buck Jones and the Lone Stars.

Recently Country Express played the Grand Old Opry in Nashville, Tenn., and with Merle Haggard in a Dutch-organized European Country Jamboree. Also deeply involved in a Finnish talent scene which has never looked better are Bluesounds, Hanoi Rocks, Sarcophagus, Jokke Seppala and Pedro Hietanen and His Heavy Gentlemen, plus a wild character name of Halonen.

Norway has its own problems when it comes to pushing its talent across international barriers. Traditionally, it's been a country where artists cover international hits, sometimes translated into Norwegian, or sung in English, the usual original format.

More into the 1970s, Norwegian acts started writing their own material, but with English the principal language. One especially popular group was Prudence, and its writer/singer Age Aleksandersen wrote new lyrics to an Elton John song and retitled it "Det Er Langt Igjen Til Royal Albert Hall," a number which made fun of Norwegian artists' basic ambition to hit it big internationally before impacting nationally.

That forced changes in pop thinking. Today Norwegian artists rarely sing in English, and Aleksandersen remains a major force in the local rock scene.

Linguistic problems were heavy for a long period, the Norwegian language seen as "hard" and unsingable, but by working in slang and dialect, it is now acceptable. Added to that is the mushrooming of recording studios all over Norway, enabling new and upcoming artists to record.

While the U.S. and U.K. product is still strong here, the balance of power is slowly changing. Last year, some 22% of all records sold were Norwegian productions, and the biggest act nationally is CBS band the Kids. In 1980, the group produced its first album "Norske Jenter," which went platinum on sales of 100,000. It's a five-strong band, with each member sporting golden-beached hair. A big visual act.

The Kids' first single "Hun Er Forelsket I Laerer'n" was a hit and has topped the Swedish chart, in Swedish, an English-language version recently readied. The second album is titled "Soenner Av Norge."

Finn Kalvik, who rated zero points with "Aldri I Livet" in the Eurovision Song Contest, has gone to national fame in Norway, and his new records are under the direction of Benny Anderson, of Abba. He writes, as do the Kids, in the Norwegian language. He's been around for 10 years as a folk singer, much inspired by Dylan, Donovan and Ralph McTell, but now is into a more melodic style.

Released through Polar, there's a push on Kalvik to establish him outside the Scandinavian areas.

But if there is a delay on breaking Kalvik, there's no doubting the place country music has in the hearts of Norwegian

(Continued on page S-9)

INDEPENDENTS RISE

• Continued from page S-4

philosophies as its own. Mai has a studio equipped in 1980 and this is much used by other independents. This company did have financial hang-ups, but now the progress is firm.

Snowflake, however, has built a non-stop success saga as a small and well-organized outfit, handling mostly local product. Best known act is Anita Skorgan, twice Norwegian representative in the Eurovision Song Contest. Also in the Scandinavian big-name league is George Keller, singer-songwriter, musician, arranger and producer and he gained worldwide release for his album "Let's Move Together" a few years back.

This lively label earned its first gold album award with pop group Zoo and modern rockers Broadway News is also very successful.

Arctic Records is sited in Trondheim and divides its releases between Arctic, 81 and Kai Records. It's local product only, most acts coming from mid-Norway and Trondheim itself. With 20-30 annual releases it's one of the biggest Norwegian labels, only PolyGram and Talent competing in that kind of quantity output. Arctic distributes through both PolyGram and Intervideo.

New, and interesting in concept, is New Noise, from Halden, a small city in the Norwegian East. This center has been dubbed "Norway's rock'n'roll mecca," constantly throwing up new and competent groups.

One problem for independents the world over is spotlighted by New Noise's experience with a new talent, Lars. The indie had one big hit single with him, then he joined EMI where his debut album is very successful. New Noise was formed by Halden rock group the Saturday Cowboys, now out with a first album and into a Bruce Springsteen-style rock sound.

NoteBene is a one-man company with successful acts like Dollie Knutsen and Ludvigsen. Ole Soerli runs the company, a former manager of Polydor who left to start up dB Records and now set with his own operation. But dB is still running and has success with the Smurfs, the first record in the series still an all-time best seller in Norway with 270,000 units sold.

Mellow Rose Madness Music is another new company, with the band Front Page as a key act, along with Anne Lise Gjostal and singer-songwriter Erling Bonde and it also incorporates a management division.

Toneup specializes in country music, and was formed by the group Country Snakes. On the label is Bjoero Haland, billed as "Norway's Jim Reeves."

Another interesting new venture is Sensible Sound, owned by the two new groups DePress and the Cut, whose albums are being produced by John Leckie, who has previously worked with Magazine, XTC and Bill Nelson.

Now, as in other Scandinavian areas, the trend has partly been, in the past, for artists to start their own companies, mainly because they've seen the need to invest some of their own earnings in a creative outlet.

Some fall into difficulties and the labels are bought up by the majors. But many are successful, well-managed and properly run in a financial sense. However artists do like the idea of having total control over the product which goes out on release.

But, as far as Norway is concerned, the number of independents is likely to drop from now on in. And the majors will always be on hand to pick up the profitably-interesting pieces.

The story in Finland is, predictably similar. The Johanna Kustannus label, formed soon after the downfall of the legendary Helsinki-based Love Records early in 1979, is the leader in this sector. It was built around a handful of artists who wanted to stay loyal to Love's one-time co-director Atte Blom rather than get involved with the majors.

The label's very first album "Kohdusta Haut an," by Tuomari Nurmio, was a national No. 1. Says Atte Bom: "The focus of our production policy stands firmly on new Finnish rock music, through we're widening out to take in, for instance, a jazz album by Jone Takamaki."

The artist roster of Johanna Kustannus includes chart acts like Pelle Miljoona, Ratsia, Woude, Maukka Perusjotka and Juice Leskinen. The leader of the Pelle Mikjoona group, Peteri Tiili, has emerged as a charismatic leader of youth in the Bob Dylan mould, a "rebel poet" with something to say, a one-time school-teacher who wouldn't join the army because of his personal convictions.

Juice Leskinen, however, is regarded as Finland's very own John Lennon, wit, sarcasm and all.

Some 30 new albums will come from Johanna this year and it imports from smaller foreign companies, such as the U.K.'s Rough Trade. But it looks to break, internationally, acts like Hanoi Rocks, Bluesounds, Threshold and Slippers.

Poko Records put out its first albums "Boppin' " by Teddy and the Tigers and "Aknepop" by Eppu Normaali, in 1977, and the company has built fast ever since. Today's Poko chart contributions come from acts like Eppu Normaali, Popeda, Loose Prick and Hassisen Kone. Says director Kari "Epe" Helenius: "We're into pure Finnish rock'n'roll and nothing else."

Result is there will be 12-15 albums this year and maybe 20 in 1982. But Poko does have international license deals, including the Dead Kennedys. A compilation LP, "The Shape Of Finns To Come" featuring several Poko artists, was put out in the U.K. by Cherry Red Records.

Unitor, which owns Poko, started as an importer and mail order firm in the early 1970s and has its own Tampere-based retail store. Once criticized widely by the Finnish industry for its bulk importations, Unitor now buys 70% of its product from local record companies.

Bluebird Music is a one-man outfit run by Osmo Ruuskanen, former Finnlevy marketing director. It's had big sales

success, in excess of 250,000 album units, with Belgian guitarist Francis Goya. But it is also into local productions, a new one being a jazz album "Voice" by Heikki Sarmanto and Maija Hapuoja.

California is a label operating out of Turu, and is headed by Kari Martiala, a producer and leading figure in the local punk/new wave movements. He formerly worked for Fifty-Fifty Records, producing acts like WRUM, Streets and Vaahtopaat. First releases for California include material from rock group Korroosio and solo acts Moko Karttunen, formerly with rockabilly artist Buck Jones, and Hannu Tuovinen.

JP-Musiikki is headed by Jarmo Puumalainen, and sells budget-price domestic music to the Finnish masses, ranging from rock to disco to "oompah." The current catalog has around 60 titles, with 25 new ones added annually. Distribution, with its own sales team, is through rackjobber outlets. On records JP-Musiikki uses well-known freelancers of the caliber of Robin, Martti Siirainen, Arto Sotavalta and Salomon.

And at distribution level in Finland, Finnscandia handles 46% of all record/cassette distribution and PEC Musiikitukku 30%. It's a first time under the 50% line for Finnscandia which has lost some 16% of its market grab.

Though throughout Scandinavia, the independents live precariously in some cases, in many areas they thrive on a basic policy of artistic license and production freedom. **Billboard**

TODAY SCANDINAVIA

• Continued from page S-8

people. The best-known are Teddy Nelson, Lillian Askeland and Bjoro Haland, all of whom appeared at the Wembley Festival organized by Mervyn Conn in the U.K. this year.

Nelson has gained U.S. acceptance through the albums "Weaver Of Dreams" and "Nashville In My Heart," produced by Nashville-based Johnny Dollar.

Haland has gained acceptance as "Norway's answer to Jim Reeves," and doesn't write his own material. Lillian Askeland has been produced by Blake Mevis in Nashville, is inspired by artists like Tammy Wynette but is tougher in her vocal approach.

Rock groups from Norway also seem set for international acceptance. Front Page, released in the U.K., is into modern rock. U.K. producer John Leckie, noted in Norway for productions by such bands as Magazine, is producing acts like the Cut and DePress.

Then, at Norwegian level, there is Trond Granlund, voted top male singer at the Cavan Song Festival in Ireland.

He's in the Rod Stewart style, his songs are in English and he's one of the few Norwegian artists really aiming at an international career. Most are more keen on developing their own style and being recognized for that, the theory being that "outside" success will follow national acceptance.

Girl artists have potential, too, in groups or as soloists, and among them are Jannicke, and femme presence in groups Veslefrikk and January.

Denmark, in straight square mileage terms, is a small territory but anyone observing what is happening in its music scene, based inevitably on Copenhagen, seems to sense a growing vitality—and distinct prospects of international acceptance for some of the emergent talent.

Some have multinational line-ups, a good example being the Delta Cross Band, with a U.S.-born singer and lead guitarist. He's Billy Cross and the band is coming through regularly with gold and silver albums on Medley Records, one of the most progressive-minded of the Danish labels. Incidentally Medley managing director Poul Bruun is finding increasing success these days with bands using Danish lyrics, rather than English, and has already built his company into number one spot nationally with this material.

Any assessment of Danish talent has to take in Kim Larsen, who sold, inside a few weeks, 25,000-plus units of his latest album in Holland, Belgium and West Germany.

Larsen is also consistently successful in the domestic marketplace. Of late, he's been based in New York, but still records specifically for the Danish public and, through his contract with CBS and its international network, seems close to gaining worldwide recognition.

Basically, the biggest Danish acts, Shu-bi-dua, Rugsted & Kreutzfeldt and the Delta Cross Band, fit into the MOR area of rock and roll. Shu-bi-dua sells a minimum 100,000 units of each album, previously with Polydor but now under their own label banner, Storkophon Records, Polydor still handling the distribution.

Both Shu-bi-dua and Rugsted & Kreutzfeldt feature on the "Concert Of The Year" presentation for the Knud Thorbjornsen agency in Copenhagen's open-air stadium later this year. That is, in itself, a tribute to the increasing emphasis placed on Danish talent, for normally there would have been a big-name international act in the starring position. Shu-bi-dua is the selected top attraction and solo singer Sebastian, still very popular in Denmark, is also among the support acts.

While there is a whole stockpile of new talent forcing its way through in Denmark, as in other Scandinavian areas, there are already big record sales locally for singer-comedian Eddie Skoller, signed to the Tuba Records label, plus the trio Linie 3, also Tuba. Skoller has already built a big following in Sweden, Norway and Finland. **Billboard**

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A Billboard Spotlight

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COPYRIGHTS GAIN VALUE

There's an increasing tendency for the major music markets to over-estimate the size and financial strength of the Scandinavian territories, but otherwise music publishers are rising over "ridiculously high" advance demands to keep going in the face of economic adversities.

Few publishers have packed in more business experience than Sture Borgedahl, president of AIR Music Scandinavia, who is involved closely in the music scenes of all four major territories.

He says: "A publisher working efficiently has much the same role as in previous eras. Basically he helps in promoting artists and he works on getting cover recordings on his material.

"But in Scandinavia it's a fact of life that more international publishers than ever before want to have local subpublishers so that their material in these countries can be better controlled.

"The problem is that so many seem to over-estimate the possible returns, so they ask for ridiculously high advances. However, nobody can argue that the publisher today is very important in order to break new acts here."

Borgedahl adds that today's publisher in Scandinavia takes an ever greater part in getting new product on the market. "Now it is a matter of producing high quality demo tapes, or putting together full masters, whereas before it was a matter of presenting a new song via just sheet music.

"Today, and business admittedly is good, it is a case of coming up with a ready package for the record company, a new song and artists, ready for instant release."

For this reason, AIR Scandinavia has set up its own label through which it can place some of its own masters.

Leading publishing house in Finland is Fazer Musiikki, and executive Raimo Henriksson says: "It feels fine these days to be a Finnish publisher, because there's a growing importance placed on local copyrights and material.

"Usually we've acted as subpublishers to big Swedish companies, getting 20-25% of mechanicals, whereas a direct deal nets us 50% of the cake.

"But the future surely means we'll do more direct deals acquiring lesser-known songs suitable for Finnish taste. For instance, 'Tummat Silmat Ruskea Tukka,' a recent No. 1 by Paula Koivuniemi, was an unknown French original, while Markku Aro's hit 'Daniela' was unearthed in Yugoslavia."

Henriksson says that exporting of Finnish original copyrights has been on a small scale, though there is more happening today, especially in Sweden, where Finnish originals have been accepted through such local artists as Cornelis Vreeswijk and Arja Saijonmaa.

As in other Scandinavian territories, the publishers place heavy emphasis on local radio and television. Says Henriksson: "A song played in a top program like 'Everyman's Chart,' or 'Rock-Barometre' or 'Saturday Dances' is worth a piece of gold."

But overall it's the royalties that keep Finnish publishers in the black. A top-selling sheet music item may sell 4,000 copies over a period of time, and some songbooks such as "Pop Today" can sell 2,000 units. They are unprofitable, taken alone. Fazer, incidentally, also does well with schoolbooks for budding musicians.

Now new copyright laws improving the rights of holders are on the way, and there are tariff revisions, too.

While Sweden, followed by Denmark, have built from positions of strength, certainly in terms of original material, Norway, along with Finland, have had years of seeking out "life-saving" international songs which could be profitably covered in Norwegian.

Now there's much more to offer in terms of original material. Singers previously covered the world-rated hits, scored local-language hits, and provided international publishers with high income.

The trend, however, is changing. While 80% of recorded songs in Norway in the 1970s were covers, it's down to only 20% today. Says Philip Kruse, who heads up Frost Music, newest and most active publishing house in this territory: "Publishers outside Norway don't seem as yet to understand this."

While Kruse represents Sweden Music, for instance, he avers: "Our main concern today is to take care of Norwegian original material, both here and in foreign territories."

But Kruse repeats the oft-emphasized Scandinavian problem. "We have to get the big publishers to understand we are a small country. The entire population isn't more than, say, Kensington in West London. It's pointless for us to work with huge guarantees when our margins are so small.

"And it is wrong to say we're Norwegian publishers only. We're Scandinavian. I'm speaking for myself, but I only take on international deals when I feel I can do something positive and I usually go only for the whole of Scandinavia. I'm aware that Swedish publishers may offer more for deals, but it's surely time to look to Norway to see what the local publisher there can do."

Kruse says no publisher should be judged by the catalog he already has, since it might already be too big for him. He adds: "I'm just not willing to pay expensive contracts for international publishers."

HOME GROWN TALENT

Continued from page S-6

The big record companies, predictably, still get the biggest sales in a market where some 22% of local sales were Norwegian productions. The new emphasis on recordings in the Norwegian language is creating a re-think situation in some record company boardrooms.

While progress is being maintained, however, in creative and quality terms, there's still the problem of lack of radio/television promotion and the distribution high-cost hassles caused by the country being so long and thin.

Typical of the way Norwegian companies eye the international market is Strawberry Records (Dag Waerner Productions) ambitions for worldwide sales for Pluto, a one-man operation playing symphonic rock; Bruce Stephens, once with the San Francisco group Blue Cheer; Mark Shreeve, into the electronic field; and the Hoodoo Rhythm Devils, a funk-rock team originally from San Francisco.

And alongside the multi-nationals and the growing group of influential independents is the very successful K-tel Norway/intervideo operation, set up in the face of some record company opposition in 1977, and now with a track record of some 10 albums and 10 singles in the local charts. Its policy: "Never to become a big company with thousands of items, but one which can support all releases to the fullest."

Finland, in strict statistical terms, is the smallest of the Scandinavian territories. But that doesn't stifle its demand that its record industry voice should be heard far and wide.

There are low sales on singles, maybe 3,000 for a top-seller. There's only been one gold single, (by Danny and Armi) with sales of 10,000, in five years. Gold, in album terms, is for sales of 25,000.

Around half the music market is locally produced. And the emphasis is on a remarkable rockabilly music revival, something which started in Finland and then spread to many other European/Scandinavian territories. Meanwhile MOR, locally-favored waltzes and polkas, holds its own.

But parallel imports hit hard record executives like John Eric Westoe, managing director of Finnscandia in Helsinki. "The importers concentrate on the top-selling items and they're the ones we want and need for profitability."

Language is a constant problem, he accedes. "We're too far from the heart of the beat for comfort," he adds. Commercial television has come to Finland, alone of the Nordic countries, and Westoe sees it as "an inflated area" for records. K-tel is involved, but Finnscandia has sold more than 1.1 million units of its 13 editions of "Finnhits."

Finland is in the process of renewing its copyright act, hoping to prolong protection from 25 to 50 years. Cable tv is available in Helsinki. And there are high hopes that Finland will finally ratify the Rome Convention which, says Westoe: "Will mean lots of money. We're working towards it with the Musicians Union."

Of the problems, parallel imports are in a major part made up of cutouts, and Westoe says one shipment was recently sent back because "nobody would buy it." As for home taping, in a country where inflation runs at 11-12%, from 8% in 1979, studies are going on but certainly 7.5 million blank tape units are sold each year. "Close to 90% are used for taping music from radio, tv or music generally, and each is used at least twice. The Austrian levy rate, though first in the world, is just peanuts. We'd look for at least 25% of the price of the tape."

Westoe says that local material is 50% of the market but of that half is down to covers of international hits. Finland is truly international in terms of classical music, and it's "opera country, too."

But at the root of the problem is a language which is difficult to involve in the rock idiom, and effectively ruling out strong-lyric English-language bands like the Jam.

Antti Holma, general manager CBS, Finland, points to a 19% upturn in monetary terms last year, but says spending rates will be lower from now on. "It's really a zero growth situation, taking all aspects into consideration." Home taping is, for him, problem number one, above parallel imports. As for video, he doesn't see any "boom" period until the second half of the 1980s.

Like other Finnish executives, Holma regrets seeing good local rock acts go to Sweden to consolidate success and admits no Finnish artist has really made it internationally. "There can be prejudices against a little country," he says.

Rolf Kronqvist, managing director EMI Finland, believes the market has hit the bottom and is now levelling out. "We work on IFPI statistics but when it comes to parallel imports, for instance, it's a matter of guesswork. It's not so much the import of big names, more cheap cutouts.

"The real problem is home taping. We're just selling less and less. There has to be a levy on blank tape. It won't stop the copying, but it's legal to copy. And it always will be cheaper to copy than buy."

As a general view, he reckons the record industry in Finland, and throughout Scandinavia, has got through some very bad years, is levelling out and he's pleased that the public is becoming canny over the "cheapness" of some of the imports. "But there's probably a lot more counterfeit material circulating than we think."

Marita Kaasalainen, general manager, K-tel International in Helsinki, says the company was 20% up on turnover in its last fiscal year, but take out price increases on records and it was only 8%.

Even so, she reports consistent success for K-tel tv marketing campaigns. "Our product is 100% produced in Finland and, though we have our critics we realize, we're giving work to the whole industry. A compilation can create a demand for an artist's whole catalog.

"We're not aiming at the active record buyer, but the passive armchair purchaser. Most people in the business here now admit the advantages of the K-tel operation and what they get back out of it. We've had nine gold disks so far, have

helped break half-and-half artists and cover a wide range of music."

Richard Stanley is a U.K. record man, based in Finland with Discophon, of which Johan Vikstedt is managing director. It's the RCA licensee in Finland, has its own distribution, production and studio facilities.

Discophon is keen on all-Scandinavia deals, says Finland tends to be an insular market developing on insular lines, and appreciates the problems of singing rock'n'roll in the Finnish language.

But Stanley, and fellow Englishman Ian Churches, who runs the Discophon studio, believes the Finnish industry is basically "old-fashioned and badly organized. Records are too expensive. The industry has failed to adapt to simple modern management methods."

As for home-taping, they feel there's a perfect distribution system of FM radio, then storage of taped music in cassettes. "The future of the industry rests in trying to prevent home copying, but it's a fact of life now.

"Either we have to make records cheaper in Finland or we have to create a whole new system of royalties. We have to change our ideas which are based on a law some 200 years old. In the next decade, there'll be a dissolution of copyright as we know it now.

"Record companies will look completely different, too. There'll always be music, but not necessarily record companies."

But, like so many others in the Scandinavian territories, the two English "exiles" believe there'll be an emergence of something completely new, maybe originating in Finland itself. "Something different in computerized, synthesized, techno-pop areas," they explain. "Something way away from pale imitations of international hits."

The Scandinavian spirit is willing. There are hefty problems to surmount. But "restrained optimism" is the mood.

Billboard

Credits: Earl Paige, Editor; Ed Ochs, Assistant Editor; Coordination, Peter Jones, European News Director; Correspondents, Leif Schulman, Sweden; Knud Orsted, Denmark; Kari Helopaltio, Finland; Arve Stromsaether, Norway. Art, Bernie Rollins.

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• Continued from page 1

could, for example, include organizations for the blind.

"Further, a levy on blank tapes could be circumvented by selling tapes with trivia recorded on them, or by obtaining them by mail-order from abroad."

Announcing the findings of the report, Reginald Eyre, Parliamentary under-secretary to the Department of Trade, added that before reaching any final conclusion the government looked forward to constructive public debate on what is essentially a "consultative" document.

He said an ideal solution to home taping would be the payment of a fee in respect of each individual recording made. That was clearly impractical. Similarly, blanket licensing as operated by the Mechanical Copyright Protection Society had been tried, but abandoned because it was impossible to police.

As for a spoiler system, which has been considered but rejected by the record industry, the report agrees that research so far has been basically unsuccessful.

But it does say that if a technically feasible system were developed it would consider supporting it by introducing legislation outlawing the use of anti-spoiler devices.

The BPI's reaction has understandably been one of bitter disappointment. In its official response it says: "The enjoyment of pre-recorded music by many millions of people in this country, and the livelihood of thousands of musicians and other creative people who work in the British record industry are seriously threatened following the government's failure to take positive action on the illegal practice of home taping.

"The BPI is very surprised that the government has rejected the industry's proposals for fair remuneration for copyright owners by way of a levy on blank cassette sales and cassette recording equipment. The levy principle has been accepted all over Europe and in reports of the European Commission."

The surprise is understandable, particularly since the 1977 Whitford Committee Report, which the present Green Paper took as its start-

ing point, came out in favor of a levy, albeit not a software levy but a hardware levy such as already exists in West Germany.

Since then Austria has introduced a levy on blank tape and a number of other European countries are considering following suit. Now, says the BPI, the British government has rejected a principle which is accepted throughout Europe.

The BPI continues: "The Green Paper says the music industry may have to reconcile itself to a situation where its revenue comes mainly from broadcasting and other public performances of its recordings. This suggestion, which infers that in the future the British record industry will not be able to depend on income from record sales, is totally unrealistic.

"Equally untenable is the prospect of the record industry being supported mainly by income derived from broadcasting networks, and such a principle is unprecedented anywhere else in the world."

The organization sticks by its original figure for home taping losses: The Green Paper's lower estimate, it claims, is based on out-of-date statistics.

And it dismisses the various practical difficulties cited in the Green Paper. The problem of blank tapes coming in by mail order from overseas, it argues, is merely a loophole which legislation could close. Rebates for organizations that do not tape copyright material have always been accepted as a necessary part of administering a levy.

As for a spoiler signal, the government knows perfectly well that hundreds of thousands of dollars have already been spent on fruitless research, and the suggestion that a workable device can be found is nothing but a red herring, the BPI says.

Under the circumstances, the government's intention of promoting what it calls informed debate on the whole question is seen as a way of ducking the issue. At the very least, the BPI, says, it had expected the Green Paper to accept that there is a very serious problem, that it is causing enormous losses, and that copyright owners should be compensated. The BPI's task now is to make very sure that there is indeed a far-reaching public debate, and

that the issue is not swept under the carpet.

On other topics, the Green Paper notes that the relatively new problem of video copying is not necessarily analogous to audio copying. Since the main use of VTR is for "time-shift" the government is "not convinced that video recording for private purposes harms the interests of broadcasters, producers of programs, film producers or any other rights owners involved in video."

But it does come down strongly in favor of a general strengthening of penalties against video and other forms of copyright piracy. It says: "The present criminal remedies for copyright infringement are too light. We therefore propose to increase these penalties and make a new criminal offense of possession of an infringing copy in the course of trade.

"In addition, the scope for the award of penal damages for flagrant infringements should be broadened."

The government is also considering legislative measures to restore the effectiveness of the Anton Piller search-and-seize measures which, until the privilege against self-incrimination was involved in a recent court case, had proved a powerful weapon against copyright piracy offences in records and tapes.

Among other conclusions of the 60-page Green Paper, which retails here at around \$8:

- Photocopying for private study by individual students and libraries should be allowed to continue.

- The government accepts the need for a copyright tribunal of broader scope than the existing Performance Right Tribunal, but is concerned about cost.

- Record producers are entitled to seek payment if records are played by hotels and holiday camps for the benefit of residents.

The government says public debate of the Green Paper will help finalize its views and "bring forward legislation" but on home copying it warns that "at the end of the day it may have to be accepted that there is in fact no acceptable solution."

But, the BPI's official statement ends by saying: "The BPI, the music publishers, and the Musicians' Union will be mounting a major campaign to persuade the government to change its approach."



CUT THE CAKE—PolyGram artist Demis Roussos celebrates his birthday during a press conference in Sydney, Australia. Roussos is currently in the middle of a month-long tour of Australia.

WEA U.K. Chart Pullout Stirs Up Industry Storm

By NICK ROBERTSHAW

LONDON—Charles Levison, new managing director of WEA U.K., has roused a storm here with his decision to withdraw support from the British industry's official chart (Billboard, July 18, 1981).

Levison revealed recently that he had given one year's notice to quit back in April. He claims the chart is currently inaccurate and does not reflect record sales in the U.K. And he suggests a number of improvements: weighting to take account of airplay, a larger panel of chart return shops, more emphasis on albums.

WEA is not alone in its dissatisfaction with the charts, though the company is in rather a curious position, having been at the center of two chart hyping scandals in the last year. DJM's Stephen James has also said he has given formal notice to withdraw from the chart.

But in its main demands, particularly the weighting element for airplay, WEA is out on a limb.

"It's absolute nonsense," says CBS chairman Maurice Oberstein. "The British Phonographic Industry membership is almost 100% against Charles Levison on this point. Everyone knows about turntable hits that never get picked up by the pub-

lic. The chart should only reflect actual retail sales."

For his own part, Oberstein would like to see the LP chart indicate which albums have been advertised through television. Other ideas are for chart panel dealers to be named—allowing smaller companies to compete on equal terms with the majors in supplying legitimate free disks—and for those dealers to pay for the privilege, on the grounds that they get special attention and considerable free product.

Another approach to the second point, put forward by Virgin boss Richard Branson, would be to limit the number of free disks going into chart shops to perhaps two albums and two singles.

In general, most company heads sympathize with the view of EMI's Richard Robinson that it is time to "simplify the charts and spend less money," but clearly there is considerable argument over methods. Ironically enough, Levison, whose action has brought matters to a head, is chairman of the BPI Profile and PR committee, set up to improve the industry's image and present a united front on important topics.

Japanese Pop Singer Sets Concert In Peking, China

By SHIG FUJITA

TOKYO—As a result of her song, "Shiki no Uta" (Song of Four Seasons) becoming a hit in China, Japanese pop singer Yoko Seri held a concert at the Minzoku Bunka-kyu Hall in Peking July 11.

Her song has been broadcast overseas over Radio Japan by the semi-government Japanese Broadcasting Corp. (NHK) and is said to be very popular in China.

In mid-March, Seri was surprised to receive an invitation from the Japanese Government's Foreign Ministry and the Japan-China Assn. to a reception for Chinese teachers of the Japanese language who were visiting Japan. This was because the teachers said they wanted to meet Seri, and they all sang the song with her in Japanese when she sang "Shiki no Uta" at the reception.

Since then she has been invited to receptions for Chinese cultural missions visiting Japan and to a party for Chinese students in Japan. In April, she received invitations to music festivals in Shanghai and two

other countries. Her participation in the Shanghai Music Festival in March, 1982 has already been decided.

Seri was taking a four-piece combo for the July 11 concert, which will be relayed through China by the Chinese Television Broadcasting Co. In the concert, she will sing songs in Chinese as well as in Japanese.

Seri said that she was looking forward to the Chinese concert and that she wanted to learn some Chinese songs and record them.

Pyramids Tour

LONDON—The Shakin' Pyramids, a British rock band, has recently returned from a tour of Poland, after being invited by the country's official concert agency.

Representatives of the concert organization saw the group perform in London and made the invitation shortly thereafter.

U.K. High Court Tells Retailer: No More Dealing In Counterfeits

• Continued from page 3

opment," the judge granted an adjournment to allow the defendants to "reassess" their case, and the beginning of the end of the dispute was in sight.

By the start of the second day, the judge observed that "someone is telling a pack of lies." Later he said some of the affidavits produced for the defendants were "not worth the paper they're printed on."

Told that the printers in Portugal were flying in for the hearing to correct their previous affidavit evidence because they'd "not told the whole truth," the judge said: "I won't listen to their evidence when I'm told they've been telling lies.

Counsel for the Goldberg group had said: "The printers misled by clients; they did not reveal they were indulging in sub-contracting."

Assistance on this story provided by Fernando Tenente in Portugal.

Serafim's evidence was that for eight years he had bought records from Imavox, Portuguese licensee of Motown Records Inc. "Imavox does not have the capacity to produce all the records it needs. When that is the case, Riso and Ritmo had an agreement that we could commission the pressing of records elsewhere," said Serafim.

"Under that deal we get the mas-

ters or tapes, the labels and the sleeves, and we do the pressing, often using a firm called Radio Triunfo." Radio Triunfo is owned by Serafim.

BPI charged the counterfeits were made by Radio Triunfo and suggested that they were made on orders from Imavox.

"We say that there is a monstrous fraud which began, surely, because Serafim had the facility to make records and get them up to look like the licensee's product," BPI counsel said.

Added counsel: "If, in truth, these records had come as a result of a commercial arrangement between
(Continued on page 67)

5th Entwistle LP To WEA; Tour? Maybe

Continued from page 35

long. There's no free ticket to the states, you pay your dues, all right."

Since "Tommy," which Entwistle describes with a grimace as the band's most universally commercial LP, Who releases have all done well in the U.S. The most recent, "Face Dances," reached the top 10. "They end to go in quick, then come out gain quick," Entwistle observes. "I suppose it's because everyone who's going to buy the album knows about it."

"Then when we do a tour they'll crawl back into the charts. The kind of fans we've had have really remained constant throughout, though now it's the sons and daughters of the original fans. Once you've got a mortgage and kids, you don't want the hassle of a sweaty rock gig!"

Entwistle remains very much the musician; he's not much interested in the Who's various business interests; those include a piece of the Shepperton film studios. "That was like buying a car with no engine. You open the bonnet and there's nothing there. If it was up to me, we'd get rid of all that stuff and start again from scratch."

He's much keener to talk about songwriting—"I don't listen to too much music; I don't want to sit down and spend five hours writing somebody else's song"—or the virtues of his 8-string Alembic bass that he uses for demos instead of a guitar. When the Who record, each member plays demo tapes of the songs he wants included. There are three of Entwistle's on "Who Are You" and two more on "Face Dances"; though he claims to be far from prolific and, anyway, scraps most of his work at the manuscript stage.

The Who came through the punk/new wave upheaval with barely a flicker. "That's because the band hose new wave acts were basing themselves on was ours," explains Entwistle. But how long can they go on? Rumors of backstage discord were rife after the last U.K. tour. "That's normal. We always dissect the show in the dressing-room. There just happened to be reporters around. I don't know how long we'll carry on. As long as we still feel we're accomplishing something musically, I suppose. We got a new lease of life when Kenny joined, and we've still got things going on. There's a video of "The Kids Are Alright" coming out soon, for instance, which was a film we financed ourselves.

"From my own point of view, I feel I'm 100 times better as a composer, as an arranger, as a musician, than I ever was when I was younger. I'll just carry on until I drop, which won't be too long!"

Fonica's Fire Loss \$2 Million

GUATEMALA CITY—In early May, the offices and factory of Fonica—one of the oldest and most prosperous record companies in Central America—were destroyed by a fire which, presumably, began in the record sealing department.

When the blaze hit the plant, it destroyed most equipment, including an 8-track 24-output Allen console, 8-track Scully tape recorders, more than six record presses, a cutting department, a printing and pressing department, executive offices and warehouse.

The entire building, equipment,

FLAME FANNERS U.K. Urban Riots Blamed On Skinhead 'Racist' Music

Continued from page 1

That embroglio was touched off by Sounds' support for the so-called "oi oi" or "oy oy" bands, which are favorites of the shaven headed "skinheads," who chant "oy oy" during concerts.

Shops in trouble spots such as Birmingham, the London suburbs of Brixton and Southall, and Liverpool, are boarded up every night and unshuttered in the morning.

Generally, record retailers are less hard hit by looters than appliance or clothing dealers. Thus far, initial reports don't indicate record shops are a prime target, except for occasional broken windows.

Harry Tipple, chairman of the Gramophone Record and Video Retailer Organization, says he hasn't received any specifics on how retailers have suffered, but he notes that rioters broke a window in his shop in South London.

"That smashed window cost nearly \$600 to replace," he says. "I'm not putting up shutters or grills. The day you start barricading yourself in, the rioters have won."

In terms of getting damages from riot action, claim forms have to be filed by dealers and submitted to police within 14 days of the occurrence in order to qualify for compensation.

Meanwhile, the New Musical Express, biggest-selling of the music weeklies, has come out with a lead article, by editor Neil Spencer, stating: "Rock music has been many things in its brief lifetime, but never before at the heart of a fully fledged race riot, certainly not in Britain."

This refers to the Southall, Middlesex, riot following the appearance of three skinhead "oy oy"

bands, notably the 4-Skins, in a public house, later burned down by rioting teenagers.

It is known that Asian youths burned down the venue in Southall in which the basically anti-black skinhead groups played.

Writes Spencer: "The fact that the so-called 'oy' movement has been backed and boosted by Sounds should now be a cause for concern in that paper's offices."

Sounds helped put together an album called "Strength Through Oi," released by the Decca Deram label. It was promoted through a money-off voucher in Sounds, compiled by Sounds staffers, and carried a front sleeve picture of a skinhead aiming a boot at the camera.

That same skinhead has now been identified in national newspapers here as Nicholas Crane, currently in prison serving a long sentence for involvement in a skinhead attack on black youths. He was once lead singer of the band the Afflicted.

Decca has withdrawn the album—seen as titled after Nazi Germany's "Strength Through Joy" slogan—and marketing manager John Preston says the company "deplores and condemns the events in Southall."

"It is obvious there is an association between some of the music today and the violence, and it is extremely undesirable."

While the arguments rage, part of the album sleeve-notes read: "A mass of boots, straights and combat jackets, skins and boot boys, grins and hoots and oy-oy's, young blood on the prowl." And the theme goes on: "Getting nicked for wearing steel caps, a flick blade flashing in the moonlight."

Now the more respectable daily

and Sunday newspapers are analyzing the various "voices of pop protest." The skinheads are depicted as racist, the reggae bands as multi-racial. At the roots are unemployment and general deprivation, the running down of urban city centers.

Racist attitudes expressed in pop performances are viewed as playing a part in the outbreak of violence up and down the U.K. But police and local government authorities say that it is only a small part; that sheer hooliganism, frustration and criminal looting and damage are at the core.

But in the meantime, record retailers in the city centers are having to board up their shop windows against the looters, although they are not as hard hit by pilfering and window-smashing as dealers in electronic goods, liquor or clothing.

The urban tensions have already had an effect on the club and concert business, with notices of cancelled gigs trickling in from the affected areas.

The Capital Radio Jazz Festival, biggest event in the jazz calendar here, was called off because the organizers feared "that it would be impossible to maintain order at the event," set to be staged (July 18-19) and (25-26)."

Station boss John Whitney said he'd heard rumors that the event, in Marquees on Clapham Common, was to be a target for troublemakers. Among artists booked for the event: Dizzy Gillespie, Chris Barber, Ella Fitzgerald, Sarah Vaughan and Chuck Berry.

The 1980 festival was also called off, that time because of a fire at the planned Alexandra Palace venue.

BEHIND CLOSED DOORS

Dutch Parley On Pop's Mystique

By WILLEM HOOS

AMSTERDAM—A five-day conference built around areas of international research into popular music, attended by worldwide musicologists, sociologists, cultural anthropologists and lecturers, garnered wide media coverage in Holland.

Staged in the Univ. of Amsterdam, the meet was initiated by Swedish musicologist Philip Tagg, who recently attracted interest with a thesis on such topics as the social and economic backgrounds of the hit record culture, the structure of the media and the mass potential of musical trendsetters.

It was his conference speech that attracted most media interest, however, as Tagg explained the influences of popular music on the daily lives of average townspeople and on "influence mechanisms" within the film, music and pop record industries.

Some \$6 billion has been spent in-

ternationally each year on audio equipment, estimated Tagg. His research suggests that people in the West have contact with music of some form or other for an average period of three hours daily.

The Swedish musicologist talked of music as "a hidden persuader which can readily manipulate people in their labor circumstances, consumption attitudes and emotional outlets."

He cited research analysis on the U.S. television series "Kojak." The opening theme of the series barely lasts 50 seconds but, according to Tagg, it represents a consciously constructed manipulation that con-

Political Satire Steals Show At Polish Fete

WARSAW—A disappointing array of musical talent, with few entries of real commercial potential, marred the Sixth Festival of Polish Song held over four days in Opole.

One of the most interesting concerts, however, was an all-night presentation of lyrically clever songs, mostly dealing with the political and economic situation in Poland today. The special "public" award went to Jan Pietrzak, founder of the Warsaw cabaret presentation "Under Aegis," for his song "Let Poland Be Poland."

This year's event was not organized by Polish radio and television, though all concerts were transmitted live in both media, but by the Assn. of Friends of Opole.

vinces people that the bald-headed star of the series is blessed with heroic qualities.

Individual reports on popular music influences in West Germany, France, the U.K., Italy and U.S. were presented to this closed-doors conference, and aspects of mass culture and popular music in the Soviet Union were debated along with more specialist topics such as "the meaning of rock music in Kenya."

U.S. blues specialist Paul Oliver delivered a paper on the influence of blues music in daily life.

Aim of the conference was to build greater interest in the internationally linked research of popular music. According to Tagg, it's only in universities in the U.S. and West Germany that serious attempts are being made to research exhaustively the world of popular music in today's society.

Thorn EMI Profits Make Big Turnabout

Continued from page 8

gether \$80 million worth of surplus businesses were sold off.

He singles out consumer electronics with pride, he says, because of the Queen's Award for Technology for performance of the TX range of color television receivers.

Demand, he says, for video-cassette recorders continues to be strong, making up for the small growth in rental television business and decline in the audio market.

"The level of rentals of video-recorders and prerecorded videocassettes through a new Video At Home club exceeded expectations and showed the potential of video as a rental market in coming years."

As for the music companies' success, Sir Richard Cave says the "significant recovery in profits reflects strength of management in depth throughout the worldwide records and music publishing operations.

"Profitability improved in many areas, specially in the U.S., South Africa and Australia. Profits in the U.K. and Europe have not yet recovered to acceptable levels. Improved cooperation to ensure the fullest international coverage for our artists and repertoire bodes well for the future, as does improved factory efficiencies in many parts of the world."

But, he adds: "The public acceptance of the films produced and distributed by the company during the year was mixed, though there were successes. Our attempts to gain a strong foothold in U.S. theatrical distribution through Associated Film Distributors proved a real disappointment."

Ades Sees '82 Kid Vid Launch

PARIS—The group of companies headed by Lucien Ades here is moving firmly into the video field and first product is expected to be available by the start of 1982.

Ades has long been successful in the children's disk market and handles Walt Disney product in France. Currently, he is building a team of technicians and executives to tackle video demand, specially for children and young people, and he has already agreed a collaboration deal with book publisher Nathan Editions.

He plans to mix licensed material with original production, including parallel productions of audio and video software and, in time, incorporate videodisks. The likelihood is that he'll link with the Disney organization on some special projects.

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Canada

Special Levy Urged On Profits By Radio

By DAVID FARRELL

TORONTO—A research report conducted by Robert E. Babe for the Department of Communications suggests that excess profits earned by the broadcast industry should be subject to a special "supranormal" or excess profits tax and that some of this money be used to establish a new monitoring agency.

The six-inch thick study is bannered: "Competitive Procedures For Broadcasting—Renewal and Transfers." The consultants were requested to prepare a report concerning the "issue of competitive licenses under the Broadcast Act" and to describe existing Canadian Radio, Television & Telecommunication Commission (CRTC) procedures, financial and procedural policy considerations, including alternatives to competitive licensing and policy recommendations.

The voluminous report describes itself as "conservative," yet makes no concessions to the prevailing trend in the U.S. of deregulating the broadcast industry. Canadian nationalism and federal intervention in the electronic media all are firmly entrenched in the policy recommendations spelled out in the study. At odds with the current free-market approach planned by the Reagan government in the U.S.

The study opens by stating that "Broadcasting in Canada has always been viewed by policy-makers as having special significance." "Present legislation states that broadcasting should help 'safeguard, enrich and strengthen the cultural, political, social and economic fabric of Canada'; that the programming provided by each broadcaster should be of high standard, using predominantly Canadian creative and other resources."

The study suggests that attainment of these goals has proved "elusive," due first to the audience at-

tractiveness of American programs received in Canada on U.S. border stations. Second, that private broadcasters in Canada find it more lucrative to procure programming relatively cheaply from U.S. sources than to themselves engage in quality domestic productions—a much more expensive proposition.

Among suggestions laid out in the report are: That the department of communications be allowed to tax "supranormal" or excess broadcast profits; that the CRTC control license transfers, not necessarily granting transfers of ownership to the highest bidders, but qualitatively assigning such transfers to the bidder with the most to offer in terms of broadcast commitment and performance; that the Canadian Broadcasting Corporation, CRTC or other "public body" be empowered to book one or two hours a week during peak viewing hours on private stations for scheduling of programs commissioned by this "public authority;" and that the air-time for this purpose be made available without charge.

The report also suggests that a portion of the "supranormal" profit tax estimated at \$88 million in 1978 be used to set up a separate agency other than the CRTC, to play an "adversarial role in license renewal proceedings before the CRTC, similar to the role played by the Director of Investigation and Research."

The new agency would—in addition to bringing to the attention of the CRTC failures of licensees to comply with Promises of Performance and regulations, cross-examine licensees, and arguing before the CRTC appropriate remedies—also support research and interventions on the part of the general public.

The study has had no comment made on it by the broadcast industry, as yet, and is not considered to be a policy paper.

No Resolution Seen For 4-Week-Old Postal Strike

TORONTO—An early end to Canada's postal strike, now into its fourth week, has been dashed by the federal government ruling out back to work legislation and rejecting a union bid to re-open talks.

Record companies have been working over-time up to this point to service secondary market stations with new promotional product, but a protracted strike situation has them worried. Increased costs due to courier, bus parcel and air-shipping can only be borne by the labels for so long before the cost overshadows the justification.

It is generally accepted that the strike would have to extend past four weeks before any serious impact in broadcast play was noted.

Heavy Metal Strong

FRANKFURT — According to Michael Anders, CBS Germany marketing chief, heavy metal rock is "louder, harder, better and more successful than ever before" in this territory.

And, says Anders, there's also high profitability in the nostalgic and golden oldies area of MOR. Andy Williams is the focal point of a campaign in this area.

While mail sorting and general delivery is at a complete halt, CBS is utilizing a little known postal delivery system known as the direct mail service. Here, the sender is required to bag mail and deliver to a downtown postal office for delivery. The recipient is required to pick up the mail bag at the destination point. This system is only good for mail being delivered to a point on a regular basis and the cost is approximately twice that of general mail and about half the cost of a courier pouch. Overnight service is guaranteed in this system.

Beyond this, one major retail chain is considering offering a service to record companies here during the strike period. The service allows companies to drop promo records off to the chain warehouse in this city for on-shipment to stores in secondary and hinterland markets.

The record company would then be required to phone or telex the radio stations to inform them that promo product is available for pick-up at the chain store in their market.

No firm details have been ironed out here, but it is expected that if such a system is adopted, a confirmation of such will be released in the next couple of weeks.

West Germany

FOR BOTH SINGLES, LPS

Ariola-Eurodisc Ruling Charts

By JIM SAMPSON

MUNICH—Ariola-Eurodisc has lengthened its lead over second place EMI Electrola in West German singles and album chart performance, according to the mid-year analysis of the Media Control/Phonoverband national weekly charts published in "Der Musikmarkt."

If combined, the PolyGram companies DG/Polydor, Phonogram and Metronome would again lead both charts, but by a smaller margin than at any time in recent years.

The statistical breakdown also covers chart action in Austria and Switzerland. In the former territory Ariola and Polydor are on top of singles and albums listings respectively. In German-speaking sections of the Swiss marketplace it is PolyGram (singles) and Musikvertrieb (albums).

From January 1, through June, 1981, Ariola's 49 entries on the computerized Top 75 German singles chart commanded 23.2% of the action followed by EMI Electrola (16.3%), DG/Polydor (11.7%), CBS (11%), Teldec (10.9%), WEA (8.2%), Metronome (8.1%), Phonogram

(6.1%), RCA (2.7%), Intercord (1.3%) and Bellaphon (0.6%).

Most popular single of the first half-year was Barclay James Harvest's "Life Is For Living," which outpointed "Angel Of Mine," by Frank Duval, and Abba's "Super Trouper."

Among publishers, Melodie der Welt regained the lead in singles chart performance, ahead of Intro, Francis Day and Hunter, Gerig, Warner Bros., Siegel and Chappell.

On the album/cassette chart, Ariola with 20.1% built up a 6% point leading margin over EMI Electrola (14.1%), followed by DG/Polydor (12.8%), CBS (10.5%), WEA (9.1%), K-Tel (8.4%), Teldec (6.3%), Arcade (6%), Phonogram (5.4%), Metronome (5%), RCA (1.5%), and both Bellaphon and Intercord registered shares of less than 1%.

West Germany's most active charted albums were Abba's "Super Trouper," Peter Maffay's "Revanche" and John Lennon's "Double Fantasy."

The West German charts are based on retail sales only and, as several companies are quick to point out, do not necessarily reflect market share. The first half 1981 analysis does, however, give foreign acts the major share of German chart action. The highest-ranking domestic artists were Goombay Dance Band and Peter Maffay, in sixth place in the overall singles and album rankings respectively.

In Austria, where "Der Musik-

markt" issues bi-weekly sales reports, Ariola collected a 24.5% share of singles chart performance, in front of EMI Columbia (17.8%), Musica (17%), WEA (13.5%), Polydor (13.1%), CBS (6.6%), Phonogram (4.1%), Amadeo (2.1%) and Bellaphon (1.4%).

Frank Duval's "Angel Of Mine" was Austria's most charted single, edging out Telly Savalas, Abba, John Lennon and Phil Collins, while Lennon, Abba, the Alan Parsons Project and Barbra Streisand led the album listings.

Analysis of the Austrian album/cassette hit parade gives Polydor a dominant 23.4% share, well ahead of Ariola (13.8%), EMI Columbia (11.6%), K-tel (11.4%), WEA (10.3%), CBS (9.1%), Phonogram (6.9%), Bellaphon (6.6%), Musica (4.6%) and Amadeo (3%).

In German-speaking Switzerland, the consolidation of Polydor, Phonogram and Barclay earlier this year gave PolyGram with (25.5%) a narrow edge over Musikvertrieb (25%) in the bi-weekly album chart. Other placings: Ariola (11.1%), K-tel (9.9%), Metronome (9.7%), CBS (8.7%), EMI (6.3%), Arcade (3.2%) and Vogue and Bellaphon both registered less than 1%. With a 22.6% share, Musikvertrieb held on to leadership of the singles chart, however, ahead of PolyGram (19.1%), Ariola (15.4%), Metronome (13.4%), EMI (12.6%), CBS (7.6%), Phonag (3.4%), Bellaphon (3%), Vogue (1.9%) and Disques Office (1.1%).

Talent Asked To Support Tape Levy

MUNICH—Fearing that the German government will ignore industry demands for a levy on blank tape sales here, Global Music chief Peter Kirsten is spearheading a campaign to get music personalities to draw up a petition.

He has started by circulating a letter asking for signatures. In it, he expresses his fears that the government will go against the music business pleas and so give support to blank tape manufacturers like BASF and AGFA.

Kirsten urges artists, managers, authors and publishers to talk personally with politicians and "so finally make these people wake up and be alert to our very real problems created by the effects of home taping."

His aim is to build up a massive petition, signed by all interested parties, for eventual presentation to the German government.

And, he adds: "It would be a poor thing indeed if we did not achieve in Germany what has already been organized and put in action on a legal footing in Austria."

Basic demands from the German music industry are centered on a blank tape levy of at least 50 cents on each tape unit sold.

Recordists To Meet

MUNICH—Under the auspices of the Bavarian government, there is to be a conference of sound engineers here, November 26-28, 1981, in the German Museum congress hall.

This is the 12th in a series, generally held every third year, specially tailored for professionals in engineering areas of radio, television, records, movies and theatre. Around 2,000 are expected this time. The event is organized by the Verband Deutscher Tonmeister.

Peter Maffay Disks Defy Slack Mart; Sales Boom

By WOLFGANG SPAHR

HAMBURG—While the German record industry is in a state of sales stagnation, and established artists sell fewer album and single units, 31-year-old singer-songwriter Peter Maffay is in the middle of a sales boom.

The Munich-based artist has so far collected 16 gold LP disks, 12 platinum LPs and three extra golds for singles sales. He was "artist of the year" for the second time in 1980, elected by the German Phono-Academy.

He was named top German-language singer of the year and collected special academy awards for his album "Steppenwolf" and the singles "So Bist Du" and "Weil Es Dich Gibt." Maffay has been a recording artist in Germany for 12 years and is now at the peak of his career.

He came from Romania, accompanied by his parents, and his first single "Du" on Teldec was produced and composed by Michael Kunze.

His success has been both record-breaking and consistent. The "Steppenwolf" album sold more than 1.2 million units in Germany alone, and the "Frei Sein" LP topped the 750,000 sales mark.

But his most spectacular successes came with his switch from Teldec to Metronome. The "Revanche" album, released in September last year, has topped the 1.5 million mark here. The single "Weil Es Dich Gibt" sold 250,000 copies and the

latest single, "Uber Sieben Bruecken" topped 400,000.

Maffay backed up his "Revanche" album with a 42-city tour in Germany. It was a complete sell-out within three days.

Says Fritz Rau, concert promoter: "In all my show presentations over the past years, I've never experienced such demand. In some areas, all tickets had gone inside two hours. And when we tacked on extra shows to a hectic schedule, it was a similar story. He pulled in more than 220,000 paying customers on that tour."

There's no sign that Maffay's on-stage appeal is wavering. Two open air concerts, August 29 and 30, at the main arena in Bad Segeberg in the north of Germany, sold out—with a capacity of 25,000—as soon as the box office opened. The shows coincided with Maffay's 32nd birthday.

Now Maffay is building a big following in neighboring countries. He's had chart success in the Netherlands with the single "Uber Sieben Bruecken" and the "Frei Sein" album. In Switzerland, he was awarded a gold disk for "Revanche," representing sales in excess of 25,000 and a top 10 chart run of several weeks.

A capacity crowd concert in the Hallenstadion in Zurich, Switzerland, playing to 9,000, assured continued Swiss record sales.

Maffay's career is managed by Michael Conrad, who says his policy is to be "very careful" about television appearances for the singer.

In between concerts, Maffay is writing songs for his new album, set for January, 1982, on Metronome.



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BRITAIN

(Courtesy of Music Week)
As of 7/18/81
SINGLES

This Week	Last Week	Title
1	1	GHOST TOWN, Specials, 2-Tone
2	4	STARS ON 45 (Vol 2), Starbound, CBS
3	3	CAN CAN, Bad Manners, Magnet
4	6	BODY TALK, Imagination, R&B
5	2	ONE DAY IN YOUR LIFE, Michael Jackson, Motown
6	14	MOTORHEAD LIVE, Motorhead, Bronze
7	10	(You Don't Stop) WORDY RAPPINGHOOD, Tom Tom Club, Island
8	9	NO WOMAN NO CRY, Bob Marley & Wailers, Island
9	5	GOING BACK TO OUR ROOTS, Odyssey, RCA
10	7	MEMORY, Elaine Paige, Polydor
11	12	YOU MIGHT NEED SOMEBODY, Randy Crawford, Warner Bros.
12	13	DANCING ON THE FLOOR, Third World, CBS
13	11	RAZAMATAZZ, Quincy Jones, A&M
14	16	THERE'S A GUY WORKS DOWN THE CHIP SHOP, Kristy McColl, Polydor
15	26	SAT IN YOUR LAP, Kate Bush, EMI
16	15	PIECE OF THE ACTION, Bucks Fizz, RCA
17	NEW	LAY ALL YOUR LOVE ON ME, Abba, Epic
18	NEW	CHANT NO. 1 (DON'T NEED THIS PRESSURE ON), Spandau Ballet, Reformation
19	21	NEW LIFE, Depeche Mode, Mute
20	24	CAN'T HAPPEN HERE, Rainbow, Polydor
21	27	FOR YOUR EYES ONLY, Sheena Easton, EMI
22	22	THROW AWAY THE KEY, Linx, Chrysalis
23	23	WIKKA WRAP, Evasions, Groove
24	20	ALL STOOD STILL, Ultravox, Chrysalis
25	39	VISAGE, Visage, Polydor
26	NEW	NEVER SURRENDER, Saxon, Carrere
27	8	BEING WITH YOU, Smokey Robinson, Motown
28	18	HOW 'BOUT US, Champaign, CBS
29	17	MORE THAN IN LOVE, Kate Robbins, RCA
30	NEW	WALK RIGHT NOW, Jacksons, CBS
31	25	TAKE IT TO THE TOP, Kool & Gang, DeLite
32	38	I'M IN LOVE, Evelyn King, RCA
33	NEW	SHOW ME, Dexy's Midnight Runners, Mercury
34	36	TAKE IT ON THE RUN, REO Speedwagon, Epic
35	19	TEDDY BEAR, Red Sovine, Starday
36	30	I WANT TO BE FREE, Toyah, Safari
37	NEW	BEACH BOY GOLD, Gidea Park
38	32	ME NO POP 1, Kid Creole/Coati Mundi, Ze/Island
39	NEW	COMPUTER LOVE/THE MODEL, Kraftwerk, EMI
40	28	STAND AND DELIVER, Adam & Ants, CBS

ALBUMS

1	1	LOVE SONGS, Cliff Richard, EMI
2	6	SECRET COMBINATION, Randy Crawford, Warner Bros.
3	10	KIM WILDE, Kim Wilde, Rak
4	4	STARS ON LONG PLAY, Star Sound, CBS
5	3	NO SLEEP 'TIL HAMMERSMITH, Motorhead, Bronze
6	2	DISCO DAZE & DISCO NUTS, Various, Ronco
7	9	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
8	7	ANTHEM, Toyah, Safari
9	5	PRESENT ARMS, UB40, Dep Intl.
10	11	DURAN DURAN, Duran Duran, EMI
11	13	HI INFIDELITY, REO Speedwagon, Epic
12	8	FACE VALUE, Phil Collins, Virgin
13	19	BAD FOR GOOD, Jim Steinman, CBS
14	20	BEST OF MICHAEL JACKSON, Motown
15	26	JUMPIN' JIVE, Joe Jackson, A&M
16	18	HOTTER THAN JULY, Stevie Wonder, Motown
17	32	THE FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
18	16	VIENNA, Ultravox, Chrysalis
19	17	CHARIOTS OF FIRE, Vangelis, Polydor
20	14	MAGNETIC FIELDS, Jean Michael Jarre, Polydor
21	15	JU-JU, Siouxsie & Banshees, Polydor
22	24	MAKING MOVIES, Dire Straits, Vertigo
23	22	THE RIVER, Bruce Springsteen, CBS
24	12	MADE IN AMERICA, Carpenters, A&M
25	27	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl.
26	36	THE DUDE, Quincy Jones, A&M
27	28	KILIMANJARO, Teardrop Explodes, Mercury
28	23	BEING WITH YOU, Smokey Robinson, Motown
29	30	I'VE GOT THE MELODY, Odyssey, RCA
30	NEW	WHA'PPEN, Beat, Go Feet
31	33	INTUITION, Linx, Chrysalis
32	25	THIS OLD HOUSE, Shakin' Stevens, Epic

33	NEW	NAH POO THE ART OF BLUFF, Wah, Eternal Classic 1
34	29	GUILTY, Barbra Streisand, CBS
35	NEW	1984, Rick Wakeman, Charisma
36	NEW	THE PARTY MIX ALBUM, B52's, Island
37	34	LONG DISTANCE VOYAGER, Moody Blues, Threshold
38	NEW	MARAUDER, Blackfoot, Atco
39	39	OFF THE WALL, Michael Jackson, Epic
40	NEW	ROCKS OF THE WORLD, Third World, CBS

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 7/20/81
SINGLES

This Week	Last Week	Title
1	1	STARS ON 45, Quality
2	4	THE ONE THAT YOU LOVE, Air Supply, Big Time
3	2	ALL THOSE YEARS AGO, George Harrison, Dark Horse
4	5	JESSIE'S GIRL, Rick Springfield, RCA
5	3	BETTE DAVIS EYES, Kim Carnes, EMI America
6	9	GEMINI DREAM, Moody Blues, Threshold
7	8	YOU MAKE MY DREAMS, Hall & Oates, RCA
8	6	SUKIYAKI, A Taste Of Honey, Capitol
9	11	HEARTS, Marty Balin, Capitol
10	7	THIS LITTLE GIRL, Gary U.S. Bonds, EMI America
11	14	BOY FROM NEW YORK CITY, Manhattan Transfer, Atlantic
12	10	THE WAITING, Tom Petty & Heartbreakers, Backstreet
13	17	I DON'T NEED YOU, Kenny Rogers, Liberty
14	12	A WOMAN NEEDS LOVE, Ray Parker Jr. & Raydio, Arista
15	19	SLOW HAND, Pointer Sisters, Planet
16	13	WINNING, Santana, CBS
17	NEW	THEME FROM GREATEST AMERICAN HERO, Joey Scarbury, Elektra
18	NEW	IN THE AIR TONIGHT, Phil Collins, Atlantic
19	NEW	MODERN GIRL, Sheena Easton, EMI America
20	15	TAKE IT ON THE RUN, REO Speedwagon, Epic

ALBUMS

1	1	MISTAKEN IDENTITY, Kim Carnes, EMI America
2	2	HI INFIDELITY, REO Speedwagon, Epic
3	4	STARS ON LONG PLAY, Stars On Long Play, Quality
4	5	LONG DISTANCE VOYAGER, Moody Blues, Threshold
5	6	FACE VALUE, Phil Collins, Atlantic
6	3	DIRTY DEEDS DONE DIRTY CHEAP, AC/DC, Atlantic
7	8	ARC OF A DIVER, Steve Winwood, Island
8	7	SOMEWHERE IN ENGLAND, George Harrison, Dark Horse
9	NEW	SUSPENDED ANIMATION, The Monks, Polygram
10	NEW	THE ONE THAT YOU LOVE, Air Supply, Big Time

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 7/20/81
SINGLES

This Week	Last Week	Title
1	1	BETTE DAVIS EYES, Kim Carnes, EMI
2	4	OH NO NO, Bernie Paul, Ariola
3	3	CHEQUERES LOVE, Kim Wilde, Rak
4	2	STARS ON 45, Stars On 45
5	6	KIDS IN AMERICA, Kim Wilde, Rak
6	5	HANDS UP, Ottawan, Carrere
7	7	LIEB MICH EIN LETZTES MAL, Roland Kaiser, Hansa
8	10	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
9	8	STAND AND DELIVER, Adam & Ants, CBS
10	12	IN THE AIR TONIGHT, Phil Collins, Atlantic
11	9	LORELEY, Dschinghis Khan, Jupiter
12	19	DANCE LITTLE BIRD, Electronics, Philips
13	13	CONSUELA BIAZ, Boney M, Hansa
14	15	SHADDAP YOU FACE, Joe Dolce, Ariola
15	16	AGADOU, Sarasota Band, Ariola
16	11	MIND OF A TOY, Visage, Polydor
17	18	SERA PERCHE TI AMO, Ricchie & Poveri, EMI
18	14	THIS OLE HOUSE, Shakin' Stevens, Epic
19	22	SEVEN TEARS, Goombay Dance Band, CBS
20	26	L.A. GOODBYE, Secret Service, Strand
21	24	FLIEG NICHT SO HOCH MEIN KLEINER FREUND, Nicole, Jupiter
22	17	FADE TO GREY, Visage, Polydor
23	20	LA PROVENCE, Nana Mouskouri, Philips

24	21	MAKING YOUR MIND UP, Bucks Fizz, RCA
25	NEW	STARS ON 45 VOL. 2, Stars On 45, Metronome
26	25	DIE BESTEN STERBEN JUNG, Ted Herold, Teldec
27	NEW	ANGEL OF THE MORNING, Juice Newton, EMI
28	27	STOP 'N GO, Peter Kent, EMI
29	23	MISTER SANDMAN, Emmylou Harris, Warner Bros.
30	30	MARIE MARIE, Shakin' Stevens, CBS

ALBUMS

1	1	STARS ON LONG PLAY, Stars On Long Play, CNR
2	2	A WIE ABBA, Abba, Polydor
3	3	FACE VALUE, Phil Collins, Atlantic
4	5	THIS OLE HOUSE, Shakin' Stevens, Epic
5	4	VISAGE, Polydor
6	6	STINKER, Marius Mueller-Westerhagen, Warner Bros.
7	10	COMPUTERWELT, Kraftwerk, Kling Klang
8	7	TURN OF THE TIDE, Barclay James Harvest, Polydor
9	NEW	MISTAKEN IDENTITY, Kim Carnes, EMI
10	18	ISLANDS OF FANTASY, Vanu Levu, Arcade
11	16	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
12	11	MAGNETIC FIELDS, Jean Michel Jarre, Polydor
13	12	RED SKIES OVER PARADISE, Fischer Z, Liberty
14	8	UDOPIA, Udo Lindenberg, Telefunken
15	15	CHRISTIANE F. WIR KINDER VOM BAHNHOF ZOO, David Bowie, RCA
16	NEW	KIM WILDE, Kim Wilde, EMI
17	NEW	IDEAL, Ideal, Deutsche Austrophon
18	9	DIE SCHOENSTEN MELODIEN DER WELT II, Anthony Ventura Orchestra, Ariola
19	17	ICH HAB KEINE ANGST, Milva, Metronome
20	14	QE2, Mike Oldfield, Virgin

JAPAN

(Courtesy Music Labo)
As of 7/20/81
SINGLES

This Week	Last Week	Title
1	2	NAGAI YORU, Chiharu Matsuyama, News Record (STV Pack/Panta)
2	1	KIMI NI KETTEI' . . . , Toshihiko Tahara, Canyon (Janny's)
3	3	BLUEJEANS MEMORY, Masahiko Kondo, RVC (Janny's)
4	5	SUMIRE IRO NO NAMIDA, Hiromi Iwasaki, Victor (Watanabe/NTV)
5	4	HURRICANE, Shannels, Epic/Sony (PMP/JVK)
6	7	KATTOBI ROCK 'N ROLL, Yokohama Ginbae, King (Nichion/NTV)
7	6	SMILE FOR ME, Naoko Kawai, Nippon Columbia (Geiei/TV Asahi)
8	12	SEXY GIRL, Hideki Saijo, RVC (Geiei)
9	10	CINDERELLA SUMMER, Yuko Ishikawa, Radio City (Yamaha)
10	11	AI NO CORRIDA, Quincy Jones, Alfa (Taiyo/Intersong)
11	9	I LOVE YOU, Off Course, Toshiba-EMI (PMP/Fairway)
12	18	MEMORY CLASS, Jun Horie, CBS/Sony (Nichion/M.C. Cabin)
13	NEW	MICHINOKU HITORI TABI, Jouji Yamamoto, Canyon (Nichion/Kitajima)
14	NEW	MAMOTTE AGETAI, Yumi Matsutoyax, Toshiba-EMI (Unmo)
15	16	MACHIBUSE, Hitomi Ishikawa, Canyon (Watanabe)
16	NEW	CITY CONNECTION, Emanuel, SMS (Watanabe)
17	8	RUBY NO YUBIWA, Akira Terao, Toshiba-EMI (Ishihara/Burning)
18	13	IN FOR A PENNY IN FOR A POUND, Arabesque, Victor (Shinko)
19	14	SUNNYSIDE CONNECTION, Junko Mihara, King (Burning/Being)
20	19	OYOME SAMBA, Hiromi Go, CBS/Sony (April)

ALBUMS

1	1	UTSURI, Masashi Sada, Free Flight
2	NEW	BUCCHIGIRI 3RD, Yokohama Ginbae, King
3	2	REFLECTIONS, Akira Terao, Toshiba-EMI
4	4	TOKI O KOETE, Chiharu Matsuyama, News Record
5	3	GREATEST HITS, Arabesque, Victor
6	6	SUN GLOW, Yasuko Agawa, Victor
7	5	A LONG VACATION, Eiichi Ohtaki, CBS/Sony
8	15	MUON, Alice, Polystar
9	8	ORANGE EXPRESS, Sadao Watanabe, CBS/Sony
10	11	THE DUDE, Quincy Jones, Alfa
11	9	CINDERELLA SUMMER, Yuko Ishikawa, Radio City
12	NEW	LIVE AT WHISKY A GOGO, Chaneis, Epic/Sony
13	7	NUMBER 3 SHINE TOSHI, Toshihiko Tahara, Canyon
14	10	MODERN GIRL, Sheena Easton, Toshiba-EMI

15	13	THE ONE THAT YOU LOVE, Air Supply, Phonogram
16	NEW	SARUBIA, Hiromi Iwasaki, Victor
17	12	SILHOUETTE, Seiko Matsuda, CBS/Sony
18	14	YUKO HARA GA KATARU HITOTOKI, Yuko Hara, Victor
19	17	MIZU NO NAKA NO ASIA E, Yumi Matsutoya, Toshiba/EMI
20	NEW	YOUR WORLD AND MY WORLD, Albert Hammond, CBS/Sony

ITALY

(Courtesy Germano Ruscitto)
As of 7/14/81
SINGLES

This Week	Last Week	Title
1	2	ENOLA GAY, Orchestral Maneuvers In The Dark, Ricordi
2	1	AMOUREUX SOLITAIRES, Lio, Ariola/CGD-MM
3	8	CHI FERRELA' LA MUSICA, Pooh, CGD-MM
4	5	WOMAN, John Lennon, Geffen/WEA
5	6	E INVECE NO, Edoardo Bennato, Ricordi
6	3	SEMPLICE, Gianni Togni, Paradiso/CGD-MM
7	4	SARA' PERCHE' TI AMO, Ricci E. Poveri, Baby/CGD-MM
8	10	DONATELLA, Rettore, Aristo/Ricordi
9	13	ONE NIGHT AFFAIR, Spargo, Baby/CGD-MM
10	NEW	L'ARTIGIANO, Adriano Celentano, Clan/CGD-MM
11	9	TUNNEL OF LOVE, Dire Straits, Vertigo/Polygram
12	11	WOMAN IN LOVE, Barbra Streisand, CBS
13	NEW	IN THE AIR TONIGHT, Phil Collins, Atlantic/WEA
14	15	DANIELA, Christian, Polygram
15	17	AL CENTRO DELLA MUSICA, Ron, Spaghetti/RCA
16	NEW	ON MY OWN, Nikka Costa, CGD-MM
17	12	JOHNNY AND MARY, Robert Palmer, Island/Ricordi
18	16	CANTA APPRESS'A NUJE, Edoardo Bennato, Ricordi
19	NEW	MALINCONIA, Riccardo Fogli, Paradiso/CGD-MM
20	7	GIOCA-JOUER, Claudie Cecchetto, Hit Mania/Fonit Cetra

AUSTRALIA

(Courtesy Kent Music Report)
As of 7/20/81
SINGLES

This Week	Last Week	Title
1	1	BETTE DAVIS EYES, Kim Carnes, EMI America
2	3	STARS ON 45, Stars On 45, Mercury
3	2	THIS OLE HOUSE, Shakin' Stevens, Epic
4	6	GOTTA PULL MYSELF TOGETHER, Nolans, Epic
5	4	BAD HABITS, Billy Field, WEA
6	7	KIDS IN AMERICA, Kim Wilde, Rak
7	5	TURN ME LOOSE, Loverboy, CBS
8	10	DEV-O LIVE, Devo, Warner Bros.
9	17	WHO CAN IT BE NOW?, Men at Work, CBS
10	9	ALL THOSE YEARS AGO, George Harrison, Dark Horse
11	12	THEY WON'T LET MY GIRLFRIEND TALK TO ME, Jimmy & Boys, Avenue
12	11	VIENNA, Ultravox, Chrysalis
13	14	IF YOU LEAVE ME CAN I COME TOO?, Mental As Anything, Regular
14	8	JEALOUS GUY, Roxy Music, Polydor
15	13	KEEP ON LOVING YOU, REO Speedwagon, Epic
16	NEW	THINGS DON'T SEEM, Australian Crawl, EMI
17	15	COOL WORLD, Mondo Rock, Avenue
18	NEW	MAKING YOUR MIND UP, Bucks Fizz, RCA
19	NEW	ROCK & ROLL DREAMS COME THROUGH, Jim Steinman, Epic
20	NEW	SLOW HAND, Pointer Sisters, Planet

ALBUMS

1	1	BAD HABITS, Billy Field, WEA
2	2	THE FOX, Elton John, Rocket
3	7	MISTAKEN IDENTITY, Kim Carnes, EMI America
4	12	STARS ON LONG PLAY, Stars On 45, Mercury
5	3	FACE VALUE, Phil Collins, Atlantic
6	10	BAD FOR GOOD, Jim Steinman, Epic
7	4	CORROBOREE, Split Enz, Mushroom
8	6	VIENNA, Ultravox, Chrysalis
9	5	LOVERBOY, Loverboy, CBS
10	8	THE BEATLE BALLADS, Beatles, Parlophone
11	9	HI INFIDELITY, REO Speedwagon, Epic
12	11	CHRISTOPHER CROSS, Warner Bros.
13	15	LONG DISTANCE VOYAGER, Moody Blues, Threshold
14	14	HOTTER THAN JULY, Stevie Wonder, Motown
15	13	ARC OF A DIVER, Steve Winwood, Island
16	NEW	FREEDOM OF CHOICE, Devo, Warner Bros.

17	18	THIS OLE HOUSE, Shakin' Stevens, Epic
18	16	JOURNEYS TO GLORY, Spandau Ballet, Chrysalis
19	17	SOMEWHERE IN ENGLAND, George Harrison, Dark Horse
20	NEW	MAKING WAVES, Nolans, Epic

HOLLAND

(Courtesy BUMA/STEMRA)
As of 7/13/81
SINGLES

This Week	Last Week	Title
1	1	HOW 'BOUT US, Champaign, CBS
2	3	CHEQUERED LOVE, Kim Wilde, Rak
3	NEW	RIO, Maywood, EMI
4	8	STAND AND DELIVER, Adam & Ants, CBS
5	2	KLAP MAAR IN JE HANDEN, Peter Koelewijn, Philips
6	5	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
7	NEW	GOING BACK TO MY ROOTS, Odyssey, RCA
8	10	DON'T STOP, K.I.D., Ariola
9	9	I'VE SEEN THAT FACE BEFORE, Grace Jones, Island
10	NEW	WIJ ZIEN DE LACHKABOUTERS, Sandy & De Lachkabouters, Phonogram

ALBUMS

1	1	A VAN . . . , Abba, Polydor
2	4	NIGHTCLUBBING, Grace Jones, Ariola
3	2	PETER LIVE, Peter Koelewijn, Philips
4	3	HOW 'BOUT US, Champaign, CBS
5	8	LOVE ME TENDER, Various, Grammoservice
6	NEW	KIM WILDE, Kim Wilde, EMI
7	5	MAGNETIC FIELDS, Jean Michel Jarre, Polydor
8	NEW	HIER ZIJN DE LACHKABOUTERS, Sandy, Phonogram
9	NEW	SECRET COMBINATION, Randy Crawford, Warner Bros.
10	NEW	SKUNK, Doe Maar, Telstar

SWEDEN

(Courtesy GLF)
As of 6/30/81
SINGLES

This Week	Last Week
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Country

LOUISE MANDRELL—Louise Mandrell, Epic FE37424. Produced by Buddy Killen. On the virtuoso strengths of this album (primarily a collection of reissues by Mandrell's former label), it's hard to understand why this artist isn't more of a hot item in country. She's a skilled vocalist, and given the range of material offered here, she shines. There's a lovely version of Curly Putman/Rafe VanHoy's "You Never Cross My Mind," an irresistible number called "Beggin' For Mercy," a silky duet with R.C. Bannon entitled "The Pleasure's All Mine" that's powerful in its intensity, and a next-to-disco rendition of "Everlasting Love" that proves the lady knows how to rock out. She may be a Mandrell, but this artist has her own style and depth that's most intriguing.

Best cuts: Those cited, plus "I Thought You'd Never Ask," "Reunited," "Wake Me Up."

RONNIE McDOWELL—Good Time Lovin' Man, Epic FE37399. Produced by Buddy Killen. This latest album, McDowell's fourth for Epic, is his best yet, with cleaner, stronger arrangements and the usual collection of sprightly, upbeat material. There's no limit to this artist's vocal range of dynamic dimension, and given more substantial choices of material, he could move into the ranks of country heavyweights. So it's curious that he continues to align himself so staunchly with less-than-memorable songs consistently extolling the halcyon virtues of love and physical pleasures. The songs that work, work well, and there's an interesting remake of "It's Only Make Believe" which McDowell sings powerfully (following an unnecessary bit of macho dialog from guest Conway Twitty). "Her Memory's Faster Than Me" is a highlight of the LP.

Best cuts: Those cited, plus "Older Women," "Good Time Lovin' Man."

BARBARA MANDRELL—Looking Back, Columbia FC37437. Produced by Billy Sherrill. This is a reissue package produced by the label which helped launch Mandrell's sparkling career. Some of her first hits are nestled here including "Show Me," "Tonight My Baby's Coming Home" and "Treat Him Right." The most interesting aspect of the album is comparing the youthful sound found here to Mandrell's present rich, mature tones.

Best cuts: Those cited.

Spotlight



ORIGINAL MOTION PICTURE SOUNDTRACK—Heavy Metal, Full Moon/Asylum DP0004. Various producers. Like it or not, heavy metal is here to stay. It's a wonder that a soundtrack like this hasn't emerged before. Included are Black Sabbath, Blue Oyster Cult, Sammy Hagar, Cheap Trick, Journey, Riggs, Trust and Nazareth. There is enough metal here even to give the most devout metallurgist more than their share. For those who prefer something quieter, there are contributions from Donald Fagen, Don Felder, Stevie Nicks and Devo. Their inclusion may become clearer after viewing the animated film (based on the famous "Heavy Metal" illustrated magazine). This soundtrack has instant AOR appeal and all of the songs here are new so this should generate more interest than some recent soundtracks which used already available material.

Best cuts: Devo's "Working In A Coal Mine," Black Sabbath's "The Mob Rules," Sammy Hagar's "Heavy Metal," Donald Fagen's "True Companion," Don Felder's "Heavy Metal (Takin' A Ride)," Stevie Nicks' "Blue Lamp."

JOURNEY—Escape, Columbia TC37408. Produced by Mike Stone, Kevin Elson. Whether you love them or hate them, Journey continues to make music that is right in the groove of AOR and mass appeal playlists. With each LP, the San Francisco group gains more momentum and "Escape" continues that trend. The initial single, "Who's Crying Now," is arguably the best thing they've done both artistically and commercially. Not only is it one of the classiest love songs in some time, it shows there is more to the band than recycled guitar and keyboard riffs. The overall tone of the LP is one of creamy layered textures, poignant writing and well constructed songs, both rockers and ballads. Steve Petry's vocals are at their best while Jonathan Cain on keyboards, Ross Valory on bass, Steve Smith, drums and Neal Schon on guitar supply the sock.

Best cuts: "Who's Crying Now," "Still They Ride," "Escape," "Don't Stop Believin'," "Stone In Love."



First Time Around

BALANCE, Portrait NFR37357. Produced by Balance, T Bongiovi. Balance is a three-man group fronted by session players Peppy Castro, lead vocals; Bob Kulick, guitars; Doug Katsaros, keyboards with the sound fleshed out Willie Weeks and John Siegler on bass and Andy Newmark drums. The group forges a clean, commercial pop sound that comes across loud and clear in the charted single "Break Away." Castro has the kind of voice that works well on a variety of tempos. Most of the songs were penned by either Castro or are collaborations among group members. If you thought "Breaking Away" is a fluke, there are at least two other singles to follow up with.

Best cuts: "Breaking Away," "No Getting Around Love," "Falling In Love," "Looking For The Magic."

THE GO-GO'S—Beauty And The Beat, I.R.S. SP70 (A&M). Produced by Richard Gotthehr, Rob Freeman. Having played to rave audiences in New York, London and Los Angeles, this female quintet has a solid base on which to build. They play a spunky, fun brand of rock with a professional sheen. The lyrics are playful but the rhythm—a mix of 1960s rock, disco and r&b—stays right to the point. "We've Got The Beat," released as a one-off single on Stiff last year, has already earned some airplay. Group is touring and has already garnered a lot of press. Fans of commercial new wave, a la B-52s and Devo, should go ape for this.

Best cuts: "Our Lips Are Sealed," "We've Got The Beat," "Fading Fast," "Automatic," "Lust To Love."

MASTER CYLINDER—Elsewhere, Inner City IC1112. Produced by Joe Rogers. Mix commercial electric jazz a slightly obtuse acoustic music and the result is the del Master Cylinder album. From Ft. Worth, Tex., this group evolved out of a multimedia show in its home state which included dance, film and poetry. Much of the music takes several listeners to warm up to and others strike the first time around. Many of the pieces are built around the complex keyboard work of pianist Joe Rogers. Fans of Pat Metheny & L Mays' recent effort may like this.

Best cuts: "Overture," "Hobb & Gebb," "Isabelle."

Billboard's Recommended LPs

pop

JOE JACKSON'S JUMPIN' JIVE—A&M SP4871. Produced by Joe Jackson. If you haven't heard, Joe Jackson is now into big band jazz. Doing covers of Louis Jordan, Cab Calloway, Lester Young and Glenn Miller, this is a surprisingly good album. Jackson's band, especially the horn section, is razor sharp and while Jackson's vocals don't have the authentic ring all the time, there is a lot of emotion which sees him through the rough spots. **Best Cuts:** "Jumpin' Jive," "Tuxedo Junction," "Five Guys Named Moe," "How Long Must I Wait For You," "We The Cats (Shall Hep Ya)."

BILLY PRESTON & SYREETA—Motown M8958M1. Produced by Ollie E. Brown, Michael Masser, David Shire, Carol Connors. The latest from Billy & Syreeta is well-crafted and accessible throughout, if not as adventuresome as it might have been. For the most part, the two are retracing familiar formulas, with pretty ballads recalling "With You I'm Born Again" and peppy, poppy midtempo numbers recalling "Go For It," both from the "Fast Break" soundtrack of a few years ago. **Best Cuts:** "A New Way To Say I Love You," "Someone Special," "A Long And Lasting Love," "Love."

SAD CAFE—Swan Song SS16048 (Atlantic). Produced by Eric Stewart. This seven-man English group that has a big following in England debuts on Swan Song with a sophisticated collection of songs that encompass pop, rock, r&b and jazz textures. Adding to the tasty assemblage of material is producer Eric Stewart, a founding member of 10 cc. Sad Cafe to its credit, finds the perfect balance among high energy rock, harmony and melody. **Best Cuts:** "La-Li-Da," "Love Today," "I'm In Love Again," "What Am I Gonna Do."

JON AND VANGELIS—The Friends Of Mr. Cairo, Polydor PD16326 (PolyGram). Produced by Vangelis. Jon Anderson, formerly of Yes, and Vangelis—who provided much of the music for the "Cosmos" soundtrack—are two of the leading forces in progressive music. In the past, these two have tended to take themselves too seriously but this effort is much lighter in tone and the better for it. The keyboard dominated, classically-influenced music—overlaid with Anderson's chirping vocals—should find a home with Yes fans. **Best Cuts:** "The Friends Of Mr. Cairo," "Back To School," "State Of Independence."

BOB PERNA—Music My Way, Angelaco AN3003. Produced by Bob Perna. Music Perna's way is updated big band often with a light disco beat and always featuring Perna's big trumpet sound. Eight pieces are the basic band, but four additional musicians augment the group on several tracks. Perna's unit blows a number of familiar tunes—"Hey There," "Here, There And Everywhere," "Charade"—in appealing arrangements. **Best Cuts:** Those mentioned.

DAVIS BROS.—Garage Band, Philo BR3001. Produced by Lane Gibson, Michael Couture, Brad Gibson, Rick Davis, Lyle Gidden. This sextet only has one Davis, Rick, who plays guitar and sings, but all members contribute talent to this appealing group that at times sounds like Steely Dan. Their material ranges from bright disco arrangements to the blusey "Womanless Man," which could be any rock'n'roller's anthem. **Best Cuts:** "Lookin' For Money," "Nasty Situation."

VARIOUS ARTISTS—No One With A Bullet, Endurance NND812. Produced by Tim Hogan. Five L.A. bands of varying styles are represented on this sampler. Except for the group Her Movie which has a punk edge, the rest is fairly mainstream rock. The most cleanly produced and most accessible is L.A. Burgers. **Best Cuts:** L.A. Burgers' "Negative Man" and "Out Of My Sight," the Act's "Telephone, Telephone," 11 Tense Hours' "I Dream."

VARIOUS ARTISTS—Battle Of The Garages, Voxx Records (Bomp) VXS200006. Various producers. This is an LP of new American psychedelia compiled from tapes sent by "hundreds" of garage bands from around the country. There are 16 acts featured here, including such bands as the United States of Existence, the Stepmothers, the Dark Side, the Embarrassment, the Crowdaddies, the Unclaimed, Plasticland, and others. Quality varies though they all have the spirit. **Best Cuts:** Your choice.

GEOFF MULDAUR AND THE NITELITES—I Ain't Drunk, Hannibal Records HNBL1304 (Rouner). Produced by John Wood, Joe Boyd and Geoff Muldaur. Covering "the entire gamut from 1948 to 1949," this LP is a collection of pre-rock'n'roll bop, jive and blues. The LP contains a couple of original compositions, with the rest devoted to traditional tunes from the era. It's all plenty of fun. **Best Cuts:** "I Ain't Drunk," "Sea Sea Rider," "Meanest Woman Blues," "Natural Ball."

jazz

EIJI KITAMURA—Swing Eiji, Concord Jazz CJ152. Produced by Eiji Kitamura and Yoichiro Kikuchi. Taped in Japan by Toshiba, the clarinetist-leader is backed by U.S. jazzmen including guitarists Herb Ellis and Cal Collins, Warren Vache on cornet and Nat Pierce, piano. Pierce also sketched the charts. Eight tunes are mainly standards, all immaculately performed but displaying little that isn't already available on vinyl. **Best Cuts:** "Undecided," "Rosetta."

PETER DEAN—Where Did All The Magic Go?, Monmouth-Evergreen MES7092. Produced by Peter Dean, Bill Borden. Dean has an easy, intimate and sometimes humorous approach in his singing of old standards, and on this entry he is backed by men like Dick Hyman, Buddy Weed, Bob Haggart, George Duvivier and Ron Trexler. It all seems like a throwback to the 1930s, yet it's unusual and entertaining and a relief from

1981's synthesizer-dominated output. **Best Cuts:** "I'm In The Market For You," "Can't We Talk It Over?"

CHICO HAMILTON QUINTET—Gongs East, Discovery DS831. Reissue produced by Albert L. Marx. Eric Dolphy's alto, flute and bass clarinet distinguish this concert of 10 tracks. Drummer Hamilton taped the LP in 1958 with Wyatt Ruther, bass; Nathan Gershman, cello, and Dennis Budimir, guitar, rounding out a first rate combo which achieved distinction with Dolphy's unique solos and the unconventional employment of Gershman's mellow cello. An album well worthy of reissue. **Best Cuts:** "Passion Flower," "Far East," "Where I Live."

WAREEN VACHE—Iridesence, Concord Jazz CJ153. Produced by Carl E. Jefferson. The leader's cornet and flugelhorn are spotted nicely in this eight-tune LP with Hank Jones, George Duvivier and Alan Dawson's effective backup. Vache is rising rapidly as a virtuoso; his improvisations all make sense, combining good taste with technical skill. **Best Cuts:** "Autumn In New York," "The Song Is You," "Sweet And Slow."

DON FRIEDMAN—Hot Knepper And Pepper, Progressive 7036. Produced by Gus Statiras. This album is billed as pianist Friedman's date, but it belongs as much to baritone saxist Pepper Adams or trombonist Jimmy Knepper. It doesn't really matter much. It's a good solid blowing session, rounded out with George Mraz on bass and Billy Hart on drums. What does

stand out on this album is a ballad medley featuring each musician on a different ballad, all of which are strung together. **Best Cuts:** Medley.

EPs

VISAGE—Polydor PX1501 (PolyGram). Produced by Visage Midge Ure. One of the hottest acts in the dance rock circuit, Visage now has its second U.S. release. Only two of the tracks (the r&b-edged "We Move" and the more electron "Frequency 7") and one ("Fade To Grey") is an extended mix of the album version. The other songs are "Blocks (Blocks)" and "Tar." **Best Cuts:** "We Move," "Fade To Grey," "Frequency 7."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement—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. Album receiving a three star rating are not listed. Review editor: Ed Marston; Reviewers: Dave Dexter Jr., Paul Grein, Douglas E. Hall, M Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Richard L Nusser, Alan Panchansky, Sam Sutherland, Robyn Wells, Adam Whitt Jean Williams.

Promoter Files O'Jays' No-Gig Suit

LOS ANGELES—Washington, D.C., concert promoter Michael Kidd is suing Regency Artists Ltd. in Federal District Court here, charging he was misled in trying to book the O'Jays.

Kidd, in his complaint, alleges he was instructed by Bruce LaCroix, specified as not being a defendant, to telegraph money orders to Beverly Hills and Los Angeles Western Union offices in mid-1980.

Kidd claims he was told to make the money orders out to LaCroix and Bruce Braithwaite. Kidd also alleges LaCroix told him to make some money orders out to Braithwaite by LaCroix because LaCroix was too busy to cash them and he had Braithwaite pick them up.

Plaintiff claims in his suit that he shelled out about \$9,000 totally for the money orders and that LaCroix could not and did not make an effort to get the O'Jays.

Kidd claims he spent an additional \$1,908 in setting up the proposed O'Jays concerts and that he lost \$50,000 in profits when the gigs never occurred. He also asks \$1,150,000 in exemplary damages.

For The Record

LOS ANGELES — Quicksilver Records is owned and operated by Howard Silvers. Bob Reno and Steve Metz have no involvement with the label as was stated in the July 11 issue.

General News

Chartbeat

• Continued from page 6

eight years, despite the release of a hits compilation, a live album and a 1978 reunion LP, "Octave," which peaked at 13.

The Moodys first hit Billboard's pop album chart in May, 1968. Of the 16 acts that have scored No. 1 LPs so far in the '80s, fully half have been charting since the '60s.

Barbra Streisand first hit the album chart in 1963; the **Rolling Stones** in '64, the **Bee Gees** and **Pink Floyd** in '67, **Kenny Rogers** and the **Moodys** in '68, and **Bob Seger** and **John Lennon & Yoko Ono** in '69.

Of the other eight '80s toppers, seven got their chart starts in the early and mid-'70s. **Jackson Browne** first charted in '72, **Queen** in '73, **Billy Joel**, **REO Speedwagon** and **Styx** in '74, and **Bruce Springsteen** and **Donna Summer** in '75.

Of the 16 acts who have nabbed No. 1 albums so far in the '80s, only one first hit the chart in this decade: **Kim Carnes**. And it wasn't for want of trying: she's been releasing albums regularly since the early '70s.

★ ★ ★

Pop Quiz: Name the single that moved into the No. 1 spot 11 years ago this week.

Hint: It was the first of 16 consecutive top 20 hits for the act, extending into the spring of '76.

It was, of course, "Close To You" by the **Carpenters**, for whom the hits just kept on coming through "There's A Kind Of Hush" 5½ years ago.

Well, another 5½ years have nearly passed and this week the Carpenters crack the top 20 for the first time since "Hush" with "Touch Me When We're Dancing," which jumps to number 19.

By finally nailing down their 17th top 20 single, the Carpenters tie the **Everly Brothers** for the most top 20 hits by a duo in the rock era. Don and Phil first made the mark with "Bye Bye Love" in June 1957; their 17th and last top 20 hit was "That's Old Fashioned (That's The Way Love Should Be)" five years later.

The Everlys, though, had a built-in advantage. In their day radio stations played flip sides and Billboard charted A and B sides separately. Two of the Everlys' 17 top 20 hits were B sides: "Ebony Eyes" (the flip of "Walk Right Back") and "Devoted To You" (underside of "Bird Dog"). By today's radio and charting practices, that would be 15 top 20 hits.

Simon & Garfunkel is ranked third among duos, with 12 top 20 hits. Tied for fourth place, with eight, are the **Captain & Tennille**, **Hall & Oates**, the **Righteous Brothers** and **Sonny & Cher**.

★ ★ ★

The Bunny Hops: Warner Bros. nabs its eighth No. 1 jazz album this week as **David Sanborn's** "Voyeur" moves up to the top after eight weeks at number two.

Warren Signs

LOS ANGELES—Composer/arranger/conductor Richard Warren, whose past credits include "Dallas," "Knot's Landing," "Aloha Paradise," "Rhoda," and "The Streets Of San Francisco," is signed to provide music for the Spelling-Cramer production, "The Love Boat."

For The Record

NEW YORK—Jack Addato is not a copromoter of Music Mountain in the Catskill Mountains as he was identified in a report on the venue last week. Sole promoter is Frank Russo.

George Benson's five WB albums have amassed a total of 85 weeks at No. 1; the label's other big one was **Al Jarreau's** "This Time," No. 1 a

year ago this week.

"Voyeur," Sanborn's first jazz topper, is also charted pop and soul.

First Again: **Kenny Rogers'**

"Share Your Love" (Liberty) vaults six points to number eight this week, making him the first act to collect three top 10 albums so far in the '80s.

But then what's new? He was also the first act to collect two, back in November with "Greatest Hits."

PAUL GREIN

SPOTLIGHT ON

GEORGIA

AND
THE
GEORGIA
MUSIC
FESTIVAL

Advertising Deadline: August 28, 1981
Issue Date: September 26, 1981

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POPULAR ARTISTS

- BALANCE**
Balance
LP Portrait NFR37357
CA NRT37357
- BENATAR, PAT**
Precious Time
LP Chrysalis CHR1346 \$8.98
8T FZA36775 \$8.98
CA ECH1346 \$8.98
- BLOW, KURTIS**
Duce
LP Mercury SR714020
- CARLOS, ROBERTO**
Roberto Carlos
LP Columbia ARC37450
8T ACA37450
CA ACT37450
- CARN, JEAN**
Sweet & Wonderful
LP TSOP FZ36775
8T FZA36775
CA FZT36775
- CARPENTERS**
Made In America
LP A&M SP3723 \$8.98
- COMMODORES**
In The Pocket
LP Motown M8955M1 \$8.98
8T 8955KT \$8.98
CA 8955KC \$8.98
- DALTON, LACY J.**
Takin' It Easy
LP Columbia FC37327
8T FCA37327
CA FCT37327
- DIVISION, JOY**
Closer
LP Factory FACT US6
- ECHO & THE BUNNYMEN**
Heaven Up Here
LP Sire SRK3569 \$8.98
- GOODMAN, TIM**
Footsteps
LP Columbia NFC37410
CANCT37410
- GORME, EYDIE**
Since I Fell For You
LP Applause APLP1002
- HYMAN, PHYLLIS**
Can't We Fall In Love Again
LP Arista AL9544 \$8.98
- ICEHOUSE**
Icehouse
LP Chrysalis CHR1350
- JON & THE NIGHTRIDERS**
Live At The Whisky
LP Voxx 200005
- JOURNEY**
Escape
LP Columbia TC37408
8T TCA37408
CA TCT37408
- KELLY MARIE**
Feels Like I'm In Love
LP Coast To Coast ARZ37459
CA AZT37459
- KILLING JOKE**
What's THIS For
LP Editions EGM111 \$7.98
- LAWRENCE, STEVE**
Take It On Home
LP Applause APLP1001
- LEWIS, WEBSTER**, see Love Unlimited Orch.
- LOVE UNLIMITED ORCH.**
(INTRODUCING WEBSTER LEWIS)
Welcome Aboard
LP Unlimited Gold FZ37245
8T FZA37245
CA FZT37245
- LYNCH, SUSAN**
Big Rewards
LP Johnston NFZ37370
CA NZT37370
- MANDRELL, BARBARA**
Looking Back
LP Columbia FC37437
8T FCA37437
CA FCT37437

- MANDRELL, LOUISE**
Louise Mandrell
LP Epic FE37424
8T FEA37424
CA FET37424
- MANHATTANS**
Black Tie
LP Columbia FC37156
8T FCA37156
CA FCT37156
- McDOWELL, RONNIE**
Duce
LP Epic FE37399
8T FEA37399
CA FET37399
- McLAUGHLAN, MURRAY**
Storm Warning
LP Asylum 6E347 \$8.98
- MICHAELS, HILLY**
Lumia
LP Warner Bros. BSK3566 \$8.98
- NEVILLE BROS.**
Fiyo On The Bayou
LP A&M SP4866
- NEW ENGLAND**
Walking Wild
LP Elektra 6E346 \$8.98
- OCEAN, BILLY**
Nights (Feel Like Getting Down)
LP Epic FE37406
8T FEA37406
CA FET37406
- OINGO BOINGO**
Only A Lad
LP A&M SP4863
- ONO, YOKO**
Season Of Glass
LP Geffen GHS2004 \$8.98
- PABLO CRUISE**
Reflector
LP A&M SP3726 \$8.98
- POINTER SISTERS**
Black & White
LP Planet P18 \$8.98
- REDS**
Stronger Silence
LP Stony Plain SPL1037 \$7.98
- RIDERS IN THE SKY**
Cowboy Jubilee
LP Rounder 0147 \$7.98
- ROCKATS**
Live At The Rytz
LP Island ILPS9626
- ROGERS, KENNY**
Share Your Love
LP Liberty L001108 \$8.98
8T 8L001108 \$8.98
CA 4L001108 \$8.98
- ROMEO, MAX**
Holding Out My Love To You
LP Shanachie 43002 \$8.98
- ROULETTES**
Roulettes
LP Takoma TAK7090 \$7.98
- SAVOY BROWN**
Rock 'N' Roll Warriors
LP Accord ST70002 \$8.98
- SEDAKA, NEIL**
Now
LP Elektra 6E348 \$8.98
- SHOOTING STAR**
Hang On For Your Life
LP Virgin NFE37407
CA NET37407
- SLY & THE FAMILY STONE**
Anthology
LP Epic E237071
8T E2T37071
CA E2A37071
- SMITH, FRANKIE**
Children Of Tomorrow
LP WMOT FW37391
- STATES**
Picture Me With You
LP Boardwalk NB133231
- STATLER BROS.**
Years Ago
LP Mercury SRM16002
- STEELEYE SPAN**
Sails Of Silver
LP Takoma TAK7097

- STEPHENSON, VAN**
China Girl
LP Handshake FW37430
CA FWT37430
- STEVENS, SHAKIN'**
Get Shakin'
LP Epic FE37415
8T FCA37415
CA FCT37415
- SUE ANN**
Sue Ann
LP Warner Bros. BSK3562 \$8.98
- SUPER GRIT COWBOY BAND**
If You Can't Bang
LP Hoodswamp 3051
- TAYLOR, JAMES**
Dad Loves His Work
LP Columbia Mastersound HC47009
- VARIOUS ARTISTS**
Atomic Cafe
LP Rounder 1034 \$7.98
- VARIOUS ARTISTS**
California Dreamin'
LP Columbia C237412
CA C2T37412
California USA
LP Columbia C237412
CA C2T37412
- VARIOUS ARTISTS**
England Rocks 1
LP Epic PE37332
England Rocks 2
LP Epic PE37333
England Rocks 3
LP Epic PE37426
- VARIOUS ARTISTS**
Hit 45's Of The 70's, Vol. I
LP Epic PE37329
CAPET37329
Hit 45's Of The 70's, Vol. II
LP Epic PE37330
CA PET37330
- VARIOUS ARTISTS**
Red Snerts The Sound Of Gulcher
LP Gulcher Gulch 102
- VARIOUS ARTISTS**
Seize The Beat
LP Ze / Island IL9667
- VARIOUS ARTISTS**
Sesame Country
LP Sesame Street CTW89003
- WINGS**
Wings At The Speed Of Sound
LP Columbia FC37409
8T FCA37409
CA FCT37409
- WOODS EMPIRE**
Universal Love
LP Tabu F237334
CA FZT37334
- YELLOW JACKETS**
Yellow Jackets
LP Warner Bros. BSK3573 \$8.98

JAZZ

- BLOSSOM DEARIE**
Blossom Dearie
LP Verve UMW2639 \$9.98
- BONFA, LUIZ**, see Stan Getz
- BRISKER, GORDON**
Collective Consciousness
LP Sutra SUS1007
- BROWN, RAY**
This Is Ray Brown
LP Verve UMW2117 \$9.98
- BRYANT, RAY**
Hot Turkey
LP Classic Jazz CJ130
- COREA, CHICK**
Three Quartets
LP Warner Bros. BSK3552 \$8.98
- DAVIS, MILES**
The Man With The Horn
LP Columbia FC36790
CA FCT36790
- DeFRANCO, BUDDY**
Closed Session
LP Verve UMW2632 \$9.98
- DeLUCIA, PACO**, see Al DiMeola

- DIMEOLA, AL, JOHN**
McLAUGHLIN, PACO DeLUCIA
Friday Night In San Francisco
LP Columbia Mastersound HC47152
- d'RIEVERA, PAQUITO**
Paquito Blowin'
LP Columbia FC37374
8T FCA37374
CA FCT37374
- EDISON, HARRY**, see Lester Young
- EVANS, BILL, & JIM HALL**
Intermodulation
LP Verve UMW2106 \$9.98
- FITZGERALD, ELLA**
Sings The Antonio Jobim Songbook
LP Pablo Today 2630201
Whisper Not
LP Verve UMW2668 \$9.98
- GETZ, STAN, & LUIZ BONFA**
Jazz Samba Encore
LP Verve UMW2100 \$9.98
- GETZ, STAN, & GERRY MULLIGAN**
Getz Meets Mulligan
LP Verve UMW2657 \$9.98
- HALL, JIM**, see Bill Evans
- HANCOCK, HERBIE**
Blow-Up ST
LP Verve UMF1013 \$9.98
- JONES, JONAH**
Jonah's Wail
LP Inner City IC7021 \$7.98
- LAWSON, JANET, QUINTET**
Janet Lawson Quintet
LP Inner City IC1116 \$7.98
- MAGNUSSON, BOB, QUARTET**
Road Work Ahead
LP Discovery DS824 \$8.98
- MASSO, GEORGE, SEXTET**
A Swinging Case Of Massoim
LP Famous Door HL138 \$8.98
- McLAUGHLIN, John**, see Al DiMeola
- MENZA, DON, & HIS '80S BIG BAND**
Don Menza & His '80s Big Band
LP Realtime RT301
- MOODY, JAMES**
In The Beginning
LP Inner City IC7020 \$7.98
- MULLIGAN, GERRY**, see Stan Getz
- NEW YORK SAXOPHONE QUARTET**
New York Saxophone Quartet
LP Stash ST210 \$7.98
- PARKER, CHARLIE**
Charlie Parker With Strings
LP Verve UMW2562 \$9.98
- PASTORIUS, JACO**
Word Of Mouth
LP Warner Bros. BSK3535 \$8.98
- PETERSON, OSCAR, TRIO**
At The Concertgebouw
LP Verve UMW2626 \$9.98
- POWELL, BUD**
In Paris
LP Discovery DS830 \$8.98
Piano Interpretations
LP Verve UMW2573 \$7.98
- ROBERTS, HOWARD**
Mr. Roberts Plays Guitar
LP Verve UMW2673 \$9.98
- SMITH, WILLIE "THE LION"**
Willie "The Lion" Smith
LP Inner City IC7015 \$7.98
- SPACES**
Spaces
LP Arista AL9553 \$8.98
- TERRY, DAN**
Big Big Band
LP Metronome M1010
- VALENTIN, DAVE**
Pied Piper
LP Arista / GRP 5505
- VARIOUS ARTISTS**
Jazz At The Philharmonic 1940's
LP Verve UMW9070 \$9.98

- VARIOUS KEYBOARD ARTISTS**
One Night Stand: A Keyboard Event
LP Columbia Mastersound H2C47100
- WIDESPREAD DEPRESSION ORCH.**
Time To Jump & Shout
LP Stash ST212 \$7.98
- WITHERSPOON, JIMMY**
Jimmy Witherspoon
LP Inner City IC7014 \$7.98
- YOUNG, LESTER**
Pres
LP Verve UMW2672 \$9.98
- YOUNG, LESTER, & HARRY EDISON**
Pres & Sweets
LP Verve UMW2528 \$9.98
- THEATRE FILMS TV**
- GREAT FILM CLASSICS, VOL. II**
Themes From "Ordinary People," "Kramer vs. Kramer," "Breaking Away," & Others
LP DG 2535469 \$6.98
CA 3335469 \$6.98

CLASSICAL

- BACH, JOHANN SEBASTIAN**
Suite No. 2 in B Minor, BWV 1067; Suite No. 3 in D Major, BWV 1068; Sonata From Cantata No. 31 "Der Himmel Lacht"; Sinfonia From Cantata No. 12 "Weinen, Klagen"
L'Orchestre de la Suisse Romande, Ansermet
LP London Treasury STS15541 \$5.98
CASTS15541 \$5.98
- BARTOK, BELA**
Concerto For Orch.
Boulez, New York Philh.
LP CBS Mastersound HM42132
Mikrokosmos (complete)
Franceschi
LP DG 2740239 \$29.94
- BEETHOVEN, LUDWIG VAN**
Symphony No. 5 in C Minor (Op. 67); Schubert: Symphony No. 8 in B Minor ("Unfinished")
London Philh. Orch., Stokowski
LP London Treasury STS15548 \$5.98
CASTS15548 \$5.98
Symphony No. 7 in A Major (Op. 92)
London Symph. Orch., Monteux
LP London Treasury STS15520 \$5.98
CASTS15520 \$5.98
- CHOPIN, FREDERICK**
Fantaisie Impromptu Op. 66; Etude No. 3, Op. 64; Barcarolle Op. 60; Ballade Op. 23; Nocturne No. 2, Op. 27; Valse No. 1, Op. 64 (Minute); Scherzo Op. 39
Davis
LP London Treasury STS15543 \$5.98
CASTS15543 \$5.98
- FRANCK, CESAR**
Sonata For Violin & Piano In A; Szymanowski: Mythes, Roxana's Song; Kurpish Song
Danczowska, Zimmerman
LP DG 2531330 \$9.98
CA 3301330 \$9.98
- HAYDN, FRANZ JOSEPH**
Symphonies No. 46 & 47
English Chamber Orch., Barenboim
LP DG 2531324 \$9.98
CA 3301324 \$9.98
Trumpet Concerto; Horn Concerto No. 1 in D; Organ Concerto in C
Stringer, Tuckwell, Preston, Academy of St. Martin-in-the-Fields, Marriner
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- The Magic Flute (highlights)**
Mathis, Araiza, van Dam, Karajan
LP DG 2532004 \$10.98
CA 3302004 \$10.98
- Symphony No. 40 in G Minor (K. 550); Symphony No. 41 in C Major (K. 551) ("Jupiter")**
Vienna Phil. Orch., Karajan
LP London Treasury STS15540 \$5.98
CA STS15540 \$5.98
- OFFENBACH, JACQUES**
Overtures
Berlin Philh., Karajan
LP DG 2532006 \$10.98
CA 3302006 \$10.98
- SAINT-SAENS, CAMILLE**
Samson Et Dalila
Obraztsova, Domingo, Barenboim
LP DG 2537056 \$9.98
- SCHUBERT, FRANZ**
Schwanengesang
Prey, Hokanson
LP DG 2531325 \$9.98
- STRAUSS, RICHARD**
Waltzes
London Philh. Orch., Dorati
LP London Treasury STS15545 \$5.98
CASTS15545 \$5.98
- TCHAIKOVSKY, PETER ILYITCH**
Piano Concerto No. 1 in B Flat Minor (Op. 23); Rachmaninov: Piano Concerto No. 2 in C Minor (Op. 18)
London Symph. Orch., Kord, New Philharmonia Orch., Davis
LP London Treasury STS15542 \$5.98
CA STS15542 \$5.98
- Violin Concerto in D Major (Op. 35); Dvorak: Violin Concerto in A Minor (Op. 53)**
Ricci, London Symph. Orch., Sargent
LP London Treasury STS15544 \$5.98
CASTS15544 \$5.98
- VERDI, GIUSEPPE**
Luisa Miller (highlights)
Ricciarelli, Domingo, Maazel
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Berlin Philh., Karajan
LP DG 2531145 \$9.98
CA 3301145 \$9.98
- Rigoletto (highlights)**
Cotrubas, Domingo, Cappuccilli, Giulini
LP DG 2537047 \$9.98
CA 3306057 \$9.98
- VIVALDI, ANTONIO**
The Four Seasons, Op. 8
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CASTS15539 \$5.98
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Ligendza, Ludwig, Domingo, Fischer-Dieskau
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- RAMPAL, JEAN-PIERRE**, see Isaac Stern
- STERN, ISAAC, & JEAN-PIERRE RAMPAL**
Play Vivaldi & Telemann
LP CBS Mastersound HM45133

Look At N.Y. Kool Jazz Fes Fest: Act By Act

Continued from page 46

the band was so cohesive that each of the solos flowed from the rest without one taking precedence.

The only problem with the show was that each song, even the band's more mellow hits like "Morning Dance," was given the same revved-up treatment, and by the middle of the show each of the songs began to sound disturbingly similar. But the band was so devoid of affection and full of spirit that it couldn't help but win the audience over anyway.

The Crusaders played a somewhat subdued, hour-long set during the first of their two performances that night. Although keyboard player Joe Sample, drummer Stix Hooper and saxophonist Wilton Felder excelled during solos, the band as a whole only started the cook on the last song, "Bring Up The Carnival," which featured vocalist Josie James. The most lasting impression given was that the band was using the first show to warm up for the second.

ROB HOERBURGER

THE ART OF JAZZ SINGING

Avery Fisher Hall

In a concert that spanned the ballad-like styles of Johnny Hartman and Carmen McCrae, and the avant-garde vocalizing of Bobby McFerrin, "The Art Of Jazz Singing," Avery Fisher Hall, June 26, traced the history of this popular art form from the early days of Jimmy Rushen and Bessie Smith to such present-day exponents of the art as Sheila Jordan and Joe Williams.

Weaving in vintage film clips of Helen Humes, Dinah Washington, Jimmy Rushen in concert, and supported by the Steve Kuhn Quartet, Buddy Tate, Chico Freeman, Major Holley, Vermel Fournier and others, the concert, always lively, ever-changing, looked at the styles of Ma Rainey, Ella Fitzgerald, Billie Holiday, Joe Turner and Fats Waller.

Williams and McCrae navigated the show through its historical journey along a course

charted by Gary Gliddens and festival producer George Wein.

The result was an interesting, light-hearted and even unique romp with such tunes as "I Could Write A Book," "If You Were Mine," "Wait Till You See Her," "One For My Baby," and "When My Ship Comes."

One of the highlights of the evening was the extraordinary performance of McFerrin. Making his debut as a jazz singer, McFerrin, formerly with Jon Hendricks, uses his voice to simulate the sound of a number of musical instruments, and create vocally, with the assistance of a unique assortment of physical gestures, the sounds of an entire orchestra at work.

RADCLIFFE JOE

SARAH VAUGHAN

Avery Fisher Hall

Sarah Vaughan made her annual trek to the Festival this year with her concert July 2, at Avery Fisher Hall. A near capacity audience saw

Vaughan demonstrate the true essence of jazz singing. The lady utilizes her voice as an instrument to twist the melody, bend the notes and fondle the harmonies.

There were no major surprises in her program. Vaughan has included some oldies such as "Indian Summer" and "You're Blase," in her repertoire, along with some of the numbers she recently recorded with the Count Basie Band.

The glory of Vaughan lies in her innate musicality. She is the master musician in full control of her instrument. This was indisputably demonstrated on tunes such as "Lush Life," "Djinji," "If You Could See Me Now" and "Misty," all written by musicians who delve into the harmonic structure and chord changes that would scare divas of any stripe.

Standards were grist for the Vaughan mill as she casually tossed out a cappella moments on "My Funny Valentine" and "Send In The Clowns."

Vaughan's singing and stage manner have become more stylized, but never slick. She has

become almost a parody of herself. She's now a little girl singing "Send In The Clowns" and not the philosophical cynic the lyrics suggest. Vaughan has been around for almost four decades, who better has a right to parody her?

ARNOLD JAY SMITH

GEORGE SHEARING GERRY MULLIGAN MEL TORME

Carnegie Hall

The combination of George Shearing, Gerry Mulligan and Mel Torme brought out an almost capacity house at Carnegie Hall, Tuesday (30), as the Kool Jazz Festival moved into high gear.

Introduced by festival producer George Wein, and dedicated to Wein's octogenarian parents, the show featured Mulligan on saxophone and clarinet, Shearing on piano and vocals, and Torme on vocals and drums.

The repertoire dating back to the 1930s, '40s

(Continued on page 72)

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
☆	2	7	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)		8.98		36	38	9	THE TUBES The Completion Backward Principle Capitol S00-12151		8.98		☆	79	4	CARPENTERS Made In America A&M SP-3723		8.98	
	2	1	KIM CARNES Mistaken Identity EMI-America SO 17052	●	8.98			37	16	GINO VANNELLI Nightwalker Arista AL 9539	●	8.98	SLP 66		72	10	RANDY CRAWFORD Secret Combination Warner Bros. BSK 3541		8.98	SLP 24
	3	3	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲				38	19	GROVER WASHINGTON JR. Winelight Elektra 6E-305	▲	7.98	SLP 19	☆	84	4	JOHN DENVER Some Days Are Diamonds RCA AFL1-4055		8.98	CLP 37
☆	5	13	RYCK JAMES Street Songs Gordy GB-1002M1 (Motown)	▲	8.98	SLP 1		39	24	SMOKEY ROBINSON Being With You Tamla TB-375M1 (Motown)	●	8.98	SLP 18		74	11	STEPHANIE MILLS Stephanie 20th Century T-700 (RCA)		8.98	SLP 4
☆	6	10	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)		8.98			40	26	LEE RITENOUR Rit Elektra 6E-331		7.98	SLP 29	☆	131	2	THE BROTHERS JOHNSON Winners A&M SP-3724		8.98	SLP 36
	6	4	STYX Paradise Theatre A&M SP 3719	▲	8.98		☆	45	16	GREG KINN Rockinroll Berkley BZ 10069 (Elektra)		7.98		☆	98	4	SOUNDTRACK Raiders Of The Lost Ark Columbia JS 37373			
	7	7	PHIL COLLINS Face Value Atlantic SD 16029	●	8.98			42	21	JUICE NEWTON Juice Capitol ST-12136		8.98	CLP 6	☆	90	2	PABLO CRUISE Reflector A&M SP-3726		8.98	
☆	14	3	KENNY ROGERS Share Your Love Liberty LOO-1108		8.98	CLP 5		43	26	LOVERBOY Loverboy Columbia JC 36762	●			☆	88	8	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 60
☆	9	12	STARS ON LONG PLAY Stars On Long Play Radio Records RR 16044 (Atlantic)	●	8.98	SLP 34	☆	48	7	PETER FRAMPTON Breaking All The Rules A&M SP-3722		8.98			79	49	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
	10	10	SANTANA Zebop Columbia FC 37158	●				45	28	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 8		80	16	DEBRA LAWS Very Special Elektra 6E-300		7.98	SLP 13
☆	13	7	AIR SUPPLY The One That You Love Arista AL 9551		8.98			46	46	GARY U.S. BONDS Dedication EMI-America SO-17051		8.98	SLP 45		81	17	JUDAS PRIEST Point Of Entry Columbia FC 37052			
	12	12	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98		☆	56	3	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389				☆	92	8	IRON MAIDEN Killers Capitol ST-12141		7.98	
	13	8	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98		☆	55	5	JOHN SCHNEIDER Now Or Never Scotti Bros. FZ 37400 (CBS)			CLP 13		83	19	CAROL HENSEL Dancersize Vantage VNJ 7701 (Mirus)		8.98	
☆	16	13	BILLY SQUIER Don't Say No Capitol ST-12146		8.98		☆	57	4	MAZE FEATURING FRANKIE BEVERLY Live In New Orleans Capitol SGBK-12156		9.98	SLP 5		84	17	THE WHO Face Dances Warner Bros. HS 3516	●	8.98	
	15	15	VAN HALEN Fair Warning Warner Bros. HS 3540	●	8.98			50	53	38 SPECIAL Wild Eyed Southern Boys A&M SP-4835	●	7.98		☆	95	14	POINT BLANK American Excess MCA MCA-5189		8.98	
☆	18	20	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697		7.98			51	51	VARIOUS ARTISTS Exposed/A Cheap Peek At Today's Provocative New Rock CBS X2 37124					86	15	PRETENDERS Extended Play Sire Mini 3563 (Warner Bros.)		5.99	
	17	11	GEORGE HARRISON Somewhere In England Dark Horse DHK 3492 (Warner Bros.)		8.98		☆	58	37	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98		☆	NEW ENTRY		BLACKFOOT Marauder Atco SD-32-107 (Atlantic)		8.98	
	18	17	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		☆	59	8	MARTY BALIN Balin EMI-America SD-17054		8.98			88	26	APRIL WINE The Nature Of The Beast Capitol S00-12125	●	8.98	
☆	NEW ENTRY		PAT BENATAR Precious Time Chrysalis CHR 1346		8.98			54	19	JAMES TAYLOR Dad Loves His Work Columbia TC 37009	●			☆	NEW ENTRY		STACY LATTISAW With You Cotillion SD 16049 (Atlantic)		8.98	SLP 20
☆	22	7	OAK RIDGE BOYS Fancy Free MCA MCA-5029		8.98	CLP 2	☆	61	9	SQUEEZE East Side Story A&M SP-4854		7.98			90	40	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98	
	21	20	JOE WALSH There Goes The Neighborhood Asylum 5E-523 (Elektra)		8.98			56	39	AC/DC Back In Black Atlantic SD 16018	▲	8.98			91	39	THE DOORS Greatest Hits Elektra 5E-515	●	8.98	
	22	23	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)		8.98			57	41	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98			92	31	THE GAP BAND III Mercury SRM-1-4003 (Polygram)	▲	8.98	SLP 26
	23	21	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)	▲	7.98		☆	64	18	FRANKE & THE KNOCKOUTS Franke & The Knockouts Millennium BXL1-7755 (RCA)		7.98			93	15	CHANGE Miracles Atlantic/RFC SD 19301		7.98	SLP 23
	24	25	RAY PARKER JR. & RAYDIO A Woman Needs Love Arista AL 9543		7.98	SLP 6		59	49	YOKO ONO Season Of Glass Geffen GHS 2004 (Warner Bros.)		8.98		☆	104	3	SOUNDTRACK The Great Muppet Caper Atlantic SD 16047		8.98	
☆	29	3	THE COMMODORES In The Pocket Motown M8-955M1		8.98	SLP 15		60	62	ELTON JOHN The Fox Geffen GHS 2002 (Warner Bros.)		8.98			95	6	JIMMY MESSINA Messina Warner Bros. BSK 3559		8.98	
☆	NEW ENTRY		FOREIGNER 4 Atlantic SD 16999		8.98		☆	71	6	PAT METHENY & LYLE MAYS As Falls Wichita ECM-1-1190 (Warner Bros.)		8.98			96	10	GINO SOCCIO Closer Atlantic/RFC 16042		8.98	SLP 31
	27	27	ROSANNE CASH Seven Year Ache Columbia JC 36965			CLP 4		62	44	CAMEO Knights Of The Sound Table Chocolate City CCLP 2019 (Polygram)		8.98	SLP 2		97	9	JOHN McLAUGHLIN, AL DiMEOLA, PACO DeLUCA Friday Night In San Francisco Columbia FC 37152			
☆	30	50	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	●	8.98			63	63	CHAKA KHAN What Cha' Gonna Do For Me Warner Bros. HS 3526		8.98	SLP 12		105	3	JEAN-MICHEL JARRE Magnetic Fields Polydor PD-1-6325		8.98	
☆	31	18	ALABAMA Feels So Right RCA ANL1-3930	●	7.98	CLP 1		64	47	KENNY ROGERS Greatest Hits Liberty LOO-1072	▲	8.98	CLP 7	☆	116	5	THE PSYCHEDELIC FURS Talk Talk Talk Columbia NFC 37339			
☆	32	7	MANHATTAN TRANSFER Mecca For Moderns Atlantic SD 16036		8.98			65	52	NEIL DIAMOND The Jazz Singer Capitol SWAY-12120	▲	9.98			100	11	CHUCK MANGIONE Tarantella A&M SP-6513		11.98	
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☆	36	10	GRACE JONES Nightclubbing Island ILPS 9624 (Warner Bros.)		8.98	SLP 9	☆	67	68	SPLIT ENZ Waikata A&M SP 4848		7.98			102	7	DIONNE WARWICK Hot Live And Otherwise Arista A2L-8605		11.98	SLP 35
	33	33	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project Epic FE 36918			SLP 7	☆	78	8	THE CHIPMUNKS Urban Chipmunk RCA AFL1-4027		8.98	CLP 34		103	15	DAVID SANBORN Voyeur Warner Bros. BSK 3546		8.98	SLP 38
	34	34	JEFFERSON STARSHIP Modern Times Grunt BZL1-3848 (RCA)		8.98			69	69	JIM STEINMAN Bad For Good Epic/Cleveland International FE 36531					104	20	SHEENA EASTON Sheena Easton EMI-America ST 17049		8.98	
☆	40	7	TEENA MARIE It Must Be Magic Gordy GB-1004M1 (Motown)		8.98	SLP 3		70	70	CAROLE BAYER SAGER Sometimes Late At Night Boardwalk NB-12-33237		7.98								

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JULY 25, 1981, BILLBOARD

Closeup

CARPENTERS—"Made In America," A&M SP3723. Produced by Richard Carpenter.

I've always thought that Karen Carpenter has one of the most beguiling, richly expressive voices of the modern pop era.

Given the Carpenters' huge sales over the past 11 years, I'm fairly confident I'm not alone on this. But within the community of critics it would seem to be, shall we say, a minority viewpoint.

Certainly there's the odd review that's sympathetic to the Carpenters. Writing in *Rolling Stone* in 1974, Tom Nolan lyricized: "Karen sings like a dream, a wish fulfilled, a sorrow resolved in the telling."

Then he got to the heart of the matter: "Hers is a voice of fascinating contrasts, combining youth with wisdom, chilling perfection with much warmth."

Exactly. Rival pop stars Barbra Streisand and Dionne Warwick are also brilliant vocalists, but I don't know that I'd describe either as particularly warm. Words like cool, exacting and precise seem more fitting. Streisand, especially, exudes such confidence and control, you figure she can take care of herself.

Karen's more like you and me: vulnerable, longing, uncertain. Still, underneath it all there's a certain resiliency and hope. Not that Karen wears her heart on her sleeve. Her emotionalism is subtle: you have to look between the lines.

"Made In America" is a full-fledged return to the traditional Carpenters sound after their brief flirtation with rock rhythms on "Passage" and Karen's experimental solo fling with Phil Ramone last year where she got a bit "earthier." (What that means we may never know since the album was shelved.)

Held over from "Passage," though, is Englishman Peter Knight, who orchestrated "Don't Cry For Me Argentina" and "I Just Fall In Love Again" on that album as well as two cuts here: Richard Carpenter and John Bettis' "Because We Are In Love" and Burt Bacharach and Carole Bayer Sager's "Somebody's Been Lying."

"Because We Are In Love," written for Karen's wedding last year, boasts the album's most gorgeous melodyline. The song also has several elements in common with musical theatre. It has a lengthy opening verse, a "Greek chorus" that exchanges dialog with the singer and the grand symphonic sweep of a suite from a Broadway show.

My musical theatre authority

points out, correctly, that the verse is much too long and lacks the wit and whimsy associated with such masters of the form as Oscar Hammerstein and Larry Hart. Still, somehow the lack of humor and lightheartedness fits in perfectly with the intensely romantic mood.

The song is miles to the right of the middle of the road, but is a majestic example of the Carpenters in maturity. It's a hell of a long way from "Sing."

The album's other most hypnotic cut is "I Believe You," a 1978 single which features one of Karen's most mesmerizing vocals. "Blind faith makes me follow you," she sings, and you believe every word. It's a classic torch performance.

It even makes up for the painfully unimaginative inclusion of "Beechwood 4-5789." The song was one of the Marvelettes' followups to "Please Mr. Postman," which just happened to be the Carpenters' last No. 1 single.

The redundancy aside, innocuous ditties like "Postman" and "Beechwood" don't begin to tap the depths of Karen's voice. She needs a meaningful lyric to really show her stuff.

"Touch Me When We're Dancing," the sleek first hit from the LP, also makes concessions to the demands of AM radio, but without sacrificing Karen's characteristic vocal intimacy. The tune also features a nifty tenor sax solo by Tom Scott.

Scott's sax also sparks "(Want You) Back In My Life Again," a sprightly, witty midtempo pop-rocker with synthesizer programming by Daryl Dragon. It would make an excellent second single.

Two of the best cuts feature a bit of pedal steel for a discreetly countrified sound. Both "Those Good Old Dreams" and "When It's Gone (It's Just Gone)" also couple a lilting melodyline with a wistful, pining vocal.

Indeed, Karen is at her most compelling when she's singing silky mid-tempo ballads. Her matter-of-fact naturalness is a big part of what makes her voice so unpretentious and appealing.

That's what's missing from "Strength Of A Woman," a rhythm ballad featuring backup vocals by session singers dubbed "the Carpettes." The layered voices give the song the strident feel of an anthem, which is the last thing the Carpenters should ever try to do.

All in all, though, eight out of 10 ain't bad. Let's just hope it isn't another four years until the Carpenters' next album. **PAUL GREIN**



WINDOW KING—RCA's Evelyn King makes sure her new LP "I'm In Love" is upstage in the Black Music Month window display at Sam Goody's in New York. Behind the glass with King is store manager Henry Sato and, left to right, watching from the street are Bob Rifici, manager, RCA New York Branch; Elliott Horne, manager, black music publicity; and King's personal manager Bob Schwaid.

New York Jazz Festival

• Continued from page 70

and '50s was drawn from the songbooks of such noted writers and composers as Duke Ellington, Stephen Sondheim, Count Basie, Burton Lane and Alan Jay Lerner along with several tunes popularized by Benny Goodman.

Among the offerings were such standards as "On A Clear Day," "Getting Sentimental Over You" and "Satin Doll," plus such lesser known gems as "Reminiscing In Tempo," "I'll Be Around," "Knights Of The Turntable," "Ridin' High," "Greenery," arranged by Torme; and a couple of original numbers, "Manhattan Hoe-down" by Brian Torff, bassist with Shearing, and "Song For Strayhorn," by Mulligan.

The mood of the music ranged from torchy ballads to rousing jam sessions as in "Sing, Sing, Sing" with Torme on drums.

It was a tight, well-paced concert with Torme, Shearing and Mulligan interacting well with each other, and often bringing their legions of fans who packed the hall to their feet with standing ovations. **RADCLIFFE JOE**

ROSE MURPHY

Carnegie Recital Hall, New York

Rose Murphy demonstrated that she is an entertaining, if not outstanding pianist who knows a host of music beyond "Cecilia" and "I Can't Give You Anything But Love" in an hour recital, July 1.

She did sing her hits (mentioned above) in that appealing little girl voice just as she did some 30 years ago, but she concentrated on her piano playing in a varied program that ranged from classical-oriented jazz outings to Fats Waller's "Jitterbug Waltz."

In all she showed that she can play a nice easy stride piano as well as some solid boogie woogie. **DOUGLAS E. HALL**

THE BLAKEY LEGACY

Carnegie Hall, N.Y.

Art Blakey was featured at Carnegie Hall June 26, for the opening of the Kool Jazz Festival. The master drummer's students have gone on to people some of the world's greatest jazz organizations. Those returning for this reunion included Freddie Hubbard, Bill Hardman and Donald Byrd, trumpet; Johnny Griffin, tenor sax; Jackie McLean, alto sax; Curtis Fuller, trombone; Walter Davis Jr. and Cedar Walton, piano; Jymie Merritt and Victor Spioles, bass.

Over the years Blakey has perfected a high energy music dubbed "hard bop" by journalists and fans. This evening was no exception. The alumni along with his current Jazz Messengers assured excitement.

The younger Messengers are very talented as evidenced in the work of pianist James Williams, whose solos and accompaniment are strong and incisive; and alto saxophonist Bobby Watson, who continues to grow while making increasingly concise and structured statements.

Among the guests, Hubbard was the stand-out, challenging everyone. Even his peerless leader was hard-pressed to keep up with the energy that poured out of Hubbard's horn.

Griffin on saxophone showed that an extended stay in Europe has not altered his playing or his ideas. Despite a horrible sound imbalance, alto saxophonist McLean, trombonist Fuller, trumpeters Byrd and Hardman and Billy Harper, a sub for absent alumnus tenor saxophonist Wayne Shorter, poured out the lines written by Walton ("Jody" and "Ugetsu") and Benny Golson, another missing alumnus ("Along Came Betty").

The concluding "A Night In Tunisia" featured 16 musicians with solos from McLean, Fuller, Hubbard, Harper and Hardman. Judge Bruce Wright, long-time personal friend of Blakey, emceed. **ARNOLD JAY SMITH**

Lifelines

Births

Girl, Amanda Elizabeth, to Ka and Amy Grier June 27. Father, manager of Newsom's Music Center, Tupelo, Miss.

★ ★ ★

Boy, Tyler James, to Edward and Vicki Commander, July 3. Parents own Wilcox Record Shop in Oklahoma City.

Marriages

Joan Siefert, WQDR-F, Raleigh, N.C., morning newscaster to Tom Gongaware, the station morning DJ, July 18. The couple form the morning drive team known on the air as Gongaware and Joan.

★ ★ ★

Norman Bergen, musical director of "Oh! Calcutta!," to Rhonda Levi June 27 in West Palm Beach, Fla. The groom, associated with producer Reid Whitelaw, also is vice president of a&r for Brookside Music Group.

Deaths

John Rushton Morey, 32, July 1 in Sun Valley, Calif. He was an original member of the Steppenwolf band playing guitar and bass, and composed the hit song, "Magic Carpet Ride." He had recently been working as a Los Angeles studio musician and is survived by his widow, a sister, an uncle and an aunt. Morey's death came as a result of a motor car accident.

★ ★ ★

Herman Stark, 86, July 7 in Miami Beach. He operated New York's Cotton Club in the 1930s hiring artists such as Ellington, Jimmie Lunceford and Cab Calloway.

★ ★ ★

Ervin Rouse, 64, who composed the country standard, "Orange Blossom Special" in 1939, in Miami July 8 of complications resulting from diabetes.

★ ★ ★

Malvin Franklin, 91, composer and charter member of ASCAP, in New York July 9. His musical career dated back to the turn-of-the-century when he left home in Atlanta to study trumpet with cornetist Jules Levy. Later, he was cornet soloist during the 1903 St. Louis World's Fair, performing with John Philip Sousa. He was also a staff writer for the Shubert Brothers and Lew Fields.

Summer Concerts Raining \$\$ In Southern California

• Continued from page 1

A random check with prominent area promoters indicates admission prices are up between 10 and 20%. Escalating operational and talent costs are the explanation nationally.

Deletion of ticket prices in print advertising nationally is an indication of the fear promoters have that soaring admission stipends will dent grosses. Especially in the case of r&b name concerts, there is a growing tendency in advertising to run only ticket office numbers prominently.

The absence of ticket prices parallels a recent trend in retail record/tape activity to drop prices as the retail price of "specials" in album product mounts.

In concert-leading Los Angeles, for example, Wolf & Rissmiller's Country Club, Perkins' Palace, the Golden Bear and Whiskey a Go Go run no pricing in their advertising.

Los Angeles is so competitive that where most cities' promoters run partial page ads, here a number regularly run full-page ads in the Sunday dailies' special entertainment section. In most cities, a full-page advertising a single concert is a rarity.

In Detroit, for example, Pine Knob Music Theatre and Meadowbrook, another al fresco venue, vie for names. Donna Summer and Wayne Newton work for the top, \$15, while a melange of pop, rock and country names get \$11 and \$12. Kenny Rogers worked Joe Louis Arena for \$13 to \$15.50.

In Chicago, the northshore Ravinia Festival has almost 30 pop names booked, but no admission prices are printed. Alpine Valley Music Theatre is selling a summer-long big record name roster at from \$12 to \$5 for a lawn seat. Holiday

Star Theatre in Indiana charges between \$12.95 and \$7.95 for substantial talent. Rogers worked Rosemont Horizon for \$15 and \$12.50.

The Minnesota State Fair grandstand shows are a bargain nationally. A varied assemblage of names in varied repertoire runs from \$4 to \$7. Tom Petty, Utopia, Rush and the Grateful Dead worked various sites for from \$10.75 to \$8.00.

The Paramount in Portland, Ore. is active indoors in the summer with the Whispers and Carrie Lucas bringing \$10.50, while Hoyt Axton and Loudon Wainwright III charging \$9.50 top. The Eugene, Ore. Stadium played a package of Heart, Blue Oyster Cult and Pat Travers and Loverboy for \$12.50.

Harry Belafonte got a \$14.75 top at the Amphitheatre, San Diego, top dollar there and in most venues he's worked cross country.

In Baltimore, Donna Summer fans paid \$15.50 top while the Isley Brothers got \$13 at the same Merriwether Pavillion. At the Civic Center there, Ted Nugent, Blackfoot and Krokus and another packet of Judas Priest and Iron Maiden and White Snake got \$9 top. Painters Mill Theatre booked mostly country, with Loretta Lynn fans paying \$13.50, while Ronnie Milsap tickets were \$10.50.

Melody Tent, Boston, got \$15.50 top for Ray Charles, Air Supply and Neil Sedaka for individual one-nighters. Berklee played Smokey Robinson, the Crusaders and Herbie Hancock and Tony Williams and Ron Carter, with no prices advertised for the individual concerts.

The Quality Inn, Dallas downtown, is playing jazz and blues names this summer with Bobby Blue Bland hauling down \$12.50, while

Groove Holmes and Jimmy Smith each carry an \$8.50 stipend.

Cleveland's Blossom Music Center gets \$11 top for the James Taylor and Joe Walsh concerts, while the Front Row there charges between \$12.75 for an Osmond package and \$7.75 for a Harry James-Mills Bros.-Fran Warren vintage show. Tom Petty brought \$10 top at the Coliseum.

The municipally-subsidized Summer Fest at Starlight in Kansas City plays pop names with unlisted prices.

Houston's Music Hall got \$16.50 top for Engelbert Humperdinck, while a Deniece Williams with Stanley Clarke and George Duke listed no ticket scale.

At various Milwaukee venues, Smokey Robinson duets were \$9.50, Van Halen/Fools, \$9, Step-

(Continued on page 74)

TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
105	86	29	SHALAMAR Three For Love Solar B2LL-3577 (RCA)	●	8.98	SLP 11
106	76	9	FRANK ZAPPA Tinsel Town Rebellion Barking Pumpkin PW-2-37336 (CBS)			
107	108	15	RONNIE MILSAP Out Where The Bright Lights Are Glowing RCA AAL 1-3932		8.98	CLP 17
108	102	6	FATBACK Tasty Jam Spring SP-1-6731 (Polygram)		8.98	SLP 17
109	112	3	THE STATLER BROTHERS Years Ago Mercury SRM-1-6002 (Polygram)		8.98	CLP 19
110	111	8	STEPHANE GRAPPELLI/ DAVID GRISMAN Live Warner Bros. BSK 3550		8.98	
111	91	11	DAVE EDMUNDS Twangin Swan Song SS-16034 (Atlantic)		7.98	
112	NEW ENTRY		RICHARD DIMPLES FIELDS Dimples Boardwalk NBI-33232		8.98	SLP 37
113	NEW ENTRY		FOGHAT Girls To Chat & Boys To Bounce Bearsville BRK-3578 (Warner Bros.)		8.98	
114	137	2	PETER TOSH Wanted Dread And Alive Rolling Stones/EMI-America SO 17055		8.98	SLP 51
115	136	4	THE JOE PERRY PROJECT I've Got The Rock 'N' Roll Blues Again Columbia FC 37364			
116	117	17	DENIECE WILLIAMS My Melody ARC/Columbia FC 37048			SLP 14
117	100	20	ATLANTIC STARR Radiant A&M SP-4833		7.98	SLP 10
118	89	19	ERIC CLAPTON Another Ticket RSO RX-1-3095 (Polygram)	●	8.98	
119	120	8	JIM PHOTOGLO Fool In Love With You 20th Century T-621 (RCA)		7.98	
120	130	4	DANNY JOE BROWN AND THE DANNY JOE BROWN BAND Danny Joe Brown And The Danny Joe Brown Band Epic ARE 37385			
121	103	7	AURRA Send Your Love Salsoul SA 8538 (RCA)		8.98	SLP 22
122	106	42	BARBRA STREISAND Guilty Columbia FC 36750	▲		
123	107	34	STEELY DAN Gaucho MCA MCA-6102	▲	9.98	
124	134	3	CHERYL LYNN In The Night Columbia FC 37034			SLP 28
125	140	2	MICK FLEETWOOD The Visitor RCA AFL1-4080		8.98	
126	128	5	THE ENGLISH BEAT Wha ppen Sire SRK 3567 (Warner Bros.)		8.98	
127	147	3	TOM SCOTT Apple Juice Columbia FC 37419			
128	NEW ENTRY		POCO Blue And Gray MCA MCA-5227		8.98	
129	113	41	KOOL & THE GANG Celebrate De-Lite DSR 9518 (Polygram)	▲	8.98	SLP 69
130	114	13	ANNE MURRAY Where Do You Go When You Dream Capitol 500-12144	●	8.98	CLP 9
131	109	14	CLIMAX BLUES BAND Flying The Flag Warner Bros. BSK 3493		8.98	
132	110	10	THE MARSHALL TUCKER BAND Dedicated Warner Bros. HS 3525		8.98	
133	115	10	VARIOUS ARTISTS The Secret Policeman's Ball Island IL 9630 (Warner Bros.)		5.99	
134	121	7	JOHN KLEMMER Hush Elektra SE-527		8.98	
135	151	4	SOUNDTRACK Superman II Warner Bros. HS 3505		8.98	

Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
136	NEW ENTRY		EVELYN KING I'm In Love RCA AFL1-3962		8.98	SLP 33
137	148	5	GARY WRIGHT The Right Place Warner Bros. BSK 3511		8.98	
138	145	2	KURTIS BLOW Deuce Mercury SRM-1-4020 (Polygram)		8.98	SLP 43
139	150	6	20/20 Look Out Portrait NFR 37050 (Epic)			
140	124	12	AC/DC Highway To Hell Atlantic SD 19244		8.98	
141	143	7	GEORGE JONES I Am What I Am Epic FE 36586			CLP 12
142	144	6	UNLIMITED TOUCH Unlimited Touch Prelude PRL 12184		7.98	SLP 39
143	118	19	A TASTE OF HONEY Twice As Sweet Capitol ST-12089		8.98	SLP 47
144	119	19	CHAMPAIGN How 'bout Us Columbia JC 37008			SLP 25
145	122	33	ABBA Super Trouper Atlantic SD 16023	●	8.98	
146	127	19	WILLIE NELSON Somewhere Over The Rainbow Columbia FC 36883	●		CLP 25
147	157	4	AIR SUPPLY Lost In Love Arista AL 9530		8.98	
148	123	7	JOHNNY VAN ZANT BAND Round Two Polydor PD-1-6322 (Polygram)		8.98	
149	126	37	STEVIE WONDER Hotter Than July Tama T8-373M1 (Motown)	▲	8.98	SLP 41
150	160	3	THE A'S A Woman's Got The Power Arista AL 9554		7.98	
151	125	24	TERRI GIBBS Somebody's Knockin' MCA MCA-5173		8.98	CLP 31
152	129	15	GRATEFUL DEAD Reckoning Arista A2L-8604		13.98	
153	164	2	DAVE CRUSIN & THE GRP ALL-STARS Live In Japan Arista/GRP GRP-5506		8.98	
154	133	17	APRIL WINE Harder-Faster Capitol ST-12013		8.98	
155	132	33	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98	
156	135	20	U-2 Boy Island ILPS 9646 (Warner Bros.)		8.98	
157	NEW ENTRY		VARIOUS ARTISTS Volunteer Jam VII Epic FE 37178			
158	168	3	SYLVESTER Too Hot To Sleep Fantasy F-9607		7.98	SLP 57
159	149	15	ROBERT GORDON Are You Gonna Be The One RCA AFL1-3773		8.98	
160	163	3	DAVID JOHANSEN Here Comes The Night Blue Sky FZ 36589 (Epic)			
161	165	5	ROBERTA FLACK Bustin' Loose MCA MCA 5141		8.98	SLP 50
162	NEW ENTRY		DON WILLIAMS Especially For You MCA MCA 5210		8.98	CLP 23
163	173	2	RAFAEL CAMERON Cameron's In Love Salsoul SA-8542 (RCA)		7.98	SLP 46
164	NEW ENTRY		BILLY OCEAN Nights Epic FE 37406			SLP 32
165	169	4	SILVER CONDR Silver Condor Columbia NFC 37163			
166	166	12	VARIOUS ARTISTS The Music Of Cosmos RCA ABL1-4003		8.98	
167	175	2	DAVE DAVIES Glamour RCA AFL1-4036		8.98	
168	NEW ENTRY		SOUNDTRACK For Your Eyes Only Liberty L00-1109		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
169	139	23	JOURNEY Captured Columbia KC-2-37016	●		
170	NEW ENTRY		MILES DAVIS The Man With The Horn Columbia FC 36790			
171	138	23	EMMYLOU HARRIS Evangeline Warner Bros. BSK 3508		8.98	CLP 41
172	154	40	RONNIE MILSAP Greatest Hits RCA AHL1-3772	▲	7.98	CLP 20
173	158	43	ANNE MURRAY Anne Murray's Greatest Hits Capitol 500-12110	▲	8.98	CLP 30
174	161	15	THE JEFF LORBER FUSION Galaxian Arista AL 9545		7.98	
175	NEW ENTRY		ICEHOUSE Icehouse Chrysalis CHR 1350		8.98	
176	178	3	YUTAKA Love Light Afa AAA 10004		7.98	
177	177	3	HOLLY & THE ITALIANS The Right To Be Italian Virgin/Epic NFE 37359			
178	188	2	AC/DC High Voltage Atlantic SD 36142		8.98	
179	167	12	SOUTHSIDE JOHNNY & THE ASBURY JUKES Reach Up And Touch The Sky Mercury SRM-2-8602 (Polygram)		11.98	SLP 49
180	182	2	KID CREOLE & THE COCONUTS Fresh Fruit In Foreign Places Sire SRK 3534 (Warner Bros.)		8.98	
181	183	72	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol 500-12041	▲	8.98	
182	186	2	ODYSSEY I Got The Melody RCA AFL1-3910		8.98	SLP 62
183	187	373	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98	
184	184	2	MASS PRODUCTION Turn Up The Music Cotillion SD-5226 (Atlantic)		8.98	SLP 70
185	NEW ENTRY		JOHNNY MATHIS The First 25 Years-The Silver Anniversary Album Columbia C2K-37740			
186	NEW ENTRY		ECHO AND THE BUNNYMEN Heaven Up Here Sire SRK 3569 (Warner Bros.)		8.98	
187	NEW ENTRY		JOURNEY Infinity Columbia JC 34912			
188	190	2	NEW ENGLAND Walking Wild Elektra 6E-346		8.98	
189	NEW ENTRY		THIRD WORLD Rock The World Columbia FC 37402			
190	NEW ENTRY		SAVOY BROWN Rock 'N' Roll Warriors Townhouse ST 7002 (Accord)		8.98	
191	192	22	SISTER SLEDGE All American Girls Cotillion SD-16027 (Atlantic)		8.98	SLP 71
192	141	34	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL1-3852	●	8.98	CLP 28
193	142	8	PLASMATICS Beyond The Valley Of 1984 Stiff America WOV 11		8.98	
194	196	39	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲		
195	146	19	WAYLON & JESSI Leather And Lace RCA AAL1-3931		8.98	CLP 18
196	153	43	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Polygram)		8.98	
197	159	35	LAKESIDE Fantastic Voyage Solar BXL1-3720 (RCA)	●	7.98	SLP 63
198	162	13	PURE PRAIRIE LEAGUE Something In The Night Casablanca NBLP 7255 (Polygram)		7.98	
199	199	2	THRILLS First Thrills G&P GP-1002		7.98	
200	200	17	PHOEBE SNOW Rock Away Mirage WTG 19297 (Atlantic)		7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

A's	150
A Taste Of Honey	143
Abba	145
AC/DC	13, 56, 140, 178
Adam And The Ants	66
Air Supply	11, 147
Alabama	29
Alan Parsons' Project	52
April Wine	88, 154
Atlantic Starr	117
Aurra	121
Marty Balin	53
Pat Benatar	19, 79
Blackfoot	87
Blondie	155
Kurtis Blow	138
Blue Oyster Cult	47
Gary U.S. Bonds	46
Savoy Brown	190
Brothers Johnson	75
Danny Joe Brown	120
Cameo	62
Rafael Cameron	163
Kim Carnes	2
Rosanne Cash	27

Carpenters	71
Champaign	144
Change	93
Chipmunks	68
Eric Clapton	118
Stanley Clarke/George Duke	33
Climax Blues Band	131
Phil Collins	7
Commodores	25
Cosmos	166
John Cougar	196
Randy Crawford	72
Kid Creole	180
Christopher Cross	18
Miles Davis	170
Dave Davies	167
John Denver	73
Neil Diamond	65
Doors	91
Echo And The Bunnymen	186
Sheena Easton	104
English Beat	126
Dave Edmunds	111
Fatback	108
Foreigner	26
Roberta Flack	161
Richard Dimples Fields	112
Mick Fleetwood	125
Foghat	113
Frankie & The Knockouts	44
Peter Frampton	92
Gap Band	43
Loverboy	92
Terr Gibbs	151

Robert Gordon	159
Grateful Dead	152
Stephanie Grappell	110
Dave Grusin	153
Daryl Hall & John Oates	28
Emmylou Harris	171
George Harrison	17
Carol Hensel	83
Holly & The Italians	177
Icehouse	175
Iron Maiden	82
Rick James	4
Jean-Michel Jarre	98
Jefferson Starship	34
David Johansen	160
Elton John	60
Grace Jones	32
George Jones	141
Quincy Jones	45
Journey	169, 187
Chaka Khan	63
Greg Kihn	41
John Klemmer	134
Evelyn King	136
Kool & The Gang	129
Kraftwerk	78
Lakeside	197
Debra Laws	80
Stacy Lattisaw	89
John Lennon/Yoko Ono	57
Jeff Lorber Fusion	174
Lovejoy	43
Cheryl Lynn	124

Chuck Mangione	100
Pretenders	185
Judas Priest	184
Manhattan Transfer	30
Maze	49
John McLaughlin	97
David Lindley	101
Jimmy Messina	95
Pat Metheny & Lyle Mays	1
Moody Blues	61
Stephanie Mills	74
Ronnie Milsap	107, 172
Anne Murray	130, 173
Willie Nelson	146
New England	188
Juice Newton	42
Odyssey	182
Yoko Ono	59
Billy Ocean	164
Oak Ridge Boys	20
Billy Squier	22
Pablo Cruise	77
Ray Parker Jr.	24
Dolly Parton	192
Joe Perry	115
Peter Tosh	114
Tom Petty	5
Poco	128
Pink Floyd	183
Ozzy Osbourne	193
Jim Photoglo	119
Point Blank	85
Pointer Sisters	31

Poole	90
Pretenders	86
Judas Priest	81
Psychedelic Furs	99
Pure Prairie League	198
REO Speedwagon	3
Lee Ritenour	40
Smokey Robinson	39
Kenny Rogers	12
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Carole Bayer Sager	70
David Sanborn	103
Santana	10
John Schneider	181
Bob Seger & The Silver Bullet Band	48
Shalamar	105
Sister Sledge	191
Split Enz	67
Rick Springfield	16
Squeeze	55
Billy Squier	14
Gino Soccio	96
Dolly Parton	165
Silver Sticks	195
Soundtracks:	
For Your Eyes Only	168
Raiders Of The Lost Ark	76
Superman	135
The Great Muppet Caper	94
Plasmatics	200
Phoebe Snow	200
Southside Johnny	179
Bruce Springsteen	199
Steeley Dan	123

Stars On Long Play	9
Statler Brothers	109
Jim Steinman	69
Barbra Streisand	122
Styx	6
Sylvester	158
Teena Marie	35
Thrills	199
James Taylor	54
Third World	189
Tubes	36
Carole Bayer Sager	70
Marshall Tucker	132
Unlimited Touch	142
U-2	156
Joe Walsh	21
Dionne Warwick	102
Grover Washington Jr.	38
Waylon & Jessi	195
Gary Wright	137
Who	8



Billboard photo by Chuck Pulin

SQUEEZE FANS—A&M's Squeeze teamed with J&R Musicworld in Lower Manhattan for an instore visit while in New York playing at the Ritz. Glenn Tilbrook, left, and Gilson Lavis of the group are pictured signing an album for one of their many female fans.

A&M Stepping Into Films; Launches New Subsidiary

LOS ANGELES—A&M Films Inc. has been formed as a subsidiary of A&M Records to acquire and develop properties for feature film, television and theatrical exploitation.

Gil Friesen, president of A&M Records, will be president and chief operating officer of A&M Films as well.

Thus far, no major film properties have been announced nor have budget allocations or startup costs. But says Friesen: "There is now a tremendous opportunity for the film business, cable and developing technologies. And more artists are thinking visually and have ideas. We will take advantage of cable and emerg-

ing technologies."

Friesen maintains that A&M Records and A&M Films will be "mutually exclusive" of each other and it would be "premature to draw direct reference to Records and Films."

A&M Films is expected to be "careful, selective and small," according to Friesen with a modest staff. Andy Meyer, who was assistant to A&M chairman Jerry Moss before leaving the company a few years back, returns as executive vice president of A&M Films.

"It has been A&M's desire for the past several years to become involved in the film business," notes Friesen. "It seems that the time is now ideally suited for us to do that. A&M Films is a natural step in the evolution of the A&M organization and will reflect the style and taste which has always been characteristic of Herb Alpert and Jerry Moss in the entertainment business."

Creative Artists Agency will have the exclusive agency representation of A&M Films.

Summer Concerts

• Continued from page 72

hanie Mills \$12 and Pat Benatar \$9.50.

In the Bay Area, the Concord Pavilion varied from \$12.50 to \$9.50 for a variety of talent, while the Circle Star Theatre got \$11.75 for a Solar Records entourage. Kool and the Gang at \$9.75 and Loretta Lynn, \$8.75.

In New York City area, the Dr Pepper Festival, working the Pier instead of the normal Central Park stand, got \$6.50, with the Savoy most active at \$15 for Kris Kristofferson and Mills and \$12.50 for Roy Orbison. John Denver was a \$12.50 top at Meadowland, while Pat Metheny worked Town Hall for \$12.50 per.

In Kiel Auditorium, St. Louis, individual concerts by Jefferson Starship and Grateful Dead got \$9.50 each, while Night Moves played the Dregs for \$5.50 and David Loggins for \$4.50.

Salt Lake City's Parkwest had a full summer slate, with the Beach Boys at \$12 along with several country-flavored all-star packages at \$12 top and Metheny at \$10.

One beef promoters had was that talent bookers and managers seemed to miscue at times, causing individual areas to be flooded with talent during certain weeks and then droughts would occur.

Inside Track

Convention Catchup: Arista distributor brass meet with label folk in Puerto Rico at the end of the month. . . . RCA/A&M has informed its branches they will convene in suburban Chicago at the end of August. Looks like **Budget Tapes & Records** has resuscitated its 1981 convention planning, with Denver the site of the palavaer in the fall. . . . The CBS "meeting" of all national personnel, reported earlier here for south Florida, has been cancelled. . . . WEA nationally jets to the Continental Plaza, Chicago, to quietly celebrate its 10th anniversary July 27-29. **Topper Henry Droz** will honor almost 100 employees who have been with the **House That Joel Friedman Built** since inception.

Don't believe the rumor that **Record Bar** prexy **Barrie Bergman** is adding booking to his chores. It's just that he's slated the finest talent lineup ever for the chain's late July convention in Hilton Head Island, S.C. Talent cast includes: **Marshall Tucker Band, James Galway, Delbert McClinton, Donnie Iris, 4 Out Of 5 Doctors, Bill Wray, Danny Joe Brown, Steve Bassett and the Virginia Breeze, Robert Starling and the Brice Street Band** and others entertain the Bar's district personnel, manager and executives during the four-dayer.

Is **Jay Lasker** eyeballing a possible return of the **Melodyland** country label for **Motown**? . . . **Vice president Stan Harris** passed out keys last weekend for the new WEA home base on Olive St., Burbank. Both domestic and international employees will make the two-block move to the gorgeous wood-and-glass **Joel M. Friedman** building from the longtime base they shared with **Warner Bros. Records**. Under the four floors of offices are three-and-a-half floors of subterranean park-

ing. . . . Don't get shook when you read soon about a major entity in the industry chucking one of its oldest divisions!

Harold Okinow, prime mover for a more marketable and efficient tape package, has taken the bull by the horns and reportedly will start using an expanded, self-merchandising design for **Lieberman Enterprises** soon. For years, the rack-one-stop giant has been using the **Pickwick** spaghetti box. . . . **The Rolling Stones** rehearsing for a tentative U.S. junket, teeing off on the West Coast in September and winding up East in November, with shows in South America and Europe contemplated. Their new album bows worldwide third week of August. . . . **The Jacksons'** global trek this fall and winter may be **Michael Jackson's** last with the group. Expect a "live" Jacksons' album in October.

The long-standing (since 1978) multi-faceted legal hassle between **UA, CBS and Jet** was settled out of court, Monday (13) with parties agreeing to non-disclosure of details. But one reported settlement factor is **United Artists Music's** sale of its interests in **Jet Music** copyrights, including those of **Electric Light Orchestra** to **CBS' Blackwood/Jet** publishing. . . . Is **RCA's Jack Craig** negotiating a multi-act deal with ex-ABC/Haven a&r producer **Dennis Lambert**? . . . **Suffolk Marketing** is taking a trial flier with **Orion, Shelby Singleton's** pride and joy, on a pilot tv marketing fling. And **Simon & Shuster** comes soon with a pocketbook of fiction based on the masked marvel. . . . Are **Kenny Rogers** and **Lionel Richie** going to produce **Bill Medley's** next LP?

Edited by JOHN SIPPEL

U.S. Copyright Boss Pays China Visit

By JEAN CALLAHAN

WASHINGTON, D.C. — U.S. Register of Copyrights David Ladd terms his recent trip to China "a success and a very important beginning." Accompanied by Copyright Office general counsel Dorothy Schrader, international copyright officer Lewis Flacks and State Dept. representative Harvey Winter, Ladd spent 10 days in June meeting with members of the Chinese Copyright Study Group who are drafting a basic copyright law for that nation.

The U.S. copyright officials were invited by the Chinese National

Publishers' Assn. to lecture on U.S. copyright law and to discuss Chinese plans for adoption of domestic copyright provisions. According to Lewis Flacks, the Chinese are most interested in copyright for books. There is also interest in developing laws to meet the obligations of the 1979 Trade Agreement between the U.S. and China.

Music copyright may not specifically be addressed in the current copyright law draft, Flacks says. While the Chinese are predominantly concerned with educational

uses of printed materials, U.S. officials tried to remind them that "the issue is bigger than books," Flacks reports.

Members of the Chinese Copyright Working Group had already translated the 1976 U.S. Copyright Act, accomplishing this task before U.S. representatives arrived in China. Register Ladd offered research and technical assistance to the Chinese as they continue to draft their laws. The Copyright Office also offered to receive training interns from China to work in the Washington office.

It may be sometime before Chinese copyright laws address issues of film and music copyright. "Copyright law itself is a relatively new concept for the People's Republic," says Dorothy Schrader. "And of course there is a philosophical problem—a reluctance in the People's Republic, with its emphasis on collectivism, to recognize personal property rights."

Flacks notes that he heard little recorded music while in China. "Most people aren't able to afford phonographs and the use at this time would be mainly educational and institutional," he says.

Court OKs AFM Role In Dead Suit

NEW YORK—A state Supreme Court justice here has denied an application by Radio City Music Hall to forestall pending arbitration proceedings brought against it by the Grateful Dead, which claims the venue owes it more than \$40,000 in fees from a series of concerts in 1980.

In ordering the arbitration before the executive board of the American Federation of Musicians, Justice Richard S. Lane struck down all of Radio City's arguments, including the contention that the AFM is not a proper forum, and that although the Dead and Radio City are still embroiled in another action in federal

court here stemming from the same gig, the case should proceed within the AMF.

Radio City has claimed that certain portions of the contract couldn't be applied to the instant case, if the disputed fee was tied to the recording and video production which was assigned by rider in the overall contract to promoter John Scher's Monarch Entertainment Co., acting as the Dead's agent.

But, said the judge, a rider is part of the contract it is attached to, and ordered Radio City to proceed with settling the claim.

Keith Olsen Brews AOR, Top 40 Hits

• Continued from page 6

ways has input," Olsen says. "It's also important to pump him up when he needs it; having some psychology background sure helps. I was a music ed major at the Univ. of Minnesota in '62-'63. I was going to be a music teacher. I didn't know anything else I could do in music."

By 1966, Olsen knew: he was a member of the Music Machine, which had the top 15 hit "Talk Talk" (recently covered, as Olsen proudly points out, by Alice Cooper and the Inmates).

From 1967-'70, Olsen teamed up with Curt Beettcher, producer of the Association's early hits. In the early '70s he segued into engineering. "That's when everything was starting to become very technical," he says. "I decided I needed to learn the tools.

"Next, I formed my production company, because that was the thing to do back then."

Pogo Logo Productions signed Stevie Nicks & Lindsey Buckingham, Waddy Wachtel and Jorge Calderon. Olsen produced the 1974 "Buckingham/Nicks" album which, as he says, "was the prelude to the 'Fleetwood Mac' LP."

In quick succession came albums by the Grateful Dead, Bob Weir, Russ Ballard (who wrote "Winning," Olsen's big Santana hit), Sons of Champlin, Foreigner, Santana and the Babys.

Nine months ago, Olsen opened his own 24-track recording studio, Good Night L.A., in nearby Van Nuys. He co-owns it with Gordon Perry, who also owns Dallas' Good Night Dallas studio.

The studio was built to the func-

tional, to the point that there are no earth tones in the control room. Instead it's metallic grey. "That's on purpose," he says. "Earth tones create a lull."

"Studios are much too expensive to come in and party. At a lot of places you take a jacuzzi and play pinball at \$185 an hour. And then they charge you a quarter for the game."

Olsen has little immediate interest in video. "I'm too involved with cutting records to spend a lot of time on it," he says. "It's the old story: do what you do best. There are people who do great videos who couldn't produce a record if their lives depended on it."

Olsen ultimately is happy in his work. "I'm doing what I feel I do best," he says. "I love rock and always have."

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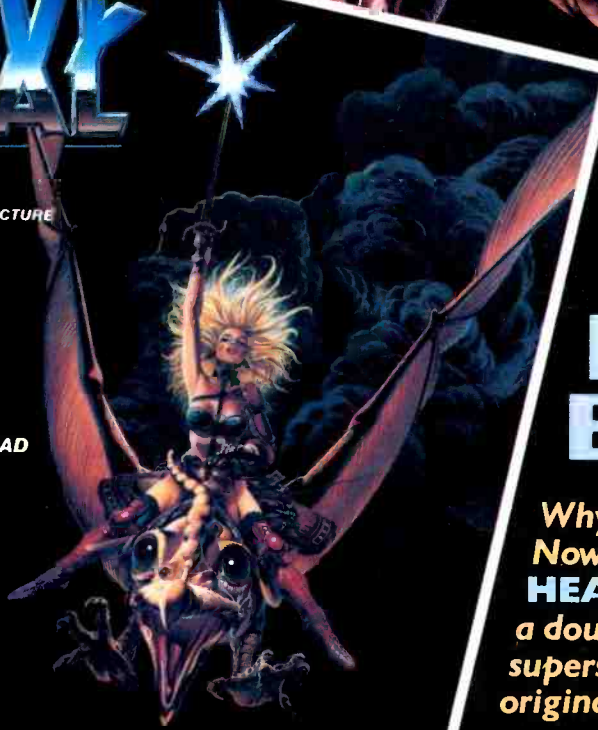
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