

New Life For NAIRD, Indie Distribs Agree

By LEO SACKS

PHILADELPHIA—A dramatic turnaround in the fortunes of the National Assn. of Independent Record Distributors and Manufacturers, reflecting the growing economic health of specialty indie labels and their wholesalers. marked the organization's 1981 convention, which convened here last Sunday (30).

NAIRD, whose convention in Kansas City last year was poorly attended and left many attendees pessimistic about the group's survival, attracted a record number of participants this year, including, for the first time, several major frontline indie distributors Representatives from Western Merchandisers. Progress. M.S., Piks, Action, Schwartz Bros, and Zamoiski were among the 30 distributors who attended the four-day confab at the Sheraton Hotel. More than 145 folk, jazz, blues and new music labels were also on hand.

(Continued on page 76)

U.K. Blank Tape Firms Unite, Fight Levy Lobby By PETER JONES

LONDON-A newly orchestrated campaign to fight record company demands for a sizable levy on blank tape in the U.K. to compensate for home taping, is under way here following the formation of the Tape Manufacturers Group (TMG).

The fiery new organization is headed by Bill Fulton, Sony U.K. managing director. Other member companies are BASF, 3M, TDK. Maxell and Memorex. It starts from the basis of refusing to accept record industry estimates of financial loss through taping and plans to use all media outlets to get its point across.

Typical of the TMG's aggressive antilevy posture is the view of David Lloyd, head of Marcom, the public relations company hired to handle its propaganda. He says: "We just cannot accept that the home-taping problem is as bad as the record companies say. It's not home-taping in isolation that is responsible for slumping record sales. Also to blame are high prices, poor technical quality and artistic quality.

"But it is time the record companies realized that the days when British rock music reigned supreme, and groups like the Beatles provided enormous sales, are over. The record companies don't have a God-given right to huge profits."

Continuing to fight the proposed blank tape levy, but along less pugnacious lines. is the long-established European Tape Industry Assn. (ETIA). based in London. This group includes EMI and Philips, tape (Continued on page 63)

WEA Adopts CX-Encoded CBS System

By ALAN PENCHANSKY & JIM McCULLAUGH

CHICAGO-The WEA labels' adoption of CBS' CX-encoded disk program has pushed that noise reduction system farther toward large scale consumer reality.

Product on all WEA labels—Atlantic, Elektra/Asylum, Nonesuch and Warner Bros. and distributed lines—will be issued in the compatible encoded form, according to last week's joint CBS/WEA announcement.

WEA thus becomes the first major label entity outside of CBS to commit to the process. The CX system, which claims to reduce rec-

ord surface noise below audibility, is one approach to the U.S. industry's massive headaches in the disk quality control area.

CBS. the compatible noise reduction system's developer, has already committed all of *(Continued on page 62)*



Every family in America knows this face. And soon they're going to know this voice. As Hazzard's lovable Bo Duke, John Schneider's made over forty million friends since "The Dukes of Hazzard" hit the top. John's first single, "It's Now Or Never," (ZS602105) is scoring fast at radio everywhere. From the debut album, "Now Or Never." (RZ 37400). On Scotti Brothers Records and Tapes. Distributed by CBS Records. (Produced by Tony Scotti and John D'Andrea. (Advertisement)

BMI Claiming Juke Dominance

By JEAN CALLAHAN

WASHINGTON—A study indicating that BMI music accounts for about 54% of the total music currently selected for jukebox plays in the U.S. became a focal point at jukebox royalty distribution hearings here (2-5).

The study, commissioned by BMI through Opinion Research Corp., drew fire from ASCAP, but the Copyright Royalty Tribunal denied a motion by ASCAP general counsel Bernard Korman to strike the survey and all related testimony from the hearing record. Korman claimed that the survey was not reliable or accurate.

The hearings provided yet another public forum in the continuing battle by *(Continued on page 62)*

ABC Radio Going Satellite

By ED HARRISON

LOS ANGELES—A 24-hour a day, seven-day a week satellite-delivered "live" music programming service is coming from ABC Radio's newly created operating group. ABC Radio Enterprises.

The new division, which will provide products and services to radio stations nationwide, has been developed as a vehicle for ABC to keep pace with technological changes in the broadcasting field.

nological changes in the broadcasting field. While Mike Hauptman, vice president of the ABC Radio Enterprises group, (Continued on page 12)

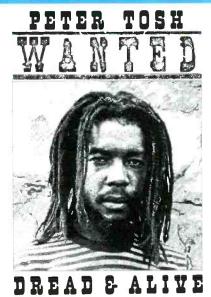


It's all there in **Black & White** (P-18) for all to see and hear on the definitive **Pointer Sisters** album. The uncompromising quality of the music combines the depth and exotic range of the **Pointer Sisters'** voices with the crystalline production of **Richard Perry. Black & White** become the colors of love—get your first touch with the seductive new single "Slow Hand" (P-47929) on **Planet Records.** Associate producer, Trevor Lawrence.



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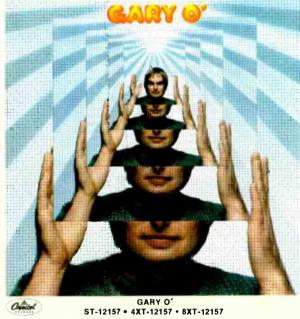


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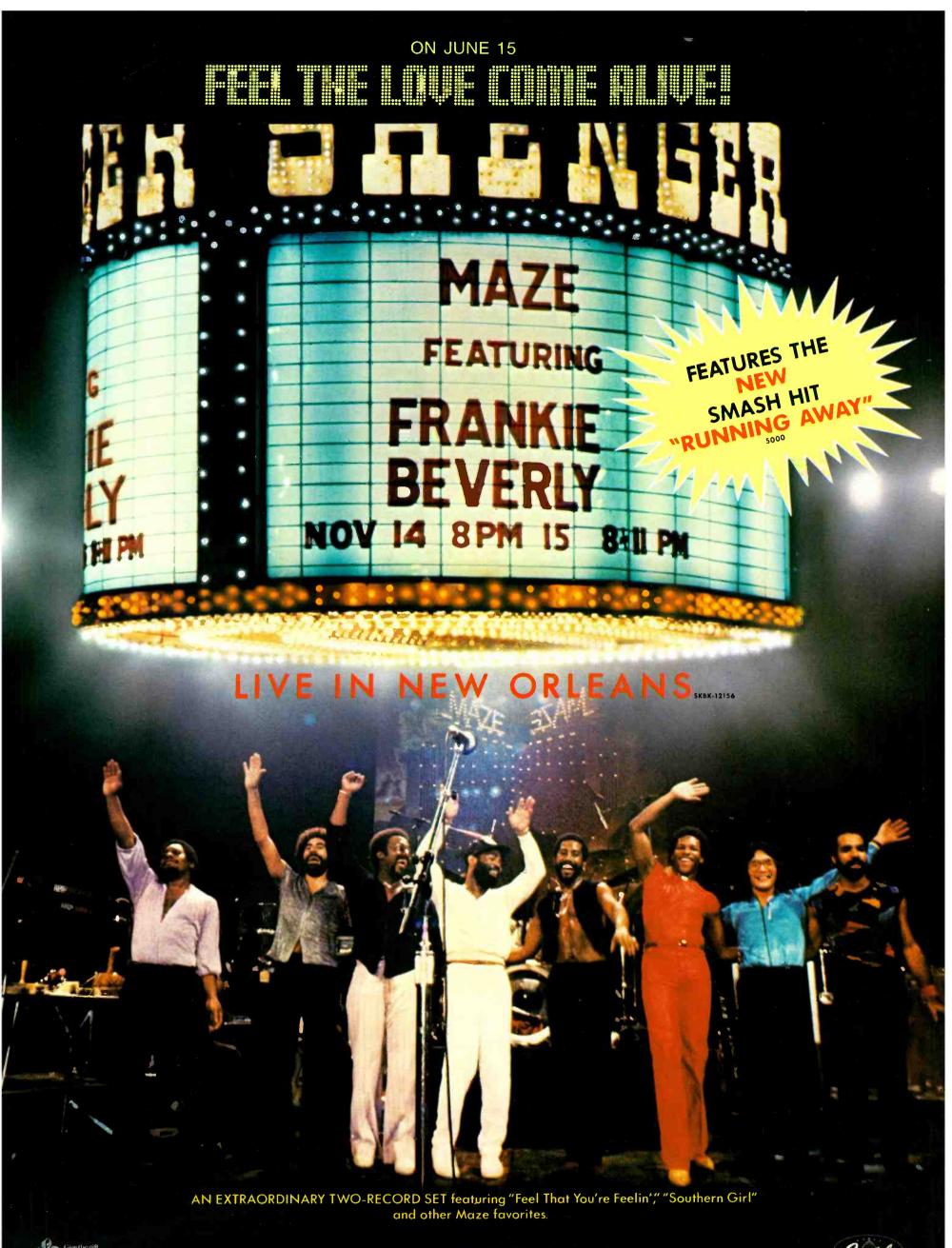


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General News

Video Rise Reflected At Chicago CES

By JIM McCULLAUGH & ALAN PENCHANSKY

CHICAGO-No one needs to be told of the many inroads made by video in the last several years, but the recently ended Summer CES made clear the penetration and influence at almost all levels-today the electronic home entertainment industry's fortunes clearly are pegged to the video revolution.

One the manufacturing end, only a dwindling number of major companies today can count themselves exclusively in the high fidelity business. Sansui and Kenwood, for example, both joined the ranks of VTR marketers here, and industry goliath U.S. Pioneer recently created a separate division to oversee its video hardware manufacture and marketing

On top of that, laser videodisk have been flowing through Pioneer's recently begun software distribution unit.

At the retailing level, high-end salons continue to find success with the pure audio formula, but in the larger markets, video's march into stores is accelerated.

Major home electronics chains now wearing the audio/video badge include such retail giants as Federated in Southern California, Tech Hi-Fi in New England, PlayBack in the Midwest and the national Pacific Stereo web.

As importantly, thousands of smaller audio dealers, who see audio's fortunes still clouded, are more and more convinced that video may be the only salvation.

(Continued on page 57)



Billboard photo by Alan Penchansky

DIGS DIGITAL—Noted authority on sights and sounds Professor Irwin Corey is among those attracted to the Compact Disc (CD) digital audio playback demonstration at last week's Chicago CES. Trade show coverage begins on page 56.

Peaches & Nehi File 2 Separate Petitions **By JOHN SIPPEL**

LOS ANGELES-Peaches Records & Tapes and Nehi Distributing filed separate petitions for reorganization (Billboard, June 6, 1981) under Chapter XI of the Bankruptcy Act Monday (1) in Federal District Court here

No exact amount of indebtedness were filed and no cumulative estimate of indebtedness was as yet in the court dossiers. Attorney Joseph Eisenberg, insolvency counsel for the petitioner, last week stated collective indebtedness topped \$20 million

Listed as the 10 (sic) largest creditors were the following: CBS Rec-

ords, Warner Bros. Records, RCA Records, Capitol Records, Poly-Gram Distributing, Progress Record Distributing, TDK Electronics, Lieberman Enterprises, Transcontinent Record Sales, Cardinal Exports, Pickwick International and Ticketron. There is no indication if the ranking is in order of amount owed to each creditor by each of the two firms.

In a foreward to the filing, a report of a special meeting of the board of directors of the firms May 28 determined to file for reorganization with president Tom and executive vice president Neil Heiman to act in conjunction with the accounting firm of Ernest & Whinney and two legal firms, Ervin, Cohen & Jessup and Stutman, Treister & Glatt in proceeding with the petitions.

The list of creditors contains a number of landlords and real estate and mall developers active in the industry. In addition, there are approximately 200 radio stations owed money. They are located in areas in which the 35 Peaches outlets are operating. The industry is represented

among the creditors by the follow-

NASHVILLE-With pre-registra-

tion figures at a record high of

15,000, the 10th annual Inter-

national Country Music Fan Fair

kicks off here Monday (8), high-

lighted by artist showcases, award

The week-long fest promises to

generate \$3 million in revenue for

ine city, topping last years total by

\$250,000, says Terry Clements, di-

rector of tourism for Nashville's

"Those figures don't include the

1,000 or so who are participating in

the event," he adds. "Those people

could account for another quarter of

Comprising the bulk of Fan Fair

festivities is a bright array of talent

showcases, all covered in the \$35

registration fee. Other crowd pleas-

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a million dollars in revenue."

Chamber of Commerce.

presentations and sporting events.

ing:

DIRECTLY INTO LABEL **PolyGram Combines** Sales And Fulfillment **By IRV LICHTMAN**

NEW YORK-Reflecting a further tightening of its distribution functions, PolyGram Records Inc. has integrated its sales and fulfillment services direct y into the label operation.

The move is the latest over the past several years that have impacted on PolyGram Distribution Inc., largely resultir g from greatly diminished sales volume. In 1978, turnover at PDI, fueled by the soundtracks of "Saturday Night Fever" and "Grease," were reported at close to \$500 million, with current figures said to be at least half that amount.

Under the new structure, two key PDI executives function within the framework of the label and sees the departure of John Frisoli as PDI's president, a slot that no longer exists. Frisoli had been chief of PDI for the past four years, having joined Poly-Gram seven years ago as a consultant for Mercury Records.

The two PDI executives, Jack Kiernan, vice president of sales, and Burt Fransblau, vice president of operations, now report, respectively, to, Bob Sherwood, executive vice president and general manager, and Guenter Hensler, recently shifted from head of PolyGram Classics to vice president of operations, Both Sherwood and Hensler, in turn, report to David Braun, president and chief executive officer of PolyGram Records Inc.

Internalizing the sales and operations functions of PDI within the label's framework creates a structure similar to that of the CBS and RCA branch systems, while such other branch setups as WEA and MCA continue a more autonomous direction under their respective presidents, Henry Droz and Al Bergamo.

Sources indicate that the current PDI regional setup, wherein in a number of branches were turned into regional "sales offices" over the past year, stay intact. This includes 13 sales points and three "depots" located in Sun Valley, Calif., Indianapolis and and Edison, N.J., all of which contain highly computerized methods of fulfillment.

With the exception of RSO Records, PolyGram Records Inc. is sole owner of its major label lines, having most recently taken full control of Casablanca Records, at one time a partnership between the label and Neil Bogart, who now runs Boardwalk Records.

In the new setup, sales merges into the label, where both marketing and promotion have operated. This structure is similar to that of most PolyGram operations around the world

Music Programming Lags Within Cable TV Industry

LOS ANGELES-Music programming continues to show only incremental growth within the cable tv industry's overall program mix, despite ongoing expectations that contemporary music's video future will see cable suppliers and services joining independent program syndicators in capturing the bulk of that sector.

That's the view that emerges following last weekend's National Cable Television Assn. (NCTA) Convention at the Los Angeles Convention Center, where a record turnout of 15,525 exhibitors, delegates and guests underscored cable's continuing growth boom. Topping preconvention projections by 3.000

plus, attendance by the show's closing Sunday (31) jumped from 9,000 at last year's huddle-yet the diet of musical fare offered on the exhibition floor of the facility mirrored only slight growth.

(Continued on page 76)

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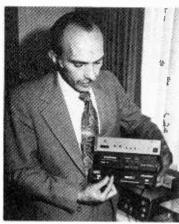
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In This Issue	4538804.50
FEATURESChartbeat8Counterpoint33Inside Track76Lifelines74Rock'n'Rolling14Stock Market Quotations10Vox Jox28	;
CHARTSTop LPs73, 75Singles RadioAction ChartAction Chart18, 20, 22, 24Rock Albums/Top Tracks26Boxoffice31Bubbling Under Top28LPs/Hot 10028Disco Top 10054Jazz LPs39Hits Of The World67Hot Soul Singles33Latin LPs35Hot Country Singles51Hot Country LPs52Hot 10070Top 50 Adult Contemporary28	
RECORD REVIEWS Album Reviews	

IN FACE OF DIGITAL'S RISE **CX-Encoded Disk System** Has Full Support Of CBS

By ALAN PENCHANSKY

CHICAGO-CBS Records is confident of a large window for 1980's penetration of its CX encoded disk system, despite the expected rise of digital audio in this period.

Digital audio players are expected to be introduced here in 1983; but CBS believes mass digital pene-tration is far off. "Whether the digital disk become s reality is still very much a question mark," insists Al Teller, CBS Records Group vice president of operations and head of



CX FATHER—Dan Gravereaux, part of the CBS Technology Center team that designed CX noise reduction circuitry, shows off Phase Linear, MXR and Audionics CX decoders exhibited at CBS' CES hospitality suite.

the CX program. "Whether it becomes a mass consumer item is a big question mark."

Teller was here at last week's CES show where several manufacturers' CX system decoders were demonstrated and it was revealed that WEA labels had adopted the CX system for product releasing (see separate story).

Many audio industry executives at the show expressed enthusiasm about the CBS system, though most are anxious to see a good supply of software titles in support of the effort.

Some audio industry observers, however, wonder about CX's introduction-and the general proliferation of analog noise reduction technology-when digital is supposedly lurking around the corner.

CX is designed to overcome problems of noise and dynamic range limitation in recorded music-the same problems digital entirely eliminates. CBS, however, expects the cost advantage of CX to give the system a full life in the 80s. "Costs might retard the growth of the digital disk market quite severely,' Teller commented.

With no premium charged for CX-encoded software and encoder pricing below \$100. Teller expects mass penetration, and he confirmed there would be between 50 and 100

(Continued on page 60)

(Continued on page 8) All-Time Mark Of 15,000

Registered For Fan Fair By ROBYN WELLS

tourney and a number of autograph sessions.

The talent showcases get underway Wednesday (10) with offerings from Sunbird and Dimension Records. Appearing for Sunbird are Earl Thomas Conley, Freddie Hart, Billy Larkin, O.B. McClinton, Lynda K. Lance, Dianna and emcee Nelson Larkin. Taking the stage for Dimension are Ray Price, Dave Kirby, Tommy Jennings and Peggy Forman.

CBS, MCA and Plantation/Sun artists share the spotlight Thursday (11). Ricky Skaggs, Don King. Billy Joe Shaver, Mickey Cilley, Ronnie McDowell, Janie Fricke, Marty Robbins, Judy Bailey, newcomer Mike Campbell and Calamity Jane, a new group composed of Marshall Chapman, Mary Ann Kennedy, (Continued on page 48)

General News EMI-America / Liberty On A Roll Mazza Reports Sales Hike Of 400% Since '78 Founding

By CARY DARLING

LOS ANGELES-Reporting sales Sheena Easton's "Morning Train" increases of 400% since the 1978 and Kim Carnes' "Bette Davis startup of its operations, EMI-Amer-Eyes." It's also enjoying singles and/ ica/Liberty Records is reaching for a or LP successes with Gary U.S. still broader market base through Bonds, Cliff Richard, Dottie West, Marty Balin and Kenny Rogers. stepped-up forays into AOR and That's in contrast to its earlier image Those horizons point up the firm's success since its beginnings as a solid as a one-off singles house with only two truly bankable stars: Rogers and singles label that has since mainthe J. Geils Band.

We had a lot of singles that had albums which didn't correspond in terms of performance," admits label president Jim Mazza, who was a



SUNDAY SMILES—Guitarist Leo Kottke enjoys a relaxed interview with Pat Sajak, left, co-host of NBC-TV's "Sunday Show" in Los Angeles. Kottke was in town for an appearance at the Country Club in Reseda, part of a tour behind his current Chrysalis LP.

Extensive Research Behind New Stereo Music Channel By SAM SUTHERLAND

LOS ANGELES-Music Tele-vision (MTV), the 24-hour stereo music channel slated to reach cable tv viewers on Aug. 1, may be a pioneering venture for the cable video industry, but its architects say their ambitious video launch will be grounded in the most extensive market research yet applied to the burgeoning cable field.

That's the message carried by MTV principals to attendees at the National Cable Television Assn. (NCTA) Convention here May 29-June 1, where Warner Amex Satellite Entertainment Co. (WASEC) touted both technology and marketing as twin assets that will enable the service to connect with its 12-34-year-old target audience.

Four separate telephone surveys have been conducted by WASEC to pinpoint consumer interest in such a service and their program preferences, cable operator reactions to a music vehicle, and even the most arresting name for the venture.

Taken together, those probes represent what Jordan Rost, research vice president for WASEC, believes is "the most researched new cable service before its launch."

Cable's basic "narrowcast" audience goals only partially explain that emphasis on research, according to John Lack, executive vice president, who notes that MTV's opening target market and intended top 40/AOR music base actually

represent a broader potential audience than that served by any current single radio format.

Cable's more precise location of potential advertising targets is, however, very much at the heart of the MTV charter as envisioned by WA-SEC executives. Lack, who terms the four research studies as "psychographic as well as demographic" in their depiction of potential viewers, believes the plan to lure advertisers in order to bankroll the service, provided free to consumers already using WASEC cable services (a nominal stereo hookup is charged, but no added monthly rate is planned), will be particularly enticing when compared to existing tv ad buys.

"It's exciting to us, because we can sell more effectively," asserts Lack. "'Saturday Night Live,' in its heyday, had fully 40% of its audience over 35 years of age, beyond the prime demographic we're looking at.'

MTV hopes, by contrast, to more precisely target the 12-34 demographic, which Lack and his colleagues say has yet to be adequately served by cable programmers.

Although actual programming is still being developed, MTV sources note that screening of its staff of "VJs" ("Video Jocks") is now moving toward a final selection of the five personalities expected to handle hosting chores, while the service's (Continued on page 15)

Billboard (ISSN 0006-2510) Vol. 93 No. 23 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate, annual rate, Continental U.S. \$110. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Wich. 48106. Postmaster, please send changes of address to Biliboard, P.O. Box 13808, Philadelphia, Pa. 19101, (609) 786-1669.

Capitol marketing vice president before accepting his current post. "The reason for that was when you're a new label, you're in a bind because it takes three or four albums for an artist to develop. Sometimes, you have to take the short term success decisions in order to help the label.

"So, we would try to find hit material and run with it. We've caught one-off records in this fashion. What we've done since, though, is in those particular cases created an a&r environment so their future product have more depth and credibility."

Rogers is no longer the glue holding the firm together as he may have seemed when the label was getting on its feet. "We felt we had to maximize Rogers' potential real quickly," says Mazza. "We zeroed in on him. Then, the next stop was to reinforce the roster so there wouldn't be so much dependency on Rogers. By using creative synergy we built up other acts. Dottie West and Kim Carnes are artists which Kenny assisted in one way or another in the process of development. Now, there's Gary U.S. Bonds and Marty Balin, so we feel that dependency on one artist is not such a problem as it might have been a year ago."

The expansion for the label includes r&b promotion and a&r departments which have been formed (Billboard, April 11, 1981). In addition, a three-person video promotion department is in existence.

"My view on r&b is that it has remained consistent over the last 20 years in terms of performance. I disagree with people who say that r&b is coming back," asserts Mazza. "R&b music was equally represented on the charts in 1960 as in 1980. There has been consistency.'

Jazz is mostly being confined to reissues on the Blue Note label and Mazza admits that such EMI-America/Liberty acts as Ronnie Laws, Eloise Laws, Noel Pointer and Earl (Continued on page 62)

FCC Chief Favors More Deregulation

LOS ANGELES-Newly installed Federal Communications Commission (FCC) chairman Mark Fowler is pledging a continuation of the deregulatory thrust now seen as a cornerstone of the Reagan administration's mandate for the business community

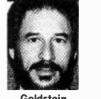
That's the basic message Fowler delivered Sunday (31) at the National Cable Television Assn. (NCTA) Convention here, where Fowler used his first formal address to the television industry to envision "a symmetrical approach to the regulation of all telecommunications industries."

And in explicating that goal, Fowler took the cable industry itself as model for rapid growth when government controls are relaxed, as the new FCC chief noted was the case via the abolition of cable programming restrictions following an action filed by Home Box Office.

In outlining a set of five specific and complimentary objectives, Fowler stated that first and foremost "is to create, to the maximum extent possible, an unregulated, competi-(Continued on page 28)

Executive Turntable





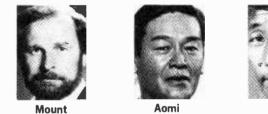


Record Companies

Herb Eiseman becomes chairman of the board of 20th Century-Fox Records in Los Angeles. He continues as president of the 20th Century-Fox Music Publishing Group. Neil Portnow remains president of the label and Monty Houdeshell is still chief financial officer.... Ron Goldstein is elevated at Island Records in New York to president of U.S. and Canada operations. He continues to oversee North American activities and the relationship with Warner Records and WEA Distributing.... Ekke Schnable is named business affairs and international administration division vice president for RCA Records, New York. He was legal and business affairs senior vice president for PolyGram Records.



. . Kevin Keogh is upped to promotion vice president for Alfa Records in Los Angeles. He was director of national promotion for the label. ... Rick Stone takes the post of national singles promotion director for A&M Records in New York. He was New York promotion director.... Robin Huff is named a&r representative for Elektra/Asylum Records in Los Angeles. She was a&r administrative assistant. . . . Harvey Duck takes the post of sales manager for the Dallas branch of CBS Records. He worked in the same post for PolyGram Records. . Peter Hay accepts the slot of general manager of Polish Records and its affiliated Stolen Music/Got No Publishing in New York. He was a&r director and general professional manager at Camerica Music.





Marketing

David Mount becomes national video sales manager for WEA in Burbank. He was Los Angeles sales manager.... R. Allen Lyles joins the Record Bar, Inc. as accounting systems development director in Durham, N.C. He was accounting manager with the Huyck Corp. in Wake Forest, N.C. 4. . Mike Sheldon and Tim Saylor move into the posts of district supervisors for Camelot Music. Sheldon, based in Kansas City, and Saylor, in Pittsburgh, were managers. Sheldon is in charge of six stores in his area while Saylor covers stores in three states.

Publishing

Randy Talmadge, former creative manager at Chappell Music, named vice president and general manager of Jensing Music (ASCAP) and Jensong Music (BMI). Talmadge is based in Los Angeles while Walter Campbell continues to head the Nashville office. President Jim Ed Norman will concentrate his energies on JEN, his production firm.

Related Fields

At LaserDisc Corp., a subsidiary of Pioneer Electronic Corp. in Tokyo, Yasuo Aomi becomes president. He was assistant vice president of personnel at Tokyo Broadcasting Systems, Inc. Also at LaserDisc, Tatsu Nozaki is appointed general manager of international a&r and business affairs. He was executive managing director for Sony Creative Products. ... Changes at Paramount Pictures in Los Angeles: A new division, television and video distribution, has been formed with **Richard H. Frank** as president of the television operations and Mel Harris as president of the video wing. Frank was president of Paramount TV Distribution and Harris was a senior vice president for programming and video distribution. ... Kenneth M. Bourne is named marketing director for Cetec Vega in El Monte, Calif. He was marketing services manager for Trio-Kenwood Communications. ... Robert J. Youngquist moves into the slot of corporate scientist in the professional audio/ video equipment project at 3M in St. Paul. He was research manager of the former Mincom division, and is involved in the study of digital audio standards as secretary for one of the working groups of the International Electro-Technical Commission.... Optonica High Fidelity Products has two new regional sales managers and a new sales administrator. Robert Eshak is upped to Eastern regional sales manager while Paul Crain takes over as Western regional sales manager. Brian Rezach is the sales administrator. Eshak and Rezach work in Paramus, N.J. while Crain works in Hermosa Beach, Calif. Eshak was sales administrator, Crain was Eastern regional sales manager for Midland International and Rezach was a product specialist of Control Data.... Gary Amoth joins TEAM Electronics in Minneapolis as director of training stores. He had worked with the Musicland division of Pickwick International for 10 years.... Ozzie Cadena becomes music coordinator for the Lighthouse Cafe in Hermosa Beach, Calif. He is a jazz producer who has worked with Savoy, Prestige, Blue Note and Fantasy Records. ... Eugene Goldberg is now product manager for the broad electronic connector line at Switchcraft in Chicago. He was senior sales engineer for ITT Cannon Electric.

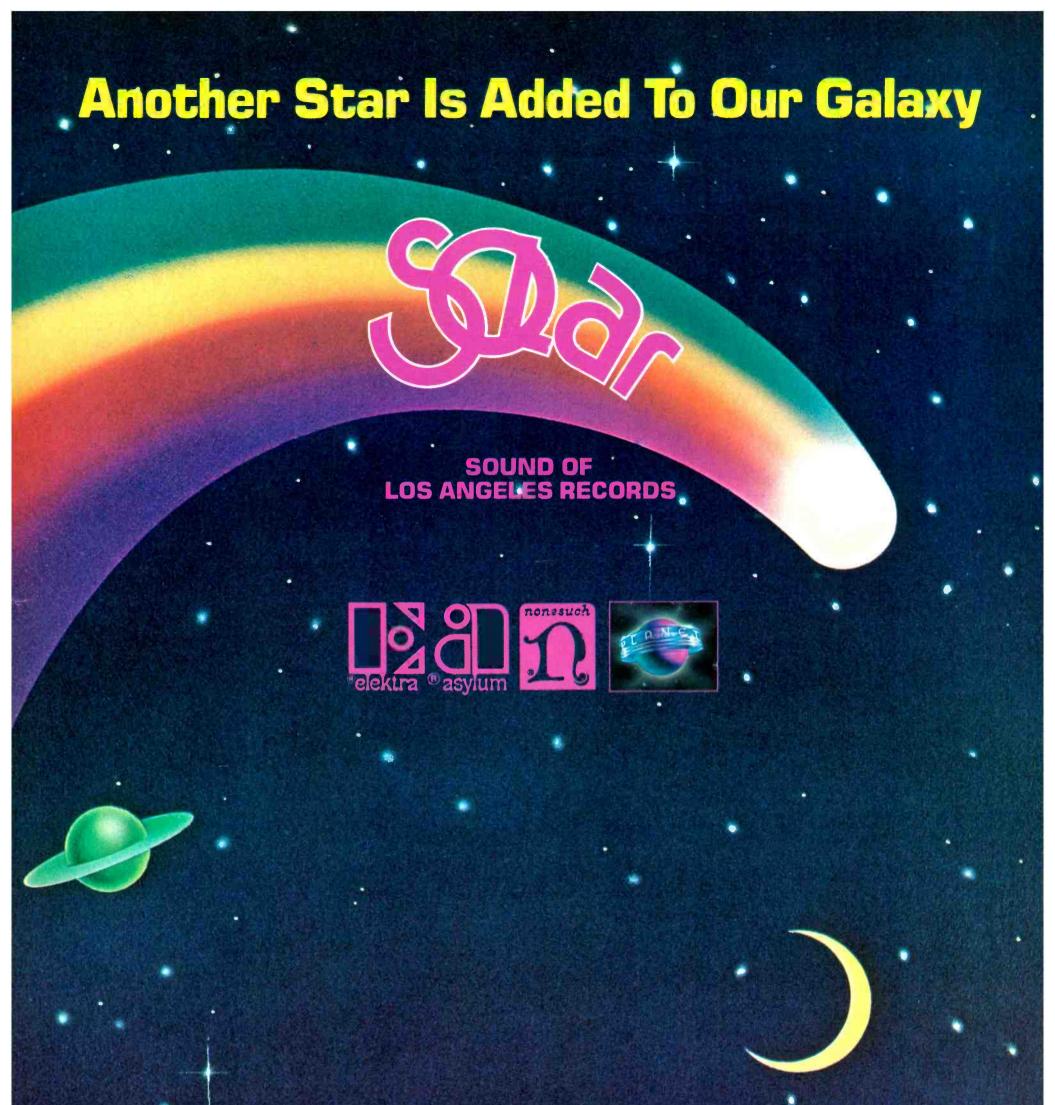
r&b, as well as video.

tained a small staff and roster while

carving out a larger market share.

The label has chalked up back to

back number one singles this year,



We proudly welcome Dick Griffey, the entire Solar Records staff and the artists: Dynasty, Juanita G. Hines, Klymaxx, Lakeside, Carrie Lucas, Midnight Star, Shalamar, Vaughn West and the Whispers.



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General News Pirates Walk The Plank; Five Get Prison Sentences

NEW YORK-Severest penalties to date were handed down in U.S. District Court, Jacksonville, Fla. against five additional defendants convicted after trial in the FBI's "Operation Turntable" tape piracy

Judge Howell W. Melton on May 22 handed down sentences of 10 years for Jerry H. Jones, nine years each for Curtis R. Snipes and George Washington Cooper III, eight years for Ferrol "Bud" McKinney and five years for John McCulloch, a former Gastonia, N.C. vice squad policeman. The sentencing of George Washington Cooper III was delayed due to illness, and that of Frances Lockamy pending a medical and mental study

The 10-year sentence to Jones-a new record in tape piracy convic-tions-was based on Racketeer Influenced Corrupt Organization (RICO) conspiracy and subsantive

Guitarist/composer Sammy Hagar to Geffen Records with a worldwide deal. Hagar, formerly with Capitol Records, is set to begin work on an LP with Keith Olsen produc-Adrian Belew, guitar player ing. with Talking Heads, to Island Records. Other Talking Head members, Tina Weymouth and Chris Franze, also to Island in all territories except for the U.S.A. and Canada where they are with Sire Records. . Singer/ songwriter Eric Mercury to Capitol Records. His first release for the label. "Gimme A Call Sometime," coproduced with Ray Chew,

Peaches & Nehi

AA Records, American Album &

Tape. CMS Records, Composers

Recordings, Countrywide Records & Tape, Fidelitone, Glenn Produc-

tions. International Book & Record.

Laurie Records, Music Minus One,

Moss Music Group, Music Mer-chandising, Peters International,

Qualiton Records, Record Shack,

Rego Records, Sesame St. Records.

Scott Distributing, Zemeron Trad-ing, Columbia Magnetics, Elpa Marketing, Record People, MCA Records, Disneyland Records,

Crazy Horse Records. Freckle Rec-

ords, Gillette-Madison, Gemcom, Greenworld Records, Greyko Rec-

ords, IJE Distributing, Jem Records,

MJS Entertainment, Salas Sales. MS

Distributing, Mobile Records, Moonlight Records, Federated Rec-

ords, Landmark Distributors,

Agape, Ball Corp., Discwasher, Pfanstiehl, Big Three Music. Cadet

Records, California Record Dist.,

Blackwood Records. Alternative Communications. One-Way Rec-ords. Paper Moon Records. Phil

Willin, Radio Records, Record Mer-

chandising Oldies, Reyes Records, Rip It Sales, Rounder Records,

Scorpio Music Dist., Sine Qua Non

Records, SSS International, Surplus

Records & Tapes. Word Records.

The initial filing also carried Citi-

There was no indication of who

the secured creditors, if any, might

bank and Crocker National Bank as

ALM Schwann, and others.

creditors

be in the petitions.

Filing Petitions

• Continued from page 5

counts, and six counts of Interstate Transportation of Stolen Property (ITSP), with concurrent sentences on copyright infringement counts totalling an additional 44 years. The others sentenced also received many additional years of concurrent sentences

"Operation Turntable" is regarded as the FBI's most successful undercover investigation into tape piracy, amounting to a total of 74 convictions on guilty pleas or after trial, another record for one investigation. The investigation surfaced in April, 1979 with the execution of Federal search warrants at four businesses.

They were part of a ring responsible for the manufacture and sale of pirate 8-track and cassette tapes.

In his sentencing, Judge Melton said the defendants' operations represented a potential loss to the recording industry of \$40 million.

Signings

Ashford & Simpson's musical director, is slated for release July 13. Also joining Capitol are the Torontobased **Deserters.** The group's self-titled LP is set for release July 13. . . The Malibooz, led by Walter Egan and John Zambetti, to Rhino Recand John Zambett, to Knino Rec-ords. The group's debut LP, "Mali-booz Rule!," also features guest ap-pearances by Dean Torrance, Lindsay Buckingham and Wendy Waldman.

Chartbeat **Comebacks Rule Hot 100;** 'Eyes' Have It: 5th Week

LOS ANGELES-Gary U.S. Bonds may have comeback of the year honors locked up, but a dozen other long-dormant acts are giving him a run for his money.

In addition to these chart come-backs, several other veteran performers are breaking through to their first pop singles successes. To-gether, the two developments are serving to put a lot of artists in unfamiliar chart terrain. Bonds' "This Little Girl," which

climbs to number 12, is his first chart hit since 1962; **the Rovers'** "Wasn't That A Party," which reach 37 last month, is their first since 1968; and Billy & the Beaters' "I Can Take Care Of Myself." which holds at 39, is also **Billy Vera's** first since '68.

Joey Scarbury's "Theme From Greatest American Hero," which 'Greatest American Hero,' leaps 17 notches to number 27, is his first chart hit since 1971.

Bill Withers, who sang on Grover Washington Jr.'s recent number two smash "Just The Two Us," hadn't been above number 30 since his own hit "Use Me" peaked at number two in '72.

Two other acts have recently earned their first top 40 hits since Rick Springfield's "Jessie's 72. Girl," which jumps to 20, is his first since that year's "Speak To The Sky"; **April Wine's** "Just Between You And Me," which climbed to 21 in April, is their first since "You Could Have Been A Lady.

Several more acts are riding their biggest hits since '73. Don McLean's 'Crying," which reached number five in March, was his first top 40 hit since "Dreidel" that year; **George Harrison's** "All Those Years Ago," which jumps to number seven, is his first top 10 single since "Give Me Love (Give Me Peace on Earth)"; and the **Moody Blues'** "Gemini Dream." which vaults to number 37. is the group's highest-charter since "I'm Just A Singer (In A Rock'N' Roll Band."

Climax Blues Band's "I Love You," which holds at number 13, is the group's first top 40 hit since "Couldn't Get It Right" in '77; A Taste Of Honey's "Sukiyaki," which climbs to number three, is their first since "Boogie Oogie Oogie" in '78.

The numerous breakthroughs on the pop chart are led by Lee Rite-nour and the Oak Ridge Boys, who are enjoying their first Hot 100 hits. Ritenour's "Is It You" jumps to number 21; the Oaks' "Elvira" leaps 12 points to number 28.

Acts with considerable histories who are enjoying their first top 40 pop hits include Juice Newton, who crested at number four last month with "Angel Of The Morning": Dot-tie West, up to 15 with "What Are We Doin' In Love": Jesse Winchester, up to 32 with "Say What"; T.G. Sheppard, who peaked at 37 last month with "I Loved 'Em Every (Continued on page 12)

PRODUCER PROFILE Leon Sylvers Bridges The Gap Between Pop, R&B Approaches

LOS ANGELES-If Solar is the Motown of the '80s, then Leon Sylis its Holland-Dozier-Holvers land, turning out a string of seamless hits that render meaningless the traditional industry delineations between pop and r&b.

Sylvers became hooked on music in 1964, the year the Supremes. the Temptations and the Four Tops all burst on the national scene. He was 10 at the time, as he started tracking the careers of producers like the Hollands, Norman Whitfield and Smokey Robinson. "They were always my idols." he says, of people who are now his peers.

Just as there was a Motown sound, there is a Solar sound: a perky, punchy approach that immediately sets a record apart from other product. Sylvers likes having this label identity, but is careful not to let it overshadow each act's individual artistry.

"You could always tell a Wotown record from another record," he says, could always tell a Mo-Smokey; he didn't sound like the Four Tops. The overall production may be the same, but the songs and style will be different from act to act. That's why I like to use a lot of different writers."

Solar's stable of in-house writers are called on to write songs for all the acts on the roster. "We have listening sessions." Sylvers says, "where everyone takes turns playing their songs. The strongest ones go on the album; if a song isn't strong, we give it the veto. That's strong, we give it the veto. That's times the trick with artists is to hold

By PAUL GREIN

made everybody write better material: They don't want to get up in front of everybody and ghost out."

Sylvers draws another important connection between the Motown of 15 years ago and Solar today. "Dick (Griffey) is the owner of the company, but he has a music ear, just as Berry Gordy had. That makes all the difference: If you're a lawyer or accountant at the head of a company, you have to hire someone with an ear."

Sylvers credits Motown alumnus Freddie Perren in large part for shaping his sound as a producer. Perren produced the Sylvers' first two albums on Capitol. "Boogie Fever" and "Hotline." before Sylvers donned the producer's cap for the first time for the group's third Capitol LP, "New Horizons."

"I learned a lot from him." Sylvers says. "I was kind of deep-into a lot of hip chords-and he taught me to come down a bit. I think Freddie's a master at making a song into a commercial commod-ity. You can say that's selling out. but the music business is a business: You can't go too much on vour personal tastes.

"I like basic, simple, catchy hooks; short, punchy records are better nowadays than long ones. And I like slang catchphrases like 'Make That Move' and 'It's A Love Thing.

"I just have to worry about not becoming too cluttered. With new equipment, and the more tracks you use, it can be too much. Some-

them back rather than bring them out. If you have too much of something it won't even be noticed: It's better to highlight it."

Sylvers plans to bring a somewhat harder edge to his sound with upcoming LPs by Dynasty, of which he's now a member, and the Sylvers. He even expects to pro-duce a rock group. Wet Betty, organized by Joey Gallo, a frequent collaborator.

"I think rock-funk is going to be the next wave." he says: "mixing that rock guitar with a funk beat. I try not to think in terms of pop or r&b, because you can get lost in the shuffle. The answer may be a fusion between the two."

The move will also serve to prevent the Solar sound from becoming stale. "Once you've got a base, you have to take your crowd somewhere," Sylvers says. "You can't just keep doing the same thing."

Sylvers will go out with Dynasty next month when it tours with Cameo. He earlier performed with the group when it played with L.T.D. and Maze, right after the second Solar Galaxy of Stars.

Sylvers left the Sylvers after its "New Horizons" LP, before it went on to issue two unsuccessful ablums on Casablanca.

'I wanted to get into produche says. "and I couldn't do that if I was on the road. Besides, there were too many people onstage: it was starting to look like a choir. There were nine, now there are five. The look is hip now. And

P LATINGREAT OF 1981

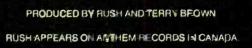
With three of their albums turning platinum in the past five months, it's panning out to be a very rewarding year for Rush.



2112



ALL THE WORLD'S A STAGE





MOVING PICTURES

Manullactured and Markeled by TM PolyGram Flecords © 1981 PolyGram Records, Inc.





www.americanradiohistorv.com

General News

SPARS Meet In Nashville Cancelled

By JIM McCULLAUGH CHICAGO-SPARS, the Society of Professional Audio Recording Studios, is cancelling its scheduled Aug. 27-30 convention in Nashville.

The altered thinking, according to Murray Allen, president of Universal Recording Corp. here and also SPARS president, came out of a recent board of directors meeting in Philadelphia.

The decision. Allen points out, is based on a realistic recognition of the still sagging economy and "in particular the plight of the recording industry." Another factor is the "over-conventioned state of the recording industry."

Recently AES moved to have only one U.S. Audio Engineering Society convention a year beginning in 1982. There has been two AES domestic expos per year.

But SPARS has no intention of abandoning its increasing dialogue with the industry. The new focus will be on a continuing "road show" program designed to bring SPARS to the industry, instead of the industry coming to SPARS.

The SPARS "road show"-intended to be hard hitting, honest seminars-will take place in Nashville in either last August or early September: in New York October 28, 29, 30; in L.A. during January of 1982: and in Dallas in April of 1982.

The SPARS/Nashville "road

show" will consist of a board of di-

rector meeting, a cocktail reception

SPARS and non-SPARS members at no charge. The N.Y. event will be entitled "Who's Kidding Who?"-a roundtable discussion by record companies, recording studies, producers, financial experts, a&r executives

and manufacturers. (Continued on page 74)

MAJOR LOSS TO INDUSTRY Pirate Foe Howard Smith A. Cancer Victim At 49

LOS ANGELES-Howard Smith, the most influential attorney on the Coast in the long, continuing battle against tape and record piracy, died of cancer here May 29.

Smith, a partner in Mitchell, Silberberg & Knupp, was counsel in a number of precedent setting civil suits, which established illegal recording as a local, state and federal offense.

Smith, 49, graduated from Stanford Univ. Phi Beta Kappa and from the Harvard Law School

In 1968, he was attorney of record in A&M Records versus Erickson, which established piracy as a violation of California law. Concurrently, he filed numerous complaints against retailers allegedly selling pirated recordings. He was advisory counsel to the Los Angeles City Attorney's office in Tape Industries Assn. v. Younger, in which pirate forces massed unsuccessfully to challenge California penal code 653H, which outlawed piracy.

Smith defeated the attempt by piracy elements to again kayo state antipiracy statutes in Goldstein versus California, a suit which wound up in the Supreme Court. He litigated the important A&M Records versus Heilman suit, in which the court ruled that a plaintiff could recover gross profits, where previously recovery was limited to net profit for piracy.

He obtained a stipulated judgment in Warner Bros. and other labels versus Richard Taxe of \$880,000. Taxe was a convicted tape pirate in a separate Federal District Court prosecution here.

Most recently, he orchestrated a legal win in Federal District Court here on behalf of CBS Records and Bruce Springsteen versus Andrea Waters, in which the court handed down a judgment in excess of \$2 million.

In the early '70s, Smith was attorney for RCA in a suit in which an authorized tape duplicator, Tape Head, sued the label charging it was being harassed. That action upheld the right of a label to protect its exclusive recordings, as ruled by the 10th Circuit Court of Appeals. Smith also litigated a judgment of dismissal in Pearl Music versus RIAA, wherein an illicit duplicator (Continued on page 76)

FEDERAL TRADE COMMISSION **Consent Order Modified** JBL

LOS ANGELES-The Federal Trade Commission voted May 20 to modify a 1970 consent order againt JBL that had enjoined the loudspeaker manufacturer from preventing the resale of its products to businesses not maintaining minimum standards set forth by JBL.

JBL had been appealing the 11year-old consent order and the new ruling is the only modification of a consent order in recent years by the FTC, which concerns itself with territorial restraints on dealers.

The earlier judgment, in JBL's view, acknowledged as both the leading marketer of consumer and pro studio loudspeakers, had put severe marketing restrictions on the firm, particularly in the wake of the elimination of Fair Trade. JBL had been a staunch Fair Trade advocate.

The May 20 ruling states that JBL will not be prohibited from "... establishing lawful, reasonable, and non-discriminatory minimum standards for its dealers, including standards that relate to promotion and store display, demonstration, inventory levels, service and repair, volume requirements and financial stability; nor shall this order prohibit respondent from requiring its dealers who sell JBL products for resale to make such sales only to dealers who maintain such minimum standards."

The ruling comes at a time when JBL announces a major change in its high fidelity dealer network.

JBL intends to "create a selective new distribution for hi fi consisting of quality-conscious dealers structured to meet the criteria of the two distinct customer groups identified in the firm's market analysis. These include the audio hobbyist and the 'new' consumer, the potential first time buver."

JBL terminated all its existing high fidelity dealer agreements, effective June 30 of this year.

It's expected that JBL's new hi fi dealer network will be smaller as the firm evolves towards a more limited high-end. distribution philosophy.

The changes relate strictly to IBL's hi fi marketing, IBL's pro marketing remains the same.

Western Moves

LOS ANGELES-Western Music Sales Service, sales representative for a number of publishing majors here, has moved to new offices at 11240 Magnolia Blvd., Suite 204, North Hollywood, Calif. 91601. New phone numbers, both area code 213, are 760-7800 and 877-4991.

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66	49¼	Disne	y, Walt			16	1481	66%	65 1/4	66 1/2	+ 1
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261/8	1434	Sony				16	4067	23%	23	23%	- 1%
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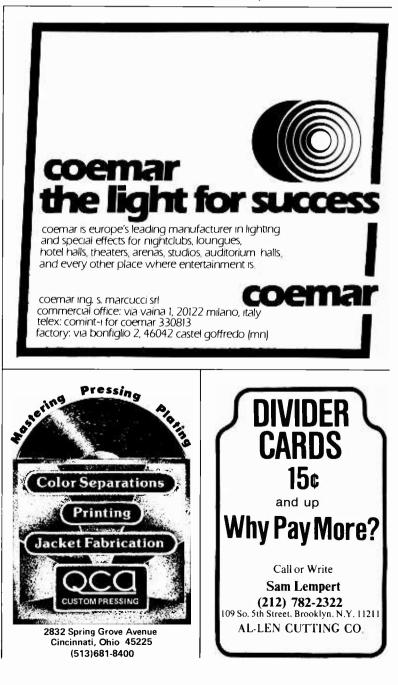
Market Quotations

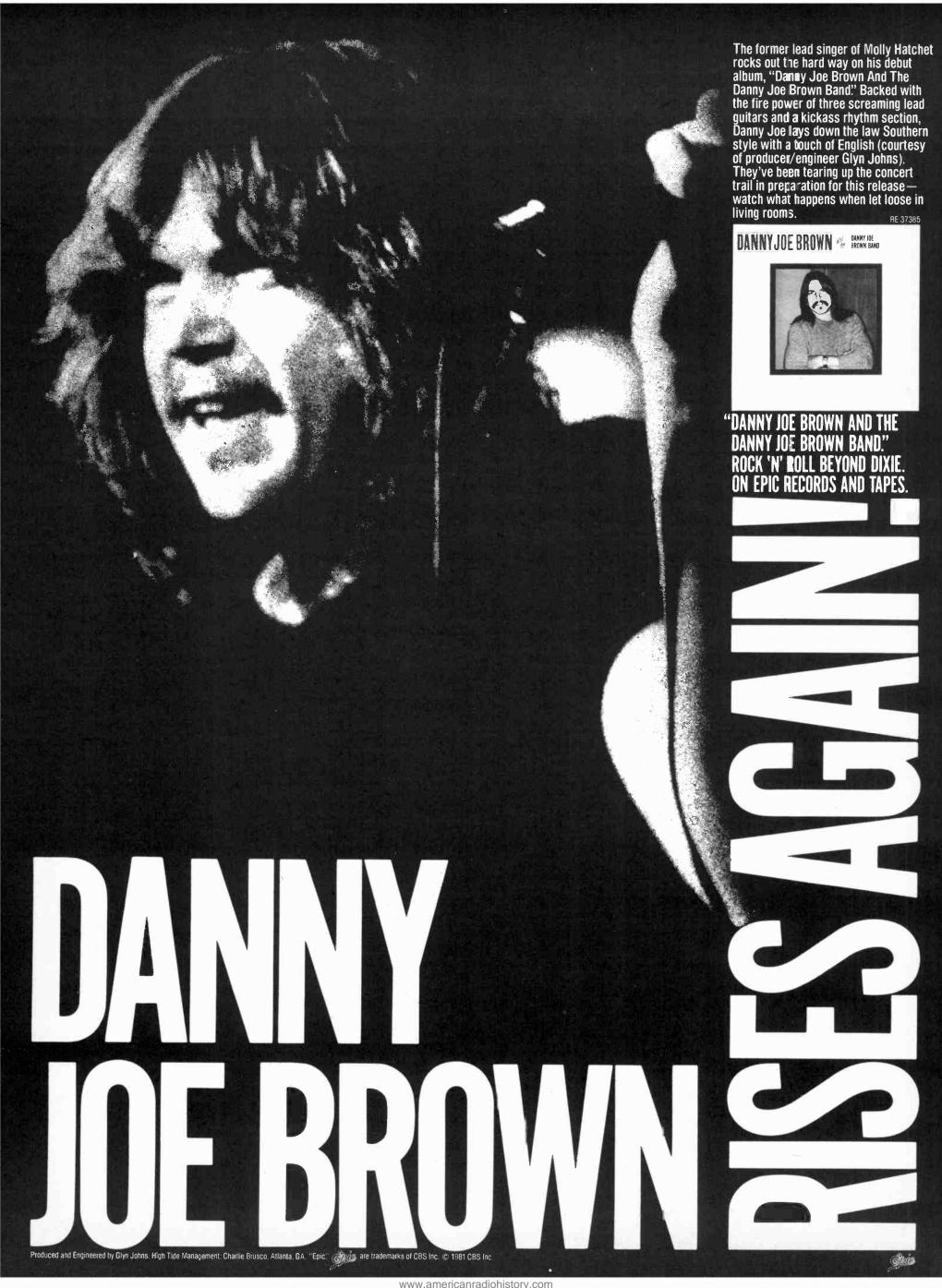
Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer, associate vice president. Los Angeles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

Red Seal Debuts 'Opening Nights'

NEW YORK-RCA Records is dipping into its original soundtrack cast vaults to produce a line of "Opening Nights" Red Seal recordings chronicling the label's Broadway associations since the '40s.

The first two sets are due this month, with selections from albums marketed by RCA in the '60s and '70s, including "Fiddler On The Roof," "Carousel," "Kismet," "The King & I." "Oklahoma!" and "Sweeney Todd."





General News

FCC STANCE Chairman Fowler Believes Fellow Commissioners Favor 10kHz Space

By TIM WALTER

ported AM broadcasting in the Caribbean.

is so," responded FCC Chairman Mark S. Fowler when asked if a ma-In response to questions from jority of FCC commissioners were Rep. Larry Winn (R. Kansas) about now leaning in support of the retenthe problems of Cuban interference. tion of 10kHz AM frequency spac-William H. Jahn, State Department ing at the Thursday (4) meeting of Bureau of Economic Affairs, stated the House Committee on Foreign that there was no assurance that con-Affairs' Subcommittee on Interversion to 9kHz would result in cooperation from Cuba. He stated that The two day-long hearings will informal assurances had been given conclude Wednesday (10) with testithat they would cooperate and that it would be in their self-interest to do so, although they openly admit they Fowler's testimony, given while flanked by the other five commisare not abiding by the North Amerisioners, followed a statement from can Regional Broadcasting Agreeunder secretary of state James L. ment (NARBA) negotiated with the Buckley, and a question and answer previous Cuban regime.

Cuba, he stated. had given notice of intent to abrogate that agreement effective Nov. 3, 1981. although it had already been doing so for years.

Other testimony given indicates Cuba has filed plans for an inventory of 180 to 188 stations with at least two slated for 500 Kw on nondirectional signals that would reach Alaska and Hawaii. By comparison,

the strongest U.S. AM station to date is licensed for 50 Kw.

During Fowler's presentation, he indicated the FCC's domestic factfinding studies were "substantially complete" and that a complete summary was being prepared. Referring to an eight-week study now in progress in Geneva, scheduled for completion June 19, he said "the Panel of Experts (Geneva) report along with the domestically generated comments will be considered by the commission in resolving the basic channel spacing issues," among them technical conversion costs to individual stations, the effect on U.S. citizens with digital radios not convertible, effect on daytime only AM operations, additional stations that could be permitted, and political implications in international negotiations.

FCC Commissioner James H. Quello read a prepared statement stressing that information before the FCC is still inconclusive. "The 9k Hz proposal represents a drastic change that alters a working nationwide allocation system and impacts every listener and licensee in the United States. This far-reaching action should be undertaken only for the most compelling of international

(Continued on page 76)

ABC Radio **Shaping New** Satellite Web

• Continued from page 1

declined to divulge the nature of the format or many other details, he says it will differ from the Burkhart/ Abrams Satellite Music Network as well as other proposed satellite delivered formats via RKO, Tri-Star and Drake-Chenault.

Rick Sklar, ABC Radio vice president of programming, will be in charge of the music programming.

Although no official start-up date is given. Hauptman notes that it could be early 1982.

ABC Radio Enterprises becomes the fourth operating group of ABC Radio which includes the ABC Radio Network. ABC-owned AM stations and ABC-owned FM stations.

Hauptman says that the creation of ABC Radio Enterprises was the decision of ABC president Ben Hoberman and other top ABC executives committed to keeping pace with the changing technological marketplace as well as maintaining ABC as a leader in radio broadcasting.

Hauptman says that product will be developed in-house, through joint ventures with other companies and through acquisitions.

The second project will be the development of a previously rumored live call-in talk show also delivered via satellite.

ABC, with successful talk formats in Los Angeles with KABC-AM and San Francisco with KGO-AM, will "take advantage of its expertise" in that area with its satellite talk program.

"Market research in the telephone talk area with several hundred station operators shows signs that the market is good for telephone talk de-livery via satellite." notes Hauptman.

More specific details on both the music and talk programming services are now being formulated.

www.americanradiohistory.com



Continued from page 8

One"; and Stanley Clarke and George Duke, up to 38 with "Sweet Baby.

You get the idea. * *

Kim Carnes' "Bette Davis Eyes"

(EMI-America) is No. 1 on the Hot 100 for the fifth straight week, advancing from eighth to sixth on the list of the biggest female solo hits of the past 10 years.

With Carnes' smash coming right on the heels of Sheena Easton's "Morning Train," which had two weeks at No. 1, EMI-America becomes the first label to have seven straight weeks at the summit since RSO rewrote the record book in 1978.

Carnes' "Mistaken Identity" album also makes a startling surge to number two, ending Styx's 13-week run in the top two. Carnes is the third female vocalist so far this year to climb to the runnerup post: Barbra Streisand was positioned there as the year began with her former No. 1 "Guilty" collection; Pat Benatar followed with "Crimes Of Passion," which spent five weeks a heartbeat from the summit.

Album Action: Santana's "Zebop" (Columbia) jumps to number nine, making the group one of eight acts to have hit the LP top 10 in the '60s, '70s and '80s so far. Santana follows Barbra Streisand, Stevie Wonder, the Rolling Stones, Jefferson Airplane/Starship, the Bee Gees, Led Zepplin and the Who.

Five more acts have hit the top 10 in all three decades, but as part of groups in the '60s and solo in the '80s: John Lennon, Paul McCartney, Diana Ross, Eric Clapton and Pete Townshend.

Van Halen's "Fair Warning" (Warner Bros.) moves up a notch to number five, becoming the highestcharting album of the group's ca-reer. "Van Halen II" had three weeks at number six two years ago; "Women And Children First" had five weeks at six last year.

On the jazz chart, Grover Washington Jr.'s "Winelight" (Elektra) winds up six solid months at No. 1. During his 26-week lock on the summit spot, five albums have had to settle for number two peaks: Spyro Gyra's "Carnaval," Weather Re-port's "Night Passage," Joe Sample's "Voices In The Rain," Tom Browne's "Magic" and the current runnerup, David Sanborn's "Voyeur."

* Singles Action: George Harrison's "All Those Years Ago" (Dark Horse/WB) jumps four points to number seven, becoming the 34th top 10 hit by a former Beatle. The lads have now collected more top 10 hits individually than they did as a group.

George, John and Paul have now all earned top 10 hits in the past yer. Ringo's last top 10 appearance was in May, 1975 with "No No Song," not "Oh My My" as reported here a few weeks ago. We mixed up our Ringos. (Continued on page 15)





12

WASHINGTON-"I believe that

national Operations.

Salmon

mony from the private sector.

session with his aide, senior adviser

for science and technology William

ment of the 9kHz proposals leading

to the Region 2 conferences and cit-

ing factors for consideration, includ-

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and 3 (the Eastern Hemisphere) and

the expansion of American-sup-

Buckley outlined the develop-

SPECIAL MIX—Another One Madly '81 TANYA GARDNER-Heart Beat FIREFLY-Love LIGHT EXPRESS-Panther Mix LIME-Your Love JIMMY BO HORNE-Is It In RAMONA BROOKS-I Don't Want You Back FUNKY FOUR PLUS ONE MORE-That's The Joint

TREACHEROUS THREE—At The Party DISCO FOUR-Move The Groove GRAND MASTER FLASH—Super Rappin' 2 TREACHEROUS THREE-Body Rock TRICKERATION-Rap, Bounce, Rock,

Skate BITS & PIECES III-Disco Mix PEOPLE'S CHOICE-Hey Everybody

- (Party Hearty) **PROJECT**-Love Rescue
- TERRI GONZALEZ-Hunger For Your Love
- CYMANDE-Bra CLOUD ONE-Don't Let My Rainbow
- Pass Me By
- TREACHEROUS THREE-Feel The Heartbeat (Have Fun)
- BILLY OCEAN-Night (Feel Like Getting Down)

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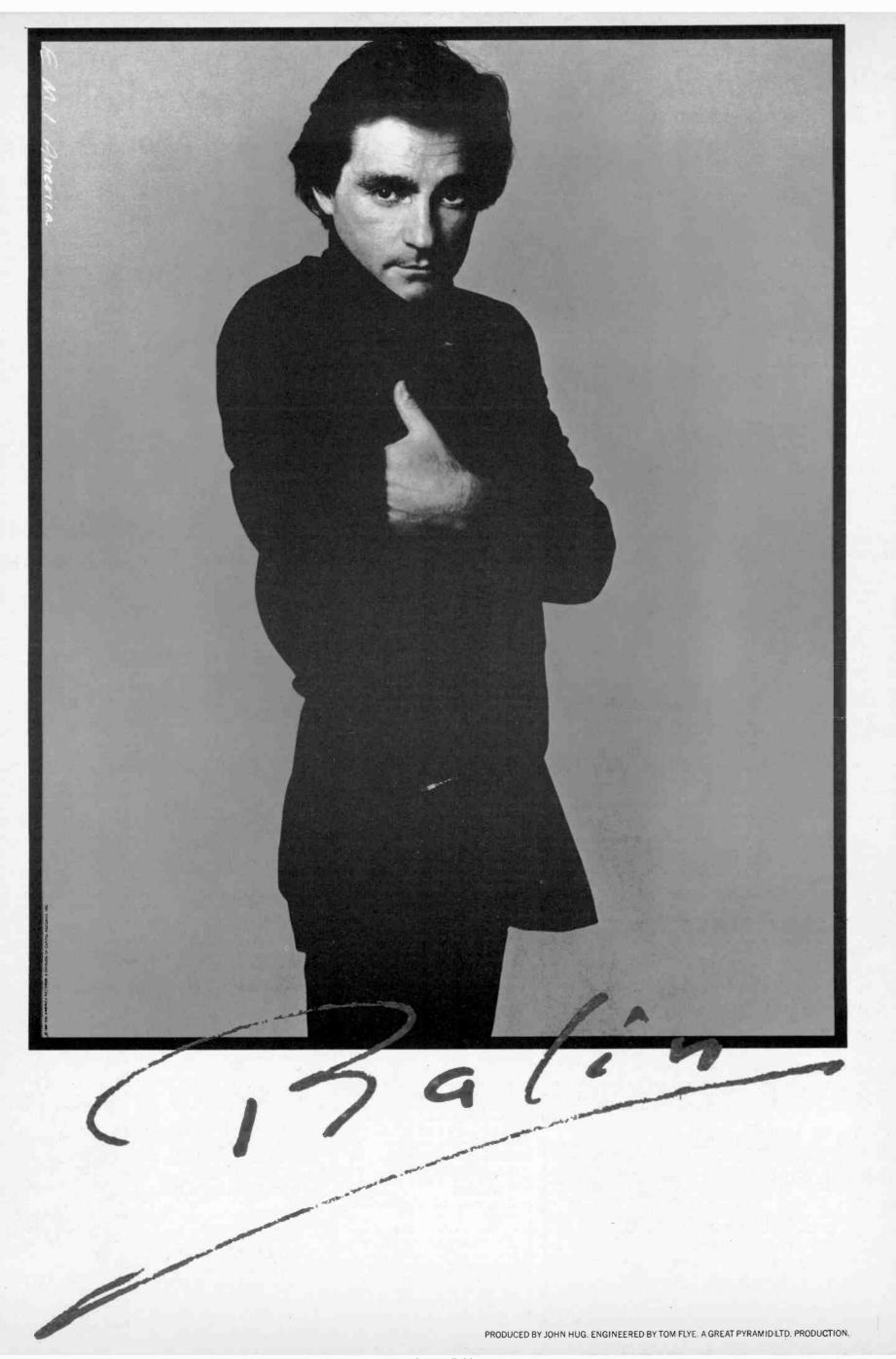
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General News 400 At Muscle Shoals Seminar 3 Major Panels Hailed As 'Informative & Relaxing'

ROGERSVILLE, Ala. - The fourth annual Muscle Shoals Records and Producers Seminar May 20-23 drew more than 400 registrants this year, with enrollment covering countries as far away as Japan and the U.K.

14

This year's seminar, held at Joe Wheeler State Park, offered three major panels, along with its traditional round of hospitality suites, live entertainment, sports tournaments and social events. A strong lure of this particular convention is its relaxed atmosphere and laidback environment that finds record executives from major companies, producers, artists, attorneys and industry staffers all mingling comfortably during the three-day event.

The three featured panels covered the topics: "Promotion-Indies Or What," "Artists, Writers And Producers-Who Gets What," and "Record Companies/Publishers ...

By KIP KIRBY

Do They Have Anything At All In Common?" Also, as in other years, Walter and Gitte Hofer made a presentation for the Copyright Service Bureau, discussing updates and changes in copyright procedures and royalties, both domestically and abroad.

The seminar kicked off with a cocktail reception Wednesday evening hosted by the Copyright Service Bureau. Official events began the next morning with the panel of independent promotion representatives. This session covered the current role of indies today in the changing record market, strengths and weaknesses of indies vs. label promotion staffers, and how record companies and publishers can utilize indies' services more effectively.

Thursday afternoon's panel, "Artists, Writers And Producers-Who Gets What," was moderated by Jerry Smith, associate director of artist re-

Muscle Men: Planning events for the recent Muscle Shoals Producers and Records Seminar are, from left, Barry Beckett, Muscle Shoals Sound; Roger Hawkins, Muscle Shoals Sound; Jimmy Johnson, president of the Muscle Shoals Music Assn.; Merlin Littlefield, assistant director of ASCAP, Nashville; and Lenny LeBlanc, artist for Muscle Shoals Sound/EMI.



WORLD WIDE TELEX 133404

lations, BMI Nashville. Panelists talked about the difficulties of securing record contracts in today's highly competitive market, ways that new acts are brought and signed to labels, and how developing artists are being marketed by both producers and record companies.

Panelist Lenny LeBlanc, who records for Muscle Shoals Sound through its distribution deal with Capitol, commented on the growing difficulty for non-established acts to get a label deal.

Producer Barry Beckett noted that he tries to deal from a "position of strength" when negotiating for an artist. "I also try to keep my percent-age points reasonable," he said, which for most producers would range between 3% and 5%."

L.A. attorney Barry Oslander added that the strength of the act being marketed will determine the overall strength of the final contract. "In fact, the strength of the deal you end up with is really a reflection on the strength of your product," Oslander emphasized.

Fellow panelist/attorney Gary Gilbert noted that he feels the recovering economic climate is becoming more receptive for new kinds of deals. "And many producers are now hiring their own indie promotion people to supplement the efforts of the label," he said. Oslander mentioned that RCA is still committed to the use of indies. "The trend seems to be for labels now to cut back on using independents-well, we're doing the reverse," he said.

Beckett underscored the importance of both sides in a negotiating situation being aware of what's expected: "The artist and the label should be completely organized and understand what they're asking for. If an artist expects tour support in foreign markets, for example, he should make that clear. And the label should ask for the act's commitment on touring and promotions out front.'

Publisher Ralph Murphy of Picalic Music offered the opinion that there are so many variables present in making deals these days that there are no longer hard and fast rules governing the process. "I've been in the business 20 years," said Murphy, "and within the past three to four years, the prevailing market has completely changed with the economy. It's no longer the era of the lone (Continued on page 74)

Arrangers Elect May President

LOS ANGELES-The American Society of Music Arrangers here has elected Billy May president. May, a former trumpet player who got his start with the Charlie Barnet and Glenn Miller bands in the late 1930s, now is active in motion picture and television studios, and recording with Frank Sinatra.

Named vice president was Sid Feller, also a one-time big band trumpeter. Other officers include Roy Philippe, executive secretary; Fred Woessner, recording secretary, and William "Buddy" Svarda, treasurer.

Board members named to twoyear terms include Benny Carter, Van Alexander, Buddy Collette, Lisa Donovan, Albert Harris, Jim Haskell, Ira, Hearshen, Bonnie Janofsky, Beth Lee, Bernie Lewis, Howard Lucraft, Joe Rizzo, Al Sendrey, Tommy Vig and Marl Young.

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Rock'n'Rolling A Label Above A Garage

By ROMAN KOZAK

LONDON-Located in an unmarked office above a taxi garage in West London is Stiff Records, the most idiosyncratic and also most successful of the independent labels that emerged from London's new wave explosion in 1977.

Started in 1976 by David Robinson, the current head of the company, and Jake Rivera (who has since left), the intitial signings on the label were Elvis

Costello and Nick Lowe. In fact, Costello first came to industry attention at the 1977 CBS Records convention here, while picketing outside

the convention hotel wearing a Stiff Records sandwich board.

"That was rich," recalls Robinson. "We felt that if we had something good, we should bring it to the attention of the bigger companies. We

had the gall. English companies are not known for pushing themselves. It is as though making money is a dirty word."

Now Stiff Records has licensing agreements with companies in 36 countries around the world. In the U.S., it is both distributed by CBS, and it has its own autonomous Stiff-America operation. Acts on Stiff include Lene Lovich, Madness, Rachel Sweet, Tenpole Tudor, Dirty Looks, Desmond Dekker, the Equators and, in the U.S., the Plasmatics.

"We like to have a roster of about 10 acts," says Robinson. "That's about the best number. But we will cut acts and will delete records. This is a record company, not a museum."

Robinson now is involved in producing a feature film with Madness, which has become worldwide the label's most successful act.

"England, and I don't know about (Continued on page 74)

Sylvers' Seamless Hits: He Slices Pop-R&B Gap

• Continued from page 8

also I wasn't singing lead. If I had been, I wouldn't have left."

Sylvers' first production for Solar was Shalamar's "Take That To The Bank," a number 11 r&b hit from the fall of 1978. But he goes back with Griffey much farther than that.

"I first met Dick when he was promoting the Sylvers' tours," Sylvers recalls. "I remember he'd come and talk to me about little steps. I was surprised he even picked up on those little things: we weren't the headliners or anything."

The two now make a highly effective, if unlikely team. "He's more of an aggressive, blunt type," says the soft-spoken Sylvers. "I can't be too blunt when dealing with people creatively

"He's more into the business side; I'm more into the creative," Sylvers says, "so it's a perfect fusion. Dick is basically the last ear: he likes to listen to it just before we go to mix and then when we mix."

Sylvers says his typical recording schedule for an album is one month; his usual budget, \$50,000 to \$60,000. "The first step is for me to get with Dick and the act to see which way

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we're going to go in terms of the image we want to project.

"Most of the time the music comes first. I usually write three hooks to get the best one, rather than just go with the first one I come up with. I've always been a fanatic about the music. Time was I'd be in there two days without sleep flip-flopping back and forth with two tracks to get a certain sound.

"The lyrics always come last. I've always been geared to positive messages-that's safer as far as playing for masses-but I've got to get into the blues, too.'

Coming from a family of 10 children, Sylvers didn't have the money to go to school to study music. "I know what I'm doing but only by ear," he says.

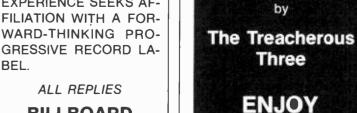
"There's going to come a time when my style may get kind of repetitious. I used to worry about it, but now I don't, because if I go through a dry spell I'll use that time to take lessons and learn to play keyboards. That will make a big difference for a new sound."

Foster Sylvers, who had the family's first hit record with 1973's "Mis-(Continued on page 76)

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General News Extensive Market Research Behind New MTV Channel

• Continued from page 6

diet of music, expected to draw about 80% of its time from video clips of single songs, is being enhanced by special programming including MTV's first announced series, a weekly live concert and a monthly special program, "Saturday Night Across America," that will showcase regional music via segments produced at various clubs around the country.

With those plans underway, and WASEC noting a sizable investment in insuring high-quality stereo audio through screening of tapes and development of a new stereo transmission processor designed specifically for MTV's interface between satellite cable transmission and local FM audio affiliate, the new venture's principals note their multitiered research has already yielded insight into the potential audience's interest in music video.

Noting the general issue of program repeatability, deemed an open question in the sale of videodisks and videocassettes as well as cable programming, Rost notes that WA-SEC's basic music research-believed to be the first into cable musical interest-showed early on that cable subscribers were prone to viewing musical films more times than non-musical titles.

Meanwhile, notes WASEC's Bob McGroarty, senior vice president, marketing and sales, the question of recycling a single title for repeated viewing can't easily be generalized since some box office hits don't necessarily draw repeated cable viewings, while certain major films including older movies have proven consistently popular.

As for the stereo angle, Lack admits WASEC planners initially felt such a music channel would work with monaural programming. Depicting a target customer who is concerned about good sound, and who tested out in one of the four surveys as including 94% with FM stereo receivers, Lack says MTV is already in consultation with Dolby Labs about possible further refinement of the service's audio quality.

"A good deal of the money we're spending on this channel is to put high-quality audio on all our clips," he says. "Bob Pittman, who's programming the station, insisted that every cable firm taking it have a stereo audio capability, and he convinced us he was right."



• Continued from page 12

Kenny Rogers' "I Don't Need You" (Liberty) is the top new single of the week at number 33, six points higher than his No. 1 hit "Lady" debuted last October. The song is certain to become his eighth consecutive top 20 hit, which is his entire output dating back to "The Gambler" in 1979.

On the r&b singles chart, the Motown labels get their 89th No. 1 hit this week as **Rick James**' "Give It To Me Baby" takes over the summit. It's the first soul topper on Gordy since James' "You And I" in the fall of 1978.

The Temptations are the only Gordy act to have had more than two No. 1 r&b hits: The Temps collected 14 toppers from "My Girl" in 1965 to "Shakey Ground" in '75. Like James, Martha & the Vandellas also had two toppers: "Heat Wave" in '63 and "Jimmy Mack" in '67. The first of Gordy's 19 No. 1 singles was the Contours' "Do You Love Me" in 1962. PAUL GREIN Adds Rost, "Stereo came out as a very important factor in our research into the consumers." The MTV team is also optimistic about the quality and quantity of usable music video pieces, despite their initial announcement (Billboard, March 14, 1981) that WASEC would not produce its own clips at first. "In the record business, which at this moment is somewhat akin to what we're doing, radio has to rely on record companies for their music," explains Lack. "We hope to be dependent on the labels for video, and hope they can provide us with the needed material. If not, we'll go direct to the artist or to independent video producers."

15



and as a rack jobber, I am no different.

"Record manufacturers realize this, of course. Yet I think they fail to make it a full-fledged marketing objective. Their 'radio strategy' too often starts and ends with a demo, so their trade ad doesn't get beyond the pictorial stage. But you can bet that the radio station has a marketing plan, and it's centered directly around its specific audience. That's why the trade ad is an opportunity to spell out the audience appeal of a new release. If the album's hit single has strong appeal to women in the 25-40 age bracket, say so. It could make the difference in influencing some nice AM stations with heavy midday numbers to start playing it. And that can influence my allocations."

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Publisher: Lee Zhito (L.A.) Editor-In-Chief: Gerry Wood (N.Y.)

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Intl Correspondents: Austria-Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27. 222 43-30-974; Australia-Glenn Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; Belgium-Michel Verstrepen, Hoogstraat 358, 2570 Duffel. 015-312188. Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg. 015 241953; Canada-David Farrell, Box 201, Station M, Toronto MSS 4T3. 519 925 2982; Czechoslovakia – Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Bra-nik. 26-16-08; Denmark–Knud Orsted, 22 Tjoernevej, DK-3070 Snekkersten. 02-22-26-72; Finland–Kari Helopaltio, SF-01860 Perttula. 27-18-36; France–Michael Way (Chief Correspondent), 12 Rue du Faubourg Poissonniere, 75010 Paris. 01-266 8749. Henry Kahn, 16 Rue Clauzel, 75009 Paris. 878-4290; Greece–John Carr, Kaisarias 26-28, Athens 610; Holland-Willem Hoos, Bilderdijhlaan 28, Hilversum. 035-43137; Hong Kong-Keith Anderson, P.O. Box 40, Tai Po, N.T.; Hungary-Paul Gyongy, Orloutca 3/b, 1026 Budapest 11. Tel: 167-456; ireland-Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72; Italy-Daniele Caroli, Viale Marche 21, 20125 Milano. 6083412; Kenya-Ron Andrews, P.O. Box 41152, Nairobi. 24725 Malaysia—Christie Leo, 31 Jalan Riong, Kuala Lumpur. 204.049; Mexico—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; New Zealand—Phil Gifford, 156 Upper Harbor Dr., Greenhithe, Auckland. 413 9260. Philippines-Ces Rodriguez, 11 Tomas Benitez, Quezon City 3008. **Poland**—Roman Waschko, Magiera 9m 37, 01-873 Warszawa. 34-36-04; **Portugal**—Fernando Tenente, R Sta Helena 122 R/c, Oporto; Rumania–Octavian Ursulescu, Str. Radu de la La Atumati nr, 57-B Sector 2, Bucharest O.P. 9. 13:46-10. 16:20:80; Singapore–Peter Ong, 390 Kim Seng Road. 374488; South Africa–Don Albert, 21 5th Ave., Highlands N. 2192, Johannesburg; Esmond Frank, P.O. Box 87729, Houghton 2041, Transvaal. 011-40-6963; **Spain**—Ed Owen, Plaza de las Cortes 3, Madrid 14. 429 9812. **Sweden**—Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. 08·629·873; **Switzerland**— Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909; U.S.S.R.-Vadim D. Yur chenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025 15-33-41; West Germany-Wolfgang Spahr (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551 81428, Jim Sampson (News Editor), Liebherrstr. 19, 8000 Mun. chen 22. 089-227746. Yugoslavia—Mitja Volcic, Glise Jankovica 2, 71 000, Sara jevo. 071 662-184.

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Vol. 93 No. 23

The Period Of Grace Is Over

Commentary

By ROBERT FORD JR.

The first Black Music Assn. conference, in June 1979, generated a great deal of frank and sometimes volatile dialog identifying problems faced by blacks in the music industry. But it produced almost no progress toward a solution of these problems

Going to the recent BMA conference in Los Angeles, I. like many others, felt that this third gathering would be a make-orbreak meeting. I felt that most people's patience with this wellintentioned organization was just about up and that if something concrete did not come of this conclave the BMA could

forget about it.

But now that the four-day meet is history I don't think the BMA has been either made or broken and that most of the skeptics among the membership (and I confess to being one) may be willing to give the BMA another chance.

The four days at the Century Plaza produced a number of positive developments and, unfortunately, an almost equal number of negatives. On the plus side, the BMA added two hard-headed, grass roots-oriented functionaries-Dick Griffey of Solar and Joe Medlin of Spring-to its board of directors.

Griffey and Medlin have been strong spokesmen for black promoters and black radio, respectively, although both groups were woefully under-represented at this conference.

Robert Ford: "The BMA must

gets its act together ...

show people something con-

crete."

The BMA has also finally decided to get to work seriously on some ideas that made so much sense two years ago, such as nationally televised awards and a black music hall of fame. Hopefully something will finally move these long overdue projects along

On the negative side, the conference was poorly attended. There is an assortment of reasons, ranging from geography (Los Angeles is a long way from the urban Northeast where most members live) to timing (not everyone is willing to give up Memorial Day weekend for a convention).

But I think that these were fairly minor reasons compared to the sense of disenchantment that most of the BMA's members felt after the first two conventions. Two years is an awful long time to wait for progress, even for a people that has waited so long already

Hopefully these negatives will be outweighed by the biggest postive of all-the new sense of honesty that permeated this conference.

For the first time in the history of the association its speakers and officers began to talk openly of the problems and the progress of the BMA. Starting with Jerry Butler's candid and eloquent keynote speech the talk around the BMA's third conference was uncharacteristicly open. Hopefully this is a portent of good things to come.

Perhaps now the membership will get a real chance to elect BMA officers, instead of just being handed a slate of already installed nominees. Perhaps now the membership will get a chance to see how much money has passed through BMA's coffers and what it has been spent for.

'Two years is an awful long time to wait for progress'

Perhaps now the membership will be able to participate in advancing the cause of black music and its companion industries, black radio, black concert promotion and black management.

Having been one all my life, I can attest that black folk are a naturally suspicious lot who aren't about to devote their time and money to anything that is not producing tangible results.

The grace period is over. The BMA must get its act together to show people on the grass roots level something concrete or the next convention will be nothing but a group of record company hypesters getting together with no one to hype.

Robert Ford, a record producer based in New York, turned out the recent Kurtis Blow charter and is now working on projects with Rodney Dangerfield and Ulysses Slaughter.

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

Letters To The Editor

Dear Sir:

Re the article on Dionne Warwick in the May 23 issue, she has once again shown the professionalism, talent and instincts that have made her the star she is.

Many times after seeing a performer on stage and hearing the subsequently released album, I have wondered, "what happened to the one that everybody liked so much?" You never hear it on the radio and not all of us are inclined to buy albums at today's prices just to get the single we liked at the concert.

It is certainly gratifying to know that Ms. Warwick and other artists are taking a solid stand on what they know will not only sell, but will also "give the people what they want."

Dorinda Joel **Philadelphia**

Dear Sir:

First, I would like to congratulate you on your new feature, Chartbeat. I find it one of the most interesting regular features the magazine offers with its up-todate information on artists currently making the charts.

Secondly, as a consumer I find the new cardboard cassette packages impractical. They are not as durable as conventional plastic holders and wouldn't last the life of the tape. Cassettes are as expensive as records, even though they do not provide the same amount of quality. Please give us cassette fans our fair share. Tom Durante

Reno, Nev.

Dear Sir:

With reference to your rent-a-record article (Billboard, May 16, 1981), I believe this practice is the easiest way to kill the record industry. Manufacturers would be crazy to provide any type of incentive to accounts who rent records.

Sales would be constantly dipping downward, both at retail and wholesale levels, and sooner or later a record would cost \$15 or \$20, since even large retailers wouldn't need more than a few of even the hottest releases for rental purposes.

I can't even think of all the negative possibilities inherent in a rental scheme because they are so numerous (who would stop unscrupulous retailers from re-

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turning rental records as defectives?). Unless forced into it. I could never foresee my store renting records. I'm a retailer, not a bookkeeper.

> **Jayson Cutler Cutler's Record Shop** New Haven, Conn.

Dear Sir:

In connection with the article about our "Home Music Store" (Billboard, May 2, 1981), I would like to reiterate our policy with regard to the labels and the publishing community in general.

It is our specific intent that the fees to be paid to the labels are equivalent to their present income per album or cut, net of pressing, packaging, distribution and return costs, but specifically including all appropriate artist, publishing and mechanical royalties, etc. While we realize that the implementation of this

policy may involve some complexities, we are prepared to cooperate fully with any and all interested parties. William F. von Meister

Digital Music Co. Washington, D.C.

Dear Sir:

Talk about having your head in the sand. The major labels complain about everything from home taping to bootlegs, hoping to divert the blame for sagging profits to anyone but the real culprits-themselves.

With the latest round of price increases the music business again proves itself a perfect example of Murphy's Law and the Peter Principle. I'm sure they're al ready planning the first \$10.98 list single LP. Ignorance knows no bounds.

Craig Carter Diango Records Portland, Ore.

Dear Sir:

I feel that now is the time for broadcasters everywhere to speak out against what may very well become the end of radio as we know it.

I am talking about the planned "satellite radio" which will supposedly put disk jockeys and programmers all over the country in unemployment lines. I suppose the Burkhart-Abrams organization thinks it's a great thing to put people out of jobs, but do they also realize that another name for their satellite radio idea would be "generic radio?"

What will happen to local creativity? Will local general managers be able to get a voice from Chicago to do their remotes? What about community involvement? Will that same voice be able to get out and meet the listening audience?

The local general managers and owners will be able to save a bundle of money, but their generic radio stations will lose all sense of credibility when it comes to the communities they serve.

Vince Webber Program Director, WBRX-AM Berwick, Pa.

I'm quite concerned that you guys are going to run out of euphemisms for disco. Recently, we've learned that "Rapture" and "Lay All Your Love On Me" are primarily danceable rock songs, WKTU plays "urban contemporary" music, and "Stars On 45" is a dance-oriented medley.

It's another indication that the rock music establishment's suppression of the music they love to hate is almost complete.

But let them be on their guard. We discophiles are still out there waiting for another Donna Summer or "Saturday Night Fever" to come along and restore our body music to its rightful place among American popular music forms.

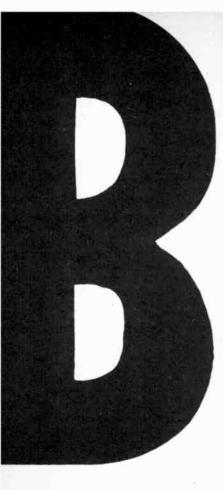
Dominick M. Crocitto Honolulu

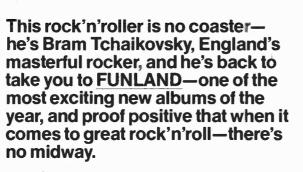
Dear Sir:

Dear Sir:

The review of "Evening With Jimmy Buffett" (Billboard, May 16, 1981) states that the classic Buffett narrative "God's Own Drunk" remains unrecorded.

As a loval Buffett fan, I felt I should point out that "God's Own Drunk" has been recorded not only once but twice-first on "Living And Dying In Three-Quarter Time," and also on the live "You Had To Be There" album.





Runnannanna 1

June and a state of the state o

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4



Bram Tchaikovsky on tour —beginning June 17th.

PRODUCED BY NICK GARVEY AND BRAM TCHAIKOVSKY. © 1981 Arista Records, Inc.

Billboard, Singles Radio Action

Based on station playlists through Tuesday (6/2/81)

TOP ADD ONS -NATIONAL

MARTY BALIN-Hearts (EMI)

MANHATTAN TRANSFER -- Boy From New

** GEORGE HARRISON-All Those Years Ago

★ AIR SUPPLY—The One That You Love 19-10

•• RED SPEEDWAGON-Don't Let Him Go

MOODY BLUES—Gemini Dreams—D-24

JIM STEINMAN—Rock'n'roll Dreams Come

Pacific Northwest Region

GEORGE HARRISON-All Those Years Ago (Dark Horse)

PRIME MOVERS

GREG KIHN-The Break Up Song (Beserkely)

PICK SPRINGFIELD-Jessie's Girl (RCA)

LEE RITENOUR-Is It You (Elektra)

HALL & OATES-You Make My Dreams (RCA)

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

SMOKEY ROBINSON—You Are Forever (Tamla) REO SPEEDWAGON—Don't Let Him Go (Epic)

KFRC-San Francisco (J. Peterson-PO)

★★ GREG KINN BAND—The Breakup Song 35

★★ GAP BAND—Yearning For Your Love 40-30

★ JOHN LENNON—Watching The Wheels 26-21

* FRANKIE SMITH-Double Dutch Bus 19-14

•• GEORGE HARRISON-All Those Years Ago-

• GIND VANELLI-Living Inside Myself-31

★ GEORGE HARRISON—All Those Years Ago

★ KIM CARNES—Bette Davis Eves 1-1

•• KENNY ROGERS-I Don't Need You

• THE ALAN PARSONS PROJECT-Time-X

• AIR SUPPLY-The One That You Love-X

• PURE PRAIRIE LEAGUE-Still Right Here In

** GEORGE HARRISON-All Those Years Ago

★ RED SPEEDWAGON—Take It On The Run 3-2

• JIM PHOTOGLO-Fool In Love With You-D-

** GEORGE HARRISON-All Those Years Ago

* T.G. SHEPPARD-I Loved 'Em Every One 19-

* AIR SUPPLY-The One That You Love 23-17

•• DARYL HALL/JOHN OATES—You Make My

•• KENNY ROGERS-I Don't Need You

• SHEENA EASTON-Modern Girl-D-24

• POINTER SISTERS-Slow Hand-D-22

** GEORGE HARRISON—All Those Years Ago

★ GARY U.S. BONOS—This Little Girl 8-5

* OARYL HALL/JOHN OATES-You Make My

AIR SUPPLY-The One That You Love 10-6

• MODOY BLUES—Gemini Dreams—D-21

• TOM PETTY & THE HEARTBREAKERS—The

MANHATTAN TRANSFER-Boy From New

•• MODOY BLUES-Gemini Dream

• TERRI GIBBS-Rich Man-D-29

• JAMES TAYLOR-Hard Times-X

KGW-Portland (J. Wojniak-MD)

** NEIL DIAMOND-America 18-10

KIM CARNES-Bette Davis Eves 1-1

+ CHAMPAIGN-How Bout Us 14-8

•• LEE RITENOUR-Is II You

KMJK-Portland (C. Kelly-MD)

KJR-Seattle (T. Mitchell-MO)

York City 22-18 * THE ROVERS—Wasn't That A Party 14-9

21.14

Waiting-D-25

11-1

Dreams 13-7

• LEE RITENOUR-Is It You

KYYX-Seattle (S. Lynch-MO)

★ MARTY BALIN—Hearts 23-18

My Heart—X

17-7

24

No List

**

•• RICK SPRINGFIELD -- Jessie's Girl

KIOY(K104)-Fresno (T. Seville-MD)

** MARTY BALIN-Hearts 27-20

+ + RANDY VANWARMER-Suzi

* JOEY SCARBURY-Theme From Greatest

American Hero 23.12

MANHATTAN TRANSFER-Boy From New York City

BREAKOUTS

•• KENNY ROGERS-I Don't Need You

BILLY SOUIER - The Stroke - D-26

.38 SPECIAL - Fantasy Girl

JEFFERSON STARSHIP-Find Your Way

KLUC-Las Vegas (R. Lundquist-PD)

* PHIL COLLINS-I Missed Again 14-9

* LEE RITENOUR-Is It You 16-11

York City-D-27

15.5

Through

27

25

Back 11-7

RICK SPRINGFIELD-Jessie's Girl (RCA)

BARBRA STREISAND-Promises (Columbia)

•• JUICE NEWTON-Queen Of Hearts

•• KENNY ROGERS-I Don't Need You

QUINCY JONES-Ai No Corrida-X

• MANHATTAN TRANSFER-Boy From New

• JIM PHOTOGLO-Fool In Love With You-D-

• BILLY & THE BEATERS-I Can Take Care Of

DILLMAN BAND-Lovin' The Night Away-X

• JIM STEINMAN-Rock'n'roll Dreams Come

ALAN PARSONS PROJECT-Time-D-27

** GEORGE HARRISON - All Those Years Ago

** CLIMAX BLUES BAND-I Love You 10-6

GARY U.S. BONDS-This Little Girl 16-11

+ POINTER SISTERS-Slow Hand 28-20

SHEENA EASTON-Modern Girl 17-8

•• KOOL & THE GANG-Jones Vs. Jones

•• KENNY ROGERS-I Don't Need You

• RED SPEEOWAGON - Don't Let Him Go

MOODY BLUES-Gemini Dream-D-29

STANLEY CLARKE/GEORGE DUKE-Sweet

MANHATTAN TRANSFER-Boy From New

PHIL COLLINS—In The Air Tonight

.38 SPECIAL-Fantasy Girl

KTAC-Tacoma (S. Carter-MD)

•• MARTY BALIN-Hearts

OAK RIDGE BOYS-Elvira

KCBN-Reno (L. Irons-MD)

** MARTY BALIN-Hearts 31-24

* SANTANA-Winning 22-15

Dreams 28-20

19.8

Out

** NEIL DIAMOND-America 13-8

** A TASTE OF HONEY-Sukivaki 10-6

★ GEORGE HARRISON—All Those Years Ago

★ GARY U.S. BONDS—This Little Girl 14-7

* AiR SUPPLY-The One That You Love 19-13

•• JIM STEINMAN-Rock'n'roll Dreams Come

SHEENA EASTON -- Modern Girl-D-29

• ROSANNE CASH-7 Year Ache-D-27

• CAROLE BAYER SAGER-Stronger Than

STANLEY CLARKE/GEORGE DUKE—Sweet

** GEORGE HARRISON-All Those Years Ago

* THE GREG KIHN BAND-The Breakup Song

* DARYL HALL/JOHN OATES-You Make My

• KENNY ROGERS-I Don't Need You

POINTER SISTERS-Slow Hand-X

ROBBIE DUPREE—Brooklyn Girls

KCPX-Salt Lake (G. Waldron-MO)

++ ROSANNE CASH-7 Year Ache

• KENNY ROGERS-I Don't Need You

SILVERADOS—Ready For Love
 MODOY BLUES—Gemini Dream—D-31

GAP BAND-Yearning For Your Love

OAK RIDGE BOYS-Elvira

My Dreams 10.7

Through 26-20 • .38 SPECIAL—Fantasy Girl

MARTY BALIN—Hearts—D-25

18.10

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KRSP-Salt Lake City (L. Windgar)-

** JOE WALSH- A Life Of Illusion 8-5

** OARYL HALL/JOHN OATES- You Make

★ GEORGE HARRISON - All Those Years Ago

★ JIM STEINMAN- Rock'n'roll Dreams Come

•• RED SPEEDWAGON-Don't Let Him Go

MOODY BLUES-Gemini Dreams-D-24
 THE GREG KIHN BANO-The Breakup Song-

York City-D-27

JOHN SCHNEIDER-It's Now Or Never

ROBBIE OUPREE-Brooklyn Girls-D-32

MANHATTAN TRANSFER-Boy From New

•• SMOKEY ROBINSON—You Are Forever

•• ANNE MURRAY-We Don't Have To Hold

** GEORGE HARRISON-All Those Years Ago

• SPIDER-It Didn't Take Long

BILLY SOUIER—The Stroke

•• JOHN SCHNEIDER-It's Now Or Never

TOM PETTY & THE HEARTBREAKERS-The

MOODY BLUES—Gemini Dream—D-30

• RED SPEEDWAGON-Don't Let Him Go

KOOL & THE GANG-Jones Vs. Jones-X

• POINTER SISTERS-Slow Hand-X

KJRB-Spokane (B. Gregory-MD)

JOE WALSH—A Life Of Illusion—X

York City-D-26

29

Myself

Through-X

14.7

Waiting-D-25

Baby-D.30

York City-D-24

17-10

Through

Before

Baby-D-28

18.8

• OAK RIDGE BOYS-Elvira

BREAKOUTS-NATIONAL

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

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

MOODY BLUES-Gemini Dream (Threshold)

PURE PRAIRIE LEAGUE-Still Right Here In

• CAROLE BAYER SAGER-Stronger Than

• MOODY BLUES-Gemini Dreams-D-24

• BRAM TCHAIKOVSKY-Shall We Dance

KENNY ROGERS-! Don't Need You

• OAN HARTMAN-It Hurts To Be In Love

** KIM CARNES-Bette Davis Eves 9-5

WKRQ(Q102)-Cincinnati (T. Galluzzo-MO)

** AIR SUPPLY-The One That You Love 24

* GIND VANELLI-Living Inside Myself 14-10

•• PURE PRAIRIE LEAGUE-Still Right Here In

** GEORGE HARRISON-All Those Years Ago

ROSANNE CASH-7 Year Ache 25-15

●● KENNY ROGERS—I Don't Need You-28

• RED SPEEDWAGON-Don't Let Him Go-D

POINTER SISTERS—Slow Hand
 STANLEY CLARKE/GEORGE DUKE—Sweet

WXGT(92X)—Columbus (T. Nutter—MD)

★ ELTON JOHN—Nobody Wins 15-12

* RICK SPRINGFIELD-Jessie's girl 21-17

* DARYL HALL/JOHN OATES-You Make My

•• RED SPEEDWAGON-Don't Let Him Go-24

** GEORGE HARRISON-All Those Years Ago

★ STARS ON 45-Medley 12.7 ★ AIR SUPPLY-The One That You Love 18-14

* PURE PRAIRIE LEAGUE-Still Right Here In

WKWK(14WK)--Wheeling (R. Collins-MD)

PRIME MOVERS

GEORGE MARRISON - All Those Years Ago (Dark Horse) AIR SUPPLY- The One That You Love (Arista)

TOP ADD ONS

BREAKOUTS

MOODY BLUES—Gemini Dream (Threshold)

KOOL & THE GANG-Jones Vs. Jones (De-Lite) JUICE NEWTON -Queen Of Hearts (Capitol)

KENNY ROGERS—I Don't Need You (Liberty) POINTER SISTERS—Slow Hand (Planet) APRIL WINE—Sign Of The Gypsy Queen (Capitol)

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

27.15

14

** GEORGE HARRISON-All Those Years Ago

** AIR SUPPLY-The One That You Love 24-

★ CLIFF RICHARO-Give A Little Bit More 20-

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(Continued on page 20)

★ ALAN PARSONS PROJECT—Time 17-13

• JUICE NEWTON-Queen Of Hearts-29

★ ROSANNE CASH-7 Year Ache 16-12

Southwest Region

STARS ON 45-Medley (Radio Records)

•• KENNY ROGERS-I Don't Need You-25

SANTANA-Winning-0-23
 MOODY BLUES-Gemini Dream-X

WZZP-Cleveland (B. McKay-MD)

** ELTON JOHN-Nobody Wins X-19

.38 SPECIAL—Hold On Loosely—X
 JEFFERSON STARSHIP—Find Your Way

** GEORGE HARRISON-All Those Years Ago

** AIR SUPPLY-The One That You Love 17

•• MOODY BLUES-Gemini Dream-30

* AIR SUPPLY-The One That You Love 11-4

•• KENNY ROGERS-I Don't Need You-35

* RICK SPRINGFIELD-Jessie's Girl 30-25

* CHAMPAIGN-How Bout Us 10-7

• STYX-Rockin' The Paradise-LP

WNCI-Columbus (S. Edwards-MD)

★★ SANTANA—Winning 30-19

★ OAK RIOGE BOYS-Elvira 13-5

MARTY BALIN-Hearts-D-29

My Heart-D-30

Before-D-27

19

My Heart-34

29·18

Baby

18.13

Dreams 22,18

Back-X

19.9

My Heart X-20

No List

KIMN-Denver (D. Ericson-MO)

** SANTANA-Winning 30-25

* NEIL DIAMOND-America 8-5

• MARTY BALIN-Hearts-D-28

ELTON JOHN-Nobody Wins-X

ROSANNE CASH-7 Year Ache-X

My Heart-X

 ALAN PARSONS PROJECT-Time-X

• MOODY BLUES-Gemini Dream-D-29

North Central Region

AIR SUPPLY-The Dne That You Love (Arista)

BARBRA STREISAND—Promises (Columbia) ELTON JOHN—Nobody Wins (MCA)

MARTY BALIN-Hearts (EMI)

(Atlantic)

RUSH-Tom Sawyer (Mercury)

CKLW-Detroit (R. Trombley-MD)

* SANTANA-Winning 24-16

•• RUSH-Tom Sawyer-24

York City-D-30

MARTY BALIN – Hearts

** NEIL DIAMOND-America 17-9

★★ SHALAMAR—Make That Move 15-10

* GARY U.S. BONDS-This Little Girl 27-22

●● FRANKIE SMITH-Double Dutch Bus-27

MANHATTAN TRANSFER—Boy From New

• PHIL COLLINS—In The Air Tonight—29

KRAFTWERK-Pocket Calculator-D-15

• RED SPEEDWAGON-Don't Let Him Go

★★ AIR SUPPLY—The One That You Love 13-9

** CHAMPAIGN-How Bout Us 15-13 * GEORGE HARRISON-All Those Years Ago 5-

★ FRANKE & THE KNOCKOUTS-Sweetheart 7

WDRQ-Detroit (S. Summers-MD)

* A TASTE OF HONEY-Sukiyaki 6-5

•• BARBRA STREISAND-Promises

KENNY ROGERS—I Don't Need You—D-18
 JOEY SCARBURY—Theme From Greatest

** A TASTE OF HONEY—Sukiyaki 15-11

** AIR SUPPLY-The One That You Love 18-

★ LEE RITENOUR—Is It You 19-17
 ★ PURE PRAIRIE LEAGUE—Still Right Here In

★ JESSE WINCHESTER—Say What 20-18

•• KENNY ROGERS-I Don't Need You-23

WKJJ(KJ101)-Louisville (B. Hatfield-MD)

★★ GREG KIHN BAND—The Breakup Song 18-

** PHIL COLLINS-In The Air Tonight D-19

* AIR SUPPLY-The One That You Love 13-9

★ GEORGE HARRISON—All Those Years Ago

++ AIR SUPPLY-The One That You Love 19-3

* TOM PETTY & THE HEARTBREAKERS-The

Waiting 18-9 **RICK SPRINGFIELO**—Jessie's Girl 26-12

* SHEENA EASTON-Modern Girl 30-20

•• MANHATTAN TRANSFER-Boy From New

JIM STEINMAN-Rock'n'roll Dreams Come

•• ELTON JOHN-Nobody Wins-25

ROBBIE OUPREE—Brooklyn Girls

LEE RITENOUR-Is It You-D-26

• JUICE NEWTON-Queen Of Hearts

JESSE WINCHESTER-Say What -D-28

• .38 SPECIAL – Fantasy Girl

York City-29

Through-D-21

★ .38 SPECIAL—Fantasy Girl 27-23

RANOY VANWARMER-Suzi

JOE WALSH—A Life Of Illusion

WGCL-Cleveland (D. Collins-MO)

* RANDY MEISNER-Gotta Get Away 9-6

•• RUSH-Tom Sawyer •• REO SPEEDWAGON-Don't Let Him Go

•• MARTY BALIN-Hearts-D-24

•• MARTY BALIN—Hearts

American Hero-D-19

13

12

My Heart 22-19

WAKY-Louisville (B. Mody-MD)

■★ PRIME MOVERS

GEORGE HARRISON-All Those Years Ago (Dark Horse) CHAMPAIGN-How 'Bout Us (Columbia)

TOP ADD ONS

BREAKOUTS

KENNY ROGERS-I Don't Need You (Liberty) MANHATTAN TRANSFER-Boy From New York City

* KIM CARNES-Bette Davis Eyes 5-2

* GARY U.S. BONDS-This Little Girl 25-21

•• KENNY ROGERS-I Don't Need You-30

•• GREG KIHN BAND-The Breakup Song

MANHATTAN TRANSFER-Boy From New

• PURE PRAIRIE LEAGUE-Still Right Here In

12.7

York City-X

* * GEORGE HARRISON—All Those Years Ago

PRIME MOVERS-NATIONAL

GEORGE HARRISON - All Those Years Ago (Dark Horse) AIR SUPPLY-The One That You Love (Arista) HALL & OATES-You Make My Dreams (RCA)

MO)

KFMB-FM(B100)-San Diego (G. McCartney-

RAY PARKER JR. & RAYDIO-A Woman

★ GEORGE HARRISON--All Those Years Ago

* AIR SUPPLY-The One That You Love 19-16

MANHATTAN TRANSFER-Boy From New

STEVE WINWOOD-Arc Of A Oiver-D-30

** STYX-Too Much Time On My Hands 7-3

CHAMPAIGN-How Bout Us 14-10

★ GEORGE HARRISON—All Those Years Ago

* TOM PETTY & THE HEARTBREAKERS-The

Waiting 19-16 •• MANHATTAN TRANSFER—Boy From New

•• JOEY SCARBURY-Theme From Greatest

KOOL & THE GANG-Jones Vs. Jones-D-30

STANLEY CLARKE/GEORGE DUKE-Sweet

CHAKA KHAN-What Cha Gonna Do For Me

** GEORGE HARRISON—All Those Years Ago

AIR SUPPLY-The One That You Love 31-16

* TOM PETTY & THE HEARTBREAKERS-The

* DARYL HALL/JOHN OATES-You Make My

•• RED SPEEDWAGON-Don't Let Him Go

•• FRANKIE SMITH-Double Dutch Bus • MANHATTAN TRANSFER-Boy From New

• JIM STEINMAN-Rock'n'roll Dreams Come

APRIL WINE-Sign Of The Gypsy Queen

• CAROLE BAYER SAGER-Stronger Than

Before-D-33 • JOEY SCARBURY-Theme From Greatest

*** * POINTER SISTERS**—Slow Hand 30-25

★★ AIR SUPPLY-The One That You Love 17-

★ OARYL HALL/JOHN OATES-You Make My

★ ROSANNE CASH-7 Year Ache 26-20

•• MOODY BLUES-Gemini Dream

• JUICE NEWTON-Queen Of Hearts

KRQQ(KRQ)-Tucson (D. McCoy-MD)

** GEORGE HARRISON-All Those Years Ago

** GINO VANELLI-Living Inside Myself 8-2

* OARYL HALL/JOHN OATES-You Make My

* AIR SUPPLY-The One That You Love 25-20 •• JIM STEINMAN-Rock'n'roll Dreams Come

KTKT-Tucson (B. Rivers-MD)

* NEIL DIAMOND-America 22-14

• POINTER SISTERS-Slow Hand

• JOE WALSH-A Life Of Illusion-X

OAK RIDGE BOYS-Elvira-X

BILLY SOUIER—The Stroke—X

KENO-Las Vegas (B. Alexander-MD)

** KIM CARNES-Bette Davis Eves 1-1

* OARYL HALL/JOHN OATES-You Make My

•• JOEY SCARBURY-Theme From Greatest

•• POINTER SISTERS-Slow Hand-29

STEVE WINWOOD-Arc Of A Diver-X

MANHATTAN TRANSFER—Boy From New

BILLY & THE BEATERS—I Can Take Care Of

APRIL WINE-Sign Of The Gypsy Queen
 STANLEY CLARKE/GEORGE DUKE-Sweet

** GEORGE HARRISON - All Those Years Ago

ern Girl-

•• KENNY ROGERS-1 Don't Need You-28

POINTER SISTERS—Slow Hand

KOPA-Phoenix (J. McKay-MD)

KERN-Bakersfield (B. Reyes-MD)

** NEIL DIAMOND-America 18-8

* STARS ON 45-Medley 11-4

** STARS ON 45-Medley 6-4

★ LEE RITENOUR—Is It You 18-15

• KENNY ROGERS-I Don't Need You

• POINTER SISTERS—Slow Hand—D-29

KGB(13K)-San Diego (J. Lucifer-MO)

• ROSANNE CASH-7 Year Ache

Needs Love 9-5

York City

22.13

York City

Baby-D-22

28.10

Waiting 19-15

Dreams 25-14

York Cily-D-35

Through-D-34

American Hero

10

No List

19.10

Dreams 23-19

Through

York City-X

Myself-X

Baby-D-30

21-15

Dreams 15-10

American Hero-30

Dreams 22-16

SANTANA-Winning 9-5

American Hero

* PRIME MOVERS-The two products registering the greatest proportion ate upward movement on the station's playlist as determined by station personnel are marked ** • ADD ONS-The two key products added at the radio stations listed

18

as determined by station personnel are marked ••. BREAKOUTS-Billboard Chart Depart ment summary of Add On and Prime Mover information to reflect

greatest product activity at Region al and National levels.

Pacific Southwest Region

■★ PRIME MOVERS GEORGE HARRISON-All Those Years Ago (Dark Horse) JOE DOLCE-Shaddap You Face (MCA) MANHATTAN TRANSFER-Boy From New York City

BARBRA STREISAND-Promises (Columbia) MOODY BLUES—Gemini Dream (Threshold) HALL & OATES-You Make My Dreams (RCA)

BREAKOUTS KENNY ROGERS-I Don't Need You (Liberty) RED SPEEDWAGON-Don't Let Him Go (Epic) JIM STEINMAN-Rock 'N Roll Dreams Come Through

KFI-Los Angeles (R. Collins-MO)

(Epic)

RD

** GEORGE HARRISON-All Those Years Ago

- 20-8 JOE DOLCE-Shaddap You Face 4-2 * CHAKA KHAN-What Cha Gonna Do For Me
- 29.25
- LLBOA GINO VANELLI-Living Inside Myself 14-7 ö •• RED SPEEDWAGON-Don't Let Him Go
- •• KENNY ROGERS—I Don't Need You—30 1981 GARY U.S. BONDS-This Little Girl-D-26
- ALAN PARSONS PROJECT MTime
- OAK RIDGE BOYS Elvira D-27 ς Ω
- JUICE NEWTON- Queen Of Hearts-X
- ш • ELTON JOHN - Nobody Wins-X • LEE RITENOUR- Is It You-X
- KOOL & THE GANG- Jones Vs. Jones
- DILLMAN BAND— Lovin' The Night Away—X SHEENA EASTON - Modern Girl - X • POINTER SISTERS - Slow Hand
- PURE PRAIRIE LEAGUE Still Right Here In My Heart—X
- CAROLE BAYER SAGER- Stronger Than Before-X
- STANLEY CLARKE/GEORGE DUKE- Sweet
- Baby-D-29 AIR SUPPLY- The One That You Love-X
- BILLY SQUIER The Stroke
- STEPHANIE MILLS Two Hearts X
- MOODY BLUES- Gemini Dream-X JOHN DENVER – Some Days Are Diamonds-

KRLA-Los Angeles (R. Stancatoo-MD) ** GEORGE HARRISON-All Those Years Ago

- 22.15
- ** GIND VANELLI-Living Inside Myself 25-17
- ★ JUICE NEWTON—Angel Of The Morning 7-6
- ★ KIM CARNES—Bette Davis Eyes 5.4
 ★ REO SPEEDWAGON—Take It On The Run 15-
- 13 •• OARYL HALL/ JOHN OATES-You Make My
- Dreams • JOE OOLCE-Shaddap You Face
- JESSE WINCHESTER Say What
- GARY U.S. BONOS-This Little Girl-X
- SANTANA-Winning-D-22
- STYX—Too Much Time On My Hands—20
- STEPHANIE MILLS-Two Hearts-X DIONNE WARWICK—Some Changes Are For
- Good NEIL DIAMOND—America—X
- CLIFF RICHARO-Give A Little Bit More-X
 KOOL & THE GANG-Jones Vs. Jones
- STANLEY CLARKE/GEORGE OUKE-Sweet

Baby-D-24 KRTH(K-EARTH)-Los Angeles (B. Hamilton-

- PO) ** MANHATTAN TRANSFER-Boy From New
- York City 28-19 ★★ JOE DOLCE—Shaddap You Face 19-3
- * SANTANA-Winning 21-18

- OAK RIDGE BOYS—Elvira—D-27

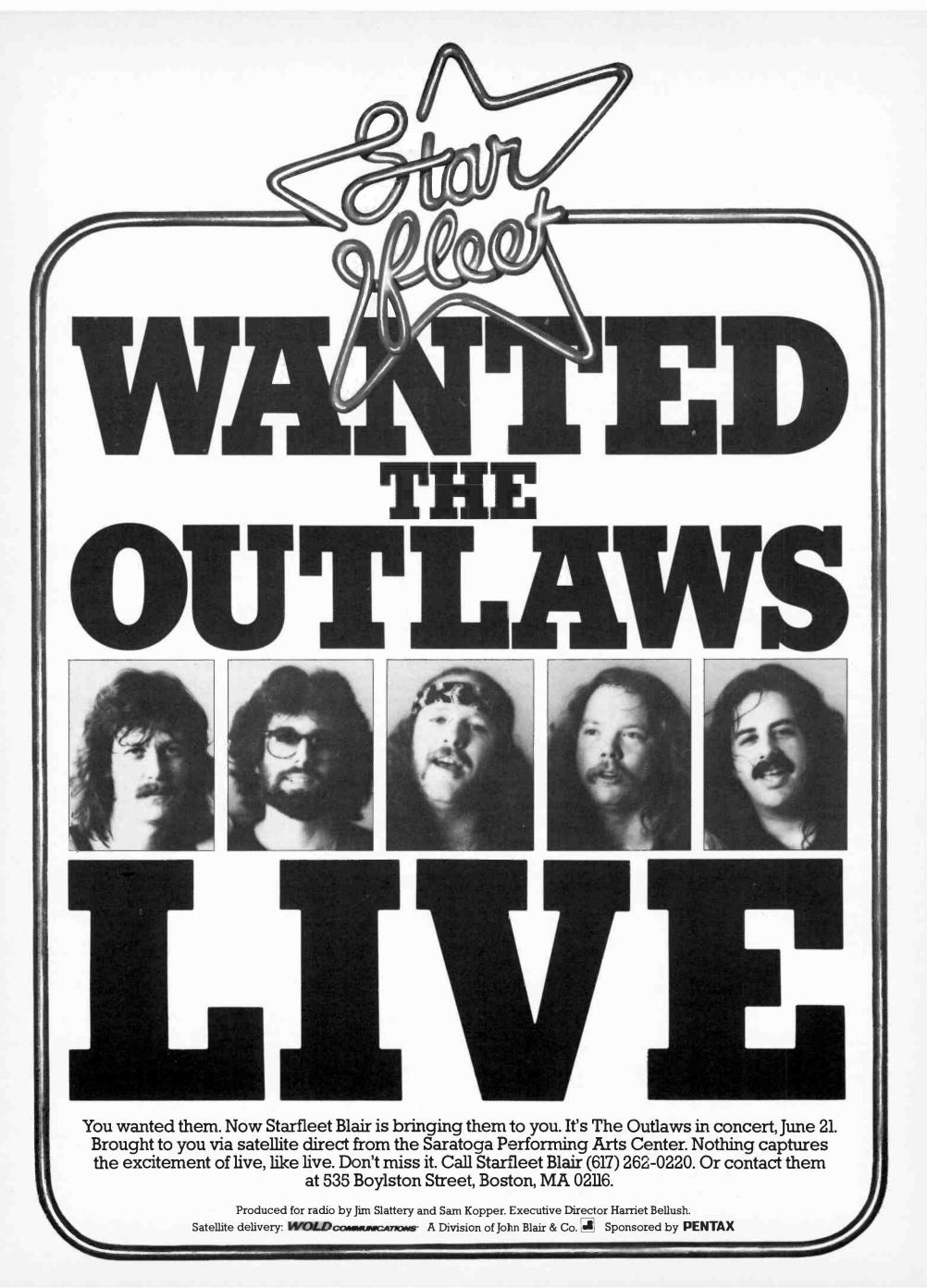
• SHEENA EASTON-Modern Girl

• POINTER SISTERS—Slow Hand

ELTON JOHN-Nobody Wins

- •• KENNY ROGERS-I Don't Need You

- * AIR SUPPLY-The One That You Love 26-22 ★ NEIL OIAMONO—America 7-2 * A TASTE OF HONEY-Sukiyaki 9-3
- •• BARBRA STREISAND—Promises



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Billboard Bingles Radio Action Boylist Prime Movers * Based on station playlists through Tuesday (6/2/81)

RIME MOVERS

GEORGE HARRISON - All Those Years Ago (Dark Horse) CLIMAX BLUES BAND - I Love You (WB)

BREAKOUTS

SHEERIA EASTON-Modern Girl (EMI) HALL & OATES-You Make My Dreams (RCA)

KENNY ROGERS-| Don't Need You (Liberty)

REO SPEEDWAGON—Don't Let Him Go (Epic) JUICE NEWTON—Queen Of Hearts (Capitol)

** .38 SPECIAL-Hold On Loosely 8-5

* CLIMAX BLUES BAND-I Love You 27-10

* FRANKE & THE KNOCKOUTS-Sweetheart

* GINO VANELLI-Living Inside Myself 16-13

•• REO SPEEDWAGON-Don't Let Him Go

•• RAY PARKER IR. & RAYDIO-A Woman

• JOE WALSH-A Life Of Illusion-D-38

WNAP-Indianapolis (C. Hunt-MD)

American Hero 27-22

★ LEE RITENOUR—Is It You 16-12

* STARS ON 45-Medley 12-7

Waiting 10-5

My Heart – D-29

28

• PHIL COLLINS-In The Air Tonight-D-26

** RICK SPRINGFIELD-Jessie's Girl 9-2

** JOEY SCARBURY-Theme From Greatest

* TOM PETTY & THE HEARTBREAKERS-The

JIM PHOTOGLO—Fool In Love With You—D-

PURE PRAIRIE LEAGUE-Still Right Here In

** CLIMAX BLUES BAND-I Love You 20-10

★ JOHN LENNON—Watching The Wheels 3-1

★ GINO VANELLI-Living Inside Myself 5-4

• AIR SUPPLY-The One That You Love-D-20

** MANHATTAN TRANSFER-Boy From New

* # IUICE NEWTON-Queen Of Hearts 29-22

* BILLY & THE BEATERS-I Can Take Care Of

• THE DILLMAN BAND-Lovin' The Night Away

• STANLEY CLARKE/GEORGE DUKE-Sweet

• THE GREG KIHN BAND-The Breakup Song-

** GEORGE HARRISON - All Those Years Ago

****** ALAN PARSONS PROJECT-Time 24-5

★ AIR SUPPLY—The One That You Love 22-3

JOE WALSH-A Life Of Illusion-D-22

MANHATTAN TRANSFER—Boy From New

• DILLMAN BAND-Lovin' The Night Away-D-

PHOEBE SNOW—Mercy, Mercy, Mercy—X

APRIL WINE-Sign Of The Gypsy Queen-D-

★★ GEORGE HARRISON—All Those Years Ago

** CLIMAX BLUES BAND-I Love You 14-7

★ IOHN LENNON—Watching The Wheels 8-3

★ RAY PARKER JR. & RAYDIO—A Woman

•• KENNY ROGERS-I Don't Need You-22

•• JOEY SCARBURY-Theme From Greatest

** GEORGE HARRISON-All Those Years Ago

* KIM CARNES-Bette Davis Eyes 19-12

* CLIMAX BLUES BAND-I Love You 11-8

•• SHEENA EASTON-Modern Girl-26

AIR SUPPLY-The One That You Love 20-

★ JOHN LENNON—Watching The Wheels 14-10

BARBRA STREISAND—Promises—23

KXOK-St, Louis (L. Douglas-MD)

* DOTTIE WEST-What Are We Doin' In Love 7-

•• POINTER SISTERS—Slow Hand-30

STEVE WINWOOD—Arc Of A Diver—X

SHEENA EASTON—Modern Girl—23

• MOODY BLUES-Gemini Dream

27.8

WSPT-Stevens Point (B. Fuhr-MD)

★ NEIL DIAMOND—America 23-4

•• FITON JOHN-Nobody Wins

.38 SPECIAL-Fantasy Girl

PHIL COLLINS—In The Air Tonight

KSLQ-FM-St. Louis (T. Stone-MD)

•• MARTY BALIN-Hearts

York City-D-15

27

19.9

Needs Love 12-8

22-19

15

American Hero-21

MARTY BALIN-Hearts-D-25

•• KENNY ROGERS-! Don't Need You

• JIM PHOTOGLO-Fool In Love With You

BARBRA STREISAND—Promises

WISM-Madison (S. Jones-MD)

York City 30-24

•• KENNY ROGERS-I Do

Myself 24-21

★ OOTTLE WEST—What Are We Doin' In Love 6-

ALAN PARSONS PROJECT—Time—D-27

*** CHAMPAIGN**—How Bout Us 19-12

WOKY-Milwaukee (G. Mason-MD)

GEORGE HARRISON - All Those Years Ago

WLS-Chicago (T. Kelly-MD)

12.4

33-28

Needs Love-20

SANTANA—Winning—D-35

Midwest Region

.38 SPECIAL-Hold On Loosely (A&M)

(Arista)

• LEE RITENOUR-Is It You-28

KIOA-Des Moines (G. Stevens-MD)

* STARS ON 45-Medley 17-11

* NEIL DIAMOND—America 14-8

•• KENNY ROGERS-I Don't Need You

MANHATTAN TRANSFER—Boy From New

• THE DILLMAN BAND-Lovin' The Night

JESSE WINCHESTER—Say What—D-27

KDWB-Minneapolis (P. Abresch-MD)

** MARTY BALIN-Hearts 23-19

*** * KIM CARNES**-Bette Davis Eyes 20-13

* DOTTLE WEST-What Are We Doin' In Love 8

* AIR SUPPLY-The One That You Love 10-8

•• GEORGE HARRISON-All Those Years Ago-

•• DARYL HALL/JOHN OATES-You Make My

* A TASTE OF HONEY-Sukiyaki 19-16

• JUICE NEWTON-Queen Of Hearts-X

MOODY BLUES—Gemini Dream—X

STANLEY CLARKE/GEORGE DUKE—Sweet

KS95-FM(KSTP)—St. Paul (C. Knapp—MD)

** GEORGE HARRISON-All Those Years Ago

** AIR SUPPLY-The One That You Love 18-

* DOTTLE WEST-What Are We Doin' In Love

* NEIL DIAMOND—America 12-8

KEYN-FM-Wichita (L. Courv-PD)

** STARS ON 45-Medley 12-9

Needs Love 14-1

My Heart - 28-25

•• JUICE NEWTON-Queen Of Hearts

•• KENNY ROGERS-I Don't Need You

** RAY PARKER JR. & RAYDIO-A Woman

★ GEORGE HARRISON—All Those Years Ago

+ PURE PRAIRIE LEAGUE-Still Right Here In

* AIR SUPPLY-The One That You Love 18-14

•• THE ALAN PARSONS PROJECT-Time

** RAY PARKER JR. & RAYDIO-A Woman

★ CLIMAX BLUES BAND—I Love You 6-5

•• KENNY ROGERS-I Don't Need You-20

•• MANHATTAN TRANSFER—Boy From New

JIM STEINMAN—Rock'n'Roll Dreams Come

STANLEY CLARKE/GEORGE DUKE—Sweet

DARYL HALL/JOHN OATES—You Make My

GARY U.S. BONDS—This Little Girl—NP

• STYX-Too Much Time On My Hands-NP

★★ BARBRA STREISAND—Promises 28-18

★ JIM PHOTOGLO—Fool In Love With You 24

* ROSANNE CASH—Seven Year Ache 12-7

•• JAMES TAYLOR—Hard Times—29

WZUU-Milwaukee (J. Driscoll-PD)

★ LEE RITENOUR—Is it You 23-20

•• ROBBIE DUPREE-Brooklyn Girls

•• SHEENA EASTON-Modern Girl

WHB-Kansas City (R. Brown-MD)

★★ NEIL DIAMOND—America 5-3

* KIM CARNES-Bette Davis Eyes 11-6

* SHEENA EASTON-Modern Girl 18-14

★ CLIMAX BLUES BAND—I Love You 3-2

•• CHAMPAIGN-How Bout Us-19

MARTY BALIN—Hearts—D-29

• LEE RITENOUR-Is If You-30

•• GEORGE HARRISON - All Those Years Ago-

* * JIM PHOTOGLO-Fool In Love With You

** QUINCY JONES-Ai No Corrida 21-15

GEORGE HARRISON - All Those Years Ago

* PURE PRAIRIE LEAGUE-Still Right Here In

** GEORGE HARRISON-All Those Years Ago

* RAY PARKER JR. & RAYDIO-A Woman

* A TASTE OF HONEY-Sukiyaki 9-7

York City-24

Through

Baby-23

Dreams-D-16

• .38 SPECIAL-Fantasy Girl

• BILLY SQUIER-The Stroke

• SANTANA-Winning-NP

Needs Love 13-11

17

28

20-14

My Heart 27-24

17.8

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29.23

KWKN-Wichita (J. Brown-MD)

** NEIL DIAMOND-America 5-3

Needs Love 7-4 **REO SPEEDWAGON**—Take It On The Run 17-

•• MOODY BLUES-Gemini Dream

WOW-Omaha (J. Corcoran-MD)

** STARS ON 45-Medley 14-9

* STARS ON 45-Medley 6-4

•• ELTON JOHN-Nobody Wins

Baby-29

18.9

Dreams 23-17

York City-D-29

Away-D-30

23

Baby-X

17-10

13

10.7

22-19

10

Dreams-24

• SANTANA-Winning-X

JESSE WINCHESTER—Say What—27
 STANLEY CLARKE/GEORGE DUKE—Sweet

* * GEORGE HARRISON—All Those Years Ago

** GARY U.S. BONDS-This Little Girl 6-3

* DARYL HALL/JOHN OATES-You Make My

•• GINO VANELLI-Living Inside Myself-20

RAY PARKER JR. & RAYDIO - A Woman Needs Love

TOP ADD ONS

MARTY BALIN-Hearts (EMI) KOOL & THE GANG-Jones Vs. Jones (De-Lite) MANHATTAN TRANSFER-Boy From New York City

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

MOODY BLUES-Gemini Oream (Threshold)

PHIL COLLINS-In The Air (Atlantic)

WABC-New York (S. Jones-MD)

Needs Love 13-8 **STARS ON 45**-Medley 9-7

Dreams 37-31

York City 39-28

** NEIL DIAMOND- America 20-12

** RAY PARKER JR & RAYDIO- A Woman

* MANHATTAN TRANSFER-Boy From New

• AIR SUPPLY-The One That You Love-D-32

*** * DEN ROY MORGAN**—Anything 30-19

** RAY PARKER JR & RAYDIO- A Woman

RICK JAMES- Give It To Me Baby 14-12

THE WHISPERS- I Can Make It Better 20-18

• STACY LATTISAW-Love On A Two Way Street

★ GEORGE HARRISON—All Those Years Ago

GARY U.S. BONDS-This Little Girl 16-12

• MANHATTAN TRANSFER-Boy From New

York City-D-28 • RICK SPRINGFIELD-Jessie's Girl-D-25

KENNY ROGERS—I Don't Need You

WTRY-Schenectady (B. Cahill-MD)

*** * KIM CARNES**—Bette Davis Eves 3-1

** GEORGE HARRISON-All Those Years Ago

* GARY U.S. BONDS-This Little Girl 18-13

★ JOEY SCARBURY—Theme From Greatest

STANLEY CLARKE & GEORGE DUKE—Sweet

* DARYL HALL & JOHN OATES-You Make My

* RAY PARKER JR & RAYDIO-A Woman Needs

JAMES TAYLOR—Hard Times D-38

WXLO-New York (J. Knapp-PD)

Needs Love 9-2

★ ONE WAY- Push 26-24

WBLI-Long Island (B. Terry-MD)

** NEIL DIAMOND-America 8-5

•• MOODY BLUES—Gemini Dream

•• MARTY BALIN-Hearts

SANTANA-Winning-D-30

++ STARS ON 45-Medley 6-2

15-10

Love 10-7

14-8

Baby

No List

Dreams 17-12

American Hero 27-21

POINTER SISTERS—Slow Hand

LEE RITENOUR-Is It You-D-30

BILLY SQUIER—The Stroke—D-27

WBEN-FM-Buffalo R, Christian-MD)

WKBW-Buffalo (J. Summers-MD)

American Hero 13-4

★ LEE RITENOUR—Is It You 23-13

•• KENNY ROGERS-I Don't Need You

•• MOODY BLUES-Gemini Dream

WBBF-Rochester (D. Mason-MD)

Before 18-12

Myself 26-17

Through

York City

25-15

10

11.8

My Heart

Waiting-D-24

Dreams-D-23

No List

★★ AIR SUPPLY—The One That You Love 12-6

★★ JOEY SCARBURY—Theme From Greatest

★ BILLY & THE BEATERS—I Can Take Care Of

• JIM STEINMAN-Rock 'N' Roll Dreams Come

• JUICE NEWTON-Queen Of Hearts-D-23

MARTY BALIN-Hearts-D-18
 MANHATTAN TRANSFER-Boy From New

** GEORGE HARRISON-All Those Years Ago

★ ★ AIR SUPPLY—The One That You Love 21-

ARY U.S. BONDS—This Little Girl 17-14

* DOTTLE WEST-What Are We Doin' In Love

* A TASTE OF HONEY-Sukiyaki 14-7

•• REO SPEEDWAGON-Don't Let Him Go

•• PURE PRAIRIE LEAGUE-Still Right Here In

MARTY BALIN-Hearts
 TOM PETTY & THE HEARTBREAKERS-The

• DARYL HALL & JOHN OATES-You Make My

• KENNY ROGERS-I Don't Need You

WOLF-Syracuse (B. Mitchell-MD)

* CAROLE BAYER SAGER-Stronger Than

• MOODY BLUES-Gemini Dream-D-29

•• KENNY ROGERS-I Don't Need You

DARYL HALL & JOHN OATES-You Make My

BREAKOUTS

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

STARS ON 45-Medley-X

(Arista)

(Atlantic)

Northeast Region

WFLY-Albany (Buzz-MD)

17.9

Through 29-21

Before-D-30

27

No List

No List

No List

15-6

14-9

York City-27

Before-30

14-9

10

My Heart

. MARTY RALIN ... Hearts

York City-D-16

Berkowitz-MD)

19-12

Before

10.6

York City-D-18

York City 32-26

My Dreams 19-14

OAK RIDGE BOYS—Elvira—X

• .38 SPECIAL-Fantasy Girl-X

SILVERADO-Ready For Love

LOVERBOY—The Kid Is Hot Tonight

WICC-Bridgeport (B. Mitchell-MD)

** A TASTE OF HONEY-Sukiyaki 6-4

★★ GARY U.S. BONDS—This Little Girl 8-5

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(Continued on page 22)

MARTY BALIN—Hearts—34

Before-X

My Dreams 20-14

American Hero–28

★★ GEORGE HARRISON—All Those Years Ago

** CLIMAX BLUES BAND-I Love You 5-1

★ SANTANA-Winning 22-14
 ★ JIM STEINMAN-Rock'n'Roll Dreams Come

★ AIR SUPPLY—The One That You Love 20-12

• REO SPEEDWAGON-Don't Let Him Go-23

• JIM PHOTOGLO- Fool In Love With You-D-

CAROLE BAYER SAGER - Stronger Than

ALAN PARSONS PROJECT- Time-D-26

MDODY BLUES- Gemini Dream-D-29

WVBF (F105)-Boston (T. Connerly-MD)

WRKO-Boston (C. Van Dyke-PD)

WHYN-Springfield (A. Carey-MD)

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

** A TASTE OF HONEY-Sukiyaki 10-5

★ GEORGE HARRISON—All Those Years Ago

★ GARY U.S. BONDS—This Little Girl 18-15

★ DOTTLE WEST-What Are We Doin' In Love

•• MANHATTAN TRANSFER—Boy From New

•• JOEY SCARBURY-Theme From Greatest

• JUICE NEWTON-Oueen Of Hearts-29

CAROLE BAYER SAGER—Stronger Than

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

★★ DON MCLEAN—Since | Don't Have You

* T.G. SHEPARD-I Loved 'Em Every One 17-

•• PURE PRAIRIE LEAGUE-Still Right Here In

• GEORGE HARRISON - All Those Years Ago

MANHATTAN TRANSFER- Boy From New

• SHEENA EASTON- Modern Girl-D-17

• JOEY SCARBURY - Theme From The

Greatest American Hero-D-18

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

** AIR SUPPLY-The One That You Love 16-7

★★ GARY U.S. BONDS—This Little Girl 13-6

* DARYL HALL AND JOHN OATES-You Make

★ RICK SPRINGFIELD—Jessie's Girl 15-11

★ GEORGE HARRISON—All Those Years Ago

•• KDOL & THE GANG-Jones Vs. Jones

SANTANA-Winning
 JOEY SCARBURY-Theme From Greatest

JUICE NEWTON-Oueen Of Hearts-D-24

• CAROLE BAYER SAGER-Stronger Than

• SHEENA EASTON-Modern Girl-D-20

MANHATTAN TRANSFER-Boy From New

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

* * JOEY SCARBURY-Theme From Greatest

** SHEENA EASTON-Modern Girl 15-10

★ GEORGE HARRISON—All Those Years Ago

* MANHATTAN TRANSFER-Boy From New

★ DARYL HALL AND JOHN OATES-You Make

•• KENNY ROGERS-I Don't Need You-35

KOOL & THE GANG—Jones Vs. Jones—33

• CAROL BAYER SAGER-Stronger Than

MARTY BALIN-Hearts-D-23

American Hero 21-16

•• MOODY BLUES-Gemini Dream

American Hero-D-22

★ BARBRA STREISAND—Promises 18-14

AIR SUPPLY-The One That You Love 15-

** NEIL DIAMOND-America 15-6

• ROBBIE DUPREE— Brooklyn Girls

MARTY BALIN - Hearts - D-28

• Continued from page 18

•• STANLEY CLARKE/GEORGE DUKE-Sweet

Baby-30 KFMK-Houston (J. Steele-MD)

- ** GEORGE HARRISON-All Those Years Ago 29.24
- ** JOHN LENNON-Watching The Wheels 20-15
- ★ PHIL COLLINS-1 Missed Again 18-12 * T.G. SHEPPARD-I Loved 'Em Every One 16-
- 10 ★ BARBRA STREISAND - Promises 30-25
- •• DARYL HALL/JOHN OATES-You Make My Dreams-30
- •• KENNY ROGERS-I Don't Need You • CHAKA KHAN-What Cha Gonna Do For Me
- CAROLE BAYER SAGER-Stronger Than Before
- KRLY-Houston (M. Jones/B. Lawrence-MDs)
- ++ STARS ON 45-Medley 18-15
- ** SMOKEY ROBINSON-Being With You * BILL SUMMERS-Call It What You Want 8-6
- ★ ATLANTIC STARR—When Love Calls 12-7
- * A TASTE OF HONEY-Sukiyaki 5-3
- •• KOOL & THE GANG-Jones Vs. Jones-20 . RICK JAMES-Give It To Me Baby-18

• KENNY ROGERS-I Don't Need You

KILT-Houston (B, Young-MD)

No List

- KNUS-Dallas (L. Ridener-MD) ** CLIMAX BLUES BAND-1 Love You 35-2 ** DOTTLE WEST-What Are We Doin' In
- Love-21.14 ★ GINO VANELLI—Living Inside Myself 7-1
- ★ RAY PARKER JR. & RAYDIO A Woman Needs Love 12-9
- ★ OAK RIDGE BOYS—Elvira 13-10 •• GEORGE HARRISON - All Those Years Ago-
- 39 • KENNY ROGERS-I Don't Need You-22
- KVIL-Dallas (C. Rhodes-MD) **** KIM CARNES**-Bette Davis Eyes 5-1
- ** STARS ON 45-Medley 7-3 * NEIL DIAMOND-America 14-10
- •• KENNY ROGERS-I Don't Need You
- OAK RIDGE BOYS—Elvira—D-23
- SHEENA EASTON-Modern Girl-D-19
- ILLBOARD KEGL-FM-Ft. Worth (B. Stevens-MD) œ
- ++ STARS ON 45-Medley 9-3 1981
 - ** RUSH-Tom Sawyer 21-16
 - * DARYL HALL/JOHN OATES-You Make My Dreams 17-12
- <u>5</u> ★ GEORGE HARRISON—All Those Years Ago
 - 20.13 ★ JOE WALSH-A Life Of Illusion 25-19
- JUNE •• POINTER SISTERS-Slow Hand
 - •• APRIL WINE-Sign Of The Gypsy Queen • .38 SPECIAL - Fantasy Girl-D-30
 - MARTY BALIN-Hearts-X
 - AIR SUPPLY—The One That You Love—X
 BILLY SQUIER—The Stroke—D-28
 - MOODY BLUES-Gemini Dream-D-29

KINT-El Paso (J, Lippo-MD)

- ** STARS ON 45-Medley 2-1
- ★ GARY U.S. BONDS—This Little Girl 7-3
- AIR SUPPLY-The One That You Love 16-8
- ★ SHEENA EASTON—Modern Girl 19-15
- * RICK SPRINGFIELD-Jessie's Girl 10-7 •• OAK RIDGE BOYS-Elvira-40
- KENNY ROGERS—I Don't Need You—39
- RANDY VANWARMER-Suzi
- DIONNE WARWICK-Some Changes Are For
- Good ABBA-On And On And On
- LOVERBOY—The Kid Is Hot Tonight REO SPEEDWAGON—Don't Let Him Go
- ROGER TAYLOR-Let's Get Crazy
- FRIC CLAPTON-Another Ticket
- MANHATTAN TRANSFER-Boy From New
- York City-D-27 38 SPECIAL – Fantasy Girl–D-38
- RICK JAMES-Give It To Me Baby
- MARTY BALIN-Hearts-D-23
 PHIL COLLINS-In The Air Tonight
- SPIDER-It Didn't Take Long
- GREG KIHN BAND-The Breakup Song-D-29
- JIM STEINMAN-Rock'n'Roll Dreams Come Through-D-35
- JUICE NEWTON-Queen Of Hearts-D-28

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

No List

KHFI(K98)-Austin (E. Volkman-MD)

- **** OAK RIDGE BOYS**-Elvira 6-3
- ★★ AIR SUPPLY—The One That You Love 11-5
- ★ KIM CARNES-Bette Davis Eyes 1-1
- ★ ALAN PARSONS PROJECT—Time 21-17
- ★ JOEY SCARBURY—Theme From Greatest American Hero 20-15
- •• KENNY ROGERS-1 Don't Need You •• KOOL & THE GANG-Jones Vs. Jones
- MANHATTAN TRANSFER-Boy From New
- York City-D-26 FRANKIE SMITH-Double Dutch Bus
- MARTY BALIN-Hearts-D-29
- JIM STEINMAN-Rock'n'Roll Dreams Come Through
- POINTER SISTERS-Slow Hand-D-28

KILE-Galveston (S. Taylor-MD) ** JEFFERSON STARSHIP—Find Your Way

- Back 17-12 ** AIR SUPPLY-The One That You Love 13-9
- * TOM PETTY & THE HEARTBREAKERS-The Waiting 21-13 ★ KIM CARNES—Bette Davis Eyes 1-1
- * PURE PRAIRIE LEAGUE-Still Right Here In My Heart 20-14
- •• KENNY ROGERS-I Don't Need Your Love-35
- MOODY BLUES—Gemini Dream—38
- STACY LATTISAW-Love On A Two Way Street • GAP BAND-Yearning For Your Love-D-40
- JUICE NEWTON-Queen Of Hearts-D-28
- SHEENA EASTON-Modern Girl STARS ON 45—Medlev—D-15
- MARTY BALIN Hearts D-37
- JAMES TAYLOR—Hard Times D-39
- MANHATTAN TRANSFER-Boy From New York City
- JOE WALSH-A Life Of Illusion-D-33
- KBFM-McAllen/Brownsville (S. Owens-MD)

No List

- KOFM-Oklahoma City (C. Morgan-MD) ** CHRISTOPHER CROSS-Say You'll Be
- Mine 12-7
- + + RAY PARKER JR. & RAYDIO A Woman Needs Love 14-8 * DOTTLE WEST-What Are We Doin' In Love 8
- ★ GINO VANELLI-Living Inside Myself 6-5

•• JUICE NEWTON-Queen Of Hearts-29

WEZB(8-97)-New Orleans (J. Lousteau-MD)

* * GEORGE HARRISON - All Those Years Ago

★★ AIR SUPPLY—The One That You Love 13-7

* SHEENA EASTON-Modern Girl 17-11

+ RAY PARKER JR. & RAYDIO-A Woman

ee KENNY POGERS-I Don't Need You

POINTER SISTERS-Slow Hand

• STANLEY CLARKE/GEORGE DUKE-Sweet

• RICK JAMES-Give It To Me Baby-D-26

** DARYL HALL/JOHN OATES-You Make My

★ AIR SUPPLY—The One That You Love 27-12

* STANLEY CLARKE/GEORGE DUKE-Sweet

WTIX-New Orleans (G. Franklin-MD)

★ NEIL DIAMOND—America 17-11

•• STEPHANIE MILLS-Two Hearts

★ KIM CARNES—Bette Davis Eyes 1-1

•• MOODY BLUES—Gemini Dream—D-21

BILLY SQUIER—The Stroke
 CHAKA KAHN—What Cha' Gonna Do For

• CAROLE BAYER SAGER-Stronger Than

• ELTON JOHN-Nobody Wins-D-35

• MARTY BALIN-Hearts-D-37

• RICK JAMES-Give it To Me Baby

ROBBIE DUPREE—Brooklyn Girls

KEEL-Shreveport (M. Johnson-MD)

** OAK RIDGE BOYS-Elvira 35-20

•• MOODY BLUES—Gemini Oream

•• KENNY ROGERS-I Don't Need You

JOHN SCHNEIDER—It's Now Or Never

MANHATTAN TRANSFER-Boy From New

** GEORGE HARRISON-All Those Years Ago

* PURE PRAIRIE LEAGUE-Still Right Here In

★ AIR SUPPLY—The One That You Love 23-13
 ★ GARY U.S. BONDS—This Little Girl 31-22

DARYL HALL/JOHN OATES—You Make My

CAROL BAYER SAGER-Stronger Than

JUICE NEWTON—Oueen Of Hearts—X-34

WFMF-Baton Rouge (W. Watkins-MD)

** AIR SUPPLY-The One That You Love 11-5

★ GEORGE HARRISON—All Those Years Ago 6-

* DARYL HALL/JOHN OATES-You Make My

•• STANLEY CLARKE/GEORGE DUKE-Sweet

JOEY SCARBURY-Theme From Greatest

• MARTY BALIN-Hearts-X-33

American Hero 24-13

+ A TASTE OF HONEY-Sukiyaki 8-2

•• KENNY RDGERS-I Don't Need You

OAK RIDGE BOYS—Elvira—X-28

• POINTER SISTERS—Slow Hand—d-27

GEORGE HARRISON—Teardrops—DP

MANHATTAN TRANSFER—Boy From New

• CHAKA KHAN-What Cha Gonna Do For Me-

• ALABAMA-Feels So Right

* RICK SPRINGFIELD-Jessie's Girl 16-12

•• JOHN DENVER-Some Days Are

IOF WALSH-A Life Of Illusion-X

OAK RIDGE BOYS-Elvira-X

* STARS ON 45-Medley 1-1

Diamonds-30

11.3

Needs Love 10-6

Dreams 15-9

Baby 25-14

Me-D-39

Before-D-40

York City-D-38

15-11

My Heart 14-10

STUTZ—Bombs Away

Dreams-X-35

Before-X-32

Dreams 15-8

York City-D-26

Baby

X-29

Baby-D-30

•• MARTY BALIN-Hearts

Radio Programming

'PROGRESSIVE' MIX

New Format Boosts Calif.'s KNAC-FM

LOS ANGELES-While most stations are stumbling over themselves playing REO Speedwagon. Rush and other chart toppers, a year ago this month KNAC-FM Long Beach threw out that kind of programming. Instead, the station has installed a freewheeling progressive mix that includes everything from the slick r&b of the Four Tops to the urban thunderstorm of Black Flag.

"All the heavy metal stuff is out." says Jimmy Christopher, music director. "Led Zeppelin, Rush. Nugent, all that stuff from the early 1970s. It doesn't work well with the modern rock format we're trying. Pre-psychedelic rock works well with the new music as does ska, reggae and rockabilly."

A year down the line since the station. under program director Paul Fuhr, switched from more standard AOR fare to its "modern" format. KNAC-FM has gained a sizable following with disenchanted rock fans. Though it has yet to place in the Los Angeles Arbitron ratings, it showed up in the last arbitron Orange County book with a 0.4. Considering the 1,800-watt station didn't make a dent before, it's considered a small triumph

However, all-new wave formats have not succeeded in such markets as Seattle and Phoenix. "They were premature in terminating those stations," claims Christopher. "You have to persevere. Look at REO Speedwagon. They've been around a long time and they've persevered. If audiences don't ever hear the Clash, how will they know if they like them or not?"

KNAC-FM plays its songs in sets of no less than three and can include as many as six. However, when the programming is broad, the cueing from song to song can be tricky. "We don't go directly from the Four Tops into Black Flag." Christopher explains. "We'll go from the Four Tops into Talking Heads: something with a similar feel."

He says he has gotten no complaints on the programming of Motown classics, Buddy Holly and other tracks which may predate KNAC listenership. "It's pretty much accepted. If they're too young to remember the songs, they're not offensive to them." A third of the playlist is oldies.

The listeners range in age from 16

Self Regulation Vital, Says Kelly

WASHINGTON-Self regulation is becoming "much more impor-tant." Radio Code Board chairman Philip Kelly, president of Communications Properties, said at the close of the one-day semi-annual code board meeting here May 19.

Citing the deregulation of radio by the Federal Communications Commission and a move in the Senate to further deregulate the medium. Kelly noted membership in the National Assn. of Broadcasters sponsored code is at an all time high with 4.091 commercial stations subscribing.

He also noted that a survey of 2.500 stations revealed that 97.4% of AM and 99% of FM broadcast hours were within the code's commercial limitation guideline.

to 30 with the bulk falling between 19 and 25. The KNAC playlist is divided in three "sequences" with the morning and afternoon time slots being more accessible while the hardcore punk is courted at night. While programming guidelines are set down, the individual air talents have freedom in what they play.

Another station in the Los Angeles area, KROQ-FM Pasadena. also plays a heavy diet of new wave. "It's the only other station that plays much new music but I think our sound is more unique. We don't play any dinosaur rock," he says.

With the changeover of former AOR KWST-FM Los Angeles to mass appeal, Christopher doesn't expect to get much of the AOR audience overflow. "Most of them will probably go to KMET-FM or KLOS-FM. It won't affect us too much." Christopher offers.

(Continued on page 27)

Now Chicago Has Its 4th **Country Outlet**

By CARY BAKER

CHICAGO-The sale of northwest suburban WWMM-FM to the newly formed Radio Communications Group, Ltd., has given Chicago its fourth country station in WTCO-FM, in an April 22 switch. WTCO program director Ted Clark feels a greater density of music and less talk will enable the fledgling station to compete with NBC's clear-channel WMAQ-AM and Plough's WJJD-CM and WJEZ-FM, both 50,000-watters. WTCO's 3,000 watts carries the station's signal throughout the booming northwest suburbs, but not into the core of the city. "Here's where the people who operate the big city live," says Clark.

For three years, WTCO's 92.7 FM frequency was operated as WWMM, adult contemporary. AS WEXI-FM in the early '70s, the format was automated contemporary

Clark, previously an air person-ality on WJJD here, says the station's decision to go country was based on a random telephone survey. "Before, we were adult contemporary. We sounded good, but were one among many. We're only the second stereo country station," he

says. WTCO acquired its music library from Musicworks in nashville and will target an "urban country" audience with artists like Dolly Parton, Kenny Rogers and the Charlie Daniels Band

"Someone who listens solidly for three weeks may hear a record like Dave Dudley's 'Six Days On The Road.' But for the most part, we're going with artists who have a major impact and ongoing influence on today's market. I even took out Elvis Presley's 'Heartbreak Hotel' because of the recording quality," Clark says. The Radio Communications

Group also recently acquired contemporary WAIK-AM and AOR WGBQ-FM (Q-93), both in downstate Galesburg, Ill.



Billboard photos by Steve Friedman

CARRIED AWAY-WKTU-FM New York personalities Dale Reeves, left in left picture, and Carlos DeJesus are mobbed by fans at the station's salute to Bronx Day in Van Cortland Park. Above, Unomelodic Records artist Sylvia Striplin sings her hit "Gimme Your Love" during the festivities. GQ, Sweet G, Mean Ma-chine, Terri Gonzalez and Joe Bataan were other artists who appeared at the concert and outing sponsored by the station. WKTU's dance van, a C mobile music studio provided the Z music during the two-hour concert. More than 4,000 attended.

Satellite West Pacts 204 Stations For Western U. S. Syndication

LAS VEGAS-A syndicator offering 10 shows with specific demographic targets to stations west of the continental divide is off and running with a lineup of 204 stations.

Satellite West Broadcasting, which despite its name will distribute its programming via mailed tapes, is headed by Bill Cramer, who says he signed up stations from here to Guam for programming to begin July 4

Among the stations signed up are KMEL-FM San Francisco, KVEG-AM Las Vegas and KSXX-AM Salt Lake City.

"The West is the area of the nation's most rapid growth, both in rural and urban areas," says Cramer. "This growth area is the core of SBC." Cramer says the new organization has reached affiliation agreements in every major western media market plus more than 100 "growth" rural, and small town communities.

Satellite West Broadcasting Co. offers a barter arrangement to participating radio stations: all programs are offered to the stations at no cost. The network retains a portion of the commercial time for national sales, and the local station retains all time that is designated "preemptable" plus program adjacencies for local sales.

The programs are targeted for specific formats, including country, beautiful music, AOR, MOR, talk and classical:

1. "Today's Top 12": Geared adults 18-34, featuring the week's top 12 songs and interviews with top recording artists plus special hit previews.

www.americanradiohistorv.com

By IRA DAVID STERNBERG

2. "Rock Concert Tonight": Targeted for 18-34 with live performances by three top rock groups each week, including Queen, Eagles, Who, Pink Floyd, Van Halen and Foreigner.

3. "Showcase": For 25-54. Com-edy and drama featuring "reruns" of early radio including Jack Benny, Red Skelton, Fibber McGee, Edgar Bergen, Amos 'n Andy and Radio Theater

4. "Country Concert": For 18-54, featuring live interviews and performances by contemporary country stars including Dolly Parton, Kenny Rogers, Loretta Lynn, Willie Nelson, Mel Tillis and Roy Clark.

5. "Las Vegas Live": Adults 25-54. "Live" broadcast by Las Vegas entertainers including Frank Si-natra, Wayne Newton, Don Rickles, Paul Anka and Bill Cosby. 6. "Champion": Total teams, men

18-34, featuring sports news and interviews with top sports pros, training and fitness advice from major college coaches, and features on high school and college athletics.

"Breakfast Nook": Adults, 25-54, featuring conversation, music of the big band era, consumer information, financial advice and regular letters to the Mr. and Mrs. guest host. 8. "Love Letters": Women, 25-54. Featuring a beautiful music format program combining lush instrumental, mellow vocals and romantic prose and poetry reading. 9. "Symphony": Adults, 25-54,

featuring a montage of classical music.

10. "Fiesta!": Latest in news of Latin America, contemporary music and special features of interest to the Latin market.

Although the programs are weekly in nature, there is no limit to the number of times each can be aired on an individual station.

Satellite West Broadcasting Co. offers affiliates regular program information releases, advertising support, ad mats for local print, spot announcements for continuous on-theair promotion of the weekend program lineup and something that might be a first in radio syndicated packaging: a "fun-filled" annual seminar in Las Vegas, headquarters for the new firm.

Satellite West Broadcasting Co. is located at 5091 Champions Ave., Las Vegas, Nev. 89122. (702) 452-1237.

The company is not interested in providing daily programming. "All the programming is targeted for weekends," says Cramer.

Rock Acts Go Funny On Air

LOS ANGELES-The "Rock Bottom Comedy Special." hosted by the comedy team of Ron Stevens and Joy Grdnic and featuring more than a dozen rock acts performing comedy sketches together, will air nationally over the Labor Day weekend.

Syndicated by From Studio B. artists who have participated include Ted Nugent. Al Stewart, Bob Welch and Ozzy Osbourne.

21

Billboard Bingles Radio Action Boylist Prime Movers * Based on station playlists through Tuesday (6/2/81)

CHAKA KHAN-What Cha Gonna Do For Me-

SMOKEY ROBINSON-You Are Forever

** LOVERBOY-The Kid Is Hot Tonight 1-1

** AIR SUPPLY-The One That You Love 17-

* RANDY MEISNER-Gotta Get Away 29-21

•• KENNY ROGERS-I Don't Need You-33

•• RUSH-Tom Sawyer-37 • SMOKEY ROBINSON-You Are Forever

JIM CARROLL BAND—Love Is A Crazy

POINTER SISTERS-Slow Hand-D-25

CAROLE BAYER SAGER-Stronger Than

• GREG KIHN BAND-The Breakup Song-D-31

*** * GEORGE HARRISON**-All Those Years Ago

** AIR SUPPLY-The One That You Love 12-4

* DARYL HALL & JOHN OATES-You Make My

●● REO SPEEDWAGON—Don't Let Him Go—32

•• KENNY ROGERS-I Don't Need You-33

ROBERT GOROON-Someday Some Way

OKONNE WARWICK - Some Changes Are For

** PURE PRAIRIE LEAGUE-Still Right Here

** AIR SUPPLY-The One That You Love 12-7

* DARYL HALL AND JOHN OATES-You Make

ALABAMA-Feels So Right

MARTY BALIN—Hearts—D-30
 JUICE NEWTON—Queen Of Hearts

WKBO- Harrisburg (B. Carson-MD)

In My Heart 18-13

★ NEH DIAMONO-America 10-6

•• POINTER SISTERS-Slow Hand

• MARTY BALIN-Hearts-D-18

★ JESSE WINCHESTER—Say What 19-15

• JUICE NEWTON-Queen Of Hearts-D-19

JOEY SCARBURY—Theme From Greatest

WQXA (Q106)-York (S. Gallagher-MD)

** A TASTE OF HONEY-Sukivaki 7-5

★ RICK SPRINGFIELD—Jessie's Girl 15-10
★ GARY U.S. BONDS—This Little Girl 18-8

York City • KENNY ROGERS—I Don't Need You—24

JIM STEINMAN—Rock'n'Roll Dreams Come

SHEENA EASTON-Modern Girl--D-29

MOODY BLUES-Gemini Dream-D-28

WRQX (Q107)-Washington (F. Holler-MO)

* * GEORGE HARRISON-All Those Years Ago

* FRANKE & THE KNOCKOUTS-Sweetheart

•• APRIL WINE-Sign Of The Gypsy Queen

★★ KIM CARNES-Bette Davis Eyes 2-1

• KOOL & THE GANG—Jones Vs. Jones

POINTER SISTERS-Slow Hand

MANHATTAN TRANSFER-Boy From New

* NEIL DIAMOND-America 11-7

** GEORGE HARRISON - All Those Years Ago

•• KENNY ROGERS-I Don't Need You

My Dreams 16-12

American Hero

19.6

Through-D-30

21-11

•• MARTY BALIN—Hearts

• JOE WALSH-A Life Of Illusion-X

STEVE WINWOOO—Arc Of A Diver

JEFFERSON STARSHIP — Find Your Way

• PHIL COLLINS-In The Air Tonight-X

CHRISTOPHER CROSS—Say You'll Be Mine—

• PURE PRAIRIE LEAGUE-Still Right Here In

• TOM PETTY & THE HEARTBREAKERS-The

REO SPEEDWAGON-Don't Let Him Go-X

• ELTON JOHN-Breaking Down The Barriers-

** GEORGE HARRISON - All Those Years Ago

DARYL HALL & JOHN OATES- You Make

22.16

Back-)

My Heart

Waiting-X

RUSH—Tom Sawyer—X

STYX—Snowblind—X

18-15

Before-X

SANTANA-Winning-X

THE WHO—You Better You Bet—X
 MOODY BLUES—Gemini Dream—X

WPGC-Washington (J. Elliott-MD)

My Dreams 16-6

★ SANTANA- Winning 23-18

* OAK RIDGE BOYS- Elvira 29-21

• BILLY SQUIER-The Stroke-X

My Dreams 17-5

WCAO-Baltimore (S. Richards-MD)

★ LEE RITENOUR - Is It You 25-23 • KENNY ROGERS - I Don't Need You - 27

•• CAROLE BAYER SAGER—Stronger Than

MOODY BLUES-Gemini Dream-D-29

** DARYL HALL & JOHN OATES-You Make

* MOODY BLUES—Gemini Dream 30-26

A TASTE OF HONEY-Sukiyaki 10-6

• THE JACKSONS—Walk Right Now

WFBG-Altoona (T. Booth-MD)

PURE PRAIRIE LEAGUE-Still Right Here In

WCCK (K104)-Erie (B. Shannon-MD)

ALAN PARSONS PROJECT - Time-X

• MOODY BLUES—Gemini Dream

10

My Heart 22-16

Feeling-D-34

Before

16-5

Dreams 14-9

Good

★ JESSE WINCHESTER-Say What 22-17

ALAN PARSONS PROJECT-Time-X

• JUICE NEWTON-Queen Of Hearts-X

Waiting 12-8

Myself-X

York City

Through-X

* TOM PETTY & THE HEARTBREAKERS-The

★ AIR SUPPLY—The One That You Love 19-15

• BILLY & THE BEATERS-I Can Take Care Of

MANHATTAN TRANSFER-Boy From New

DILLMAN BAND-Lovin' The Night Away-X

JIM STEINMAN—Rock'n'Roll Dreams Come

OAK RIDGE BOYS-Elvira-D-30

MAX WERNER-Rain In May-X

GREG KIHN BAND—The Breakup Song

SMOKEY ROBINSON—You Are Forever

* JIM PHOTOGLO-Fool In Love With You

PRIME MOVERS

GEORGE HARRISON-All Those Years Ago (Dark Horse)

TOP ADD ONS

BREAKOUTS

STACY LATTISAW-Love On A Two Way Street (Atlantic)

** AIR SUPPLY-The One That You Love 23-

** JOHN SCHNEIDER-It's Now Or Never D

★ ALAN PARSONS PROJECT-Time 22-14

•• POINTER SISTERS-Slow Hand

* MANHATTAN TRANSFER-Boy From New

•• JOEY SCARBURY—Theme From Greatest

STANLEY CLARKE & GEORGE DUKE—Sweet

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

* * GEORGE HARRISON-All Those Years Ago

** GARY U.S. BONDS-This Little Girl 13-8

STANLEY CLARKE & GEORGE OUKE-Sweet

★ SANTANA—Winning 24-19 ★ ELTON JOHN—Nobody Wins 18-14

•• MOODY BLUES-Gemini Dream-30

• MANHATTAN TRANSFER- Boy From New

POINTER SISTERS- Slow Hand-D-28

** RICK JAMES- Give It To Me Baby 12-5

* GEORGE HARRISON - All Those Years Ago

★ AIR SUPPLY— The One That You Love 18-13

KENNY ROGERS - I Don't Need You
 MANHATTAN TRANSFER -- Boy From New

• JUICE NEWTON- Queen Of hearts-LP

** A TASTE OF HONEY- Sukiyaki 9-3

NEIL DIAMOND- America 13-9

•• OAK RIDGE BOYS-Elvira

MARTY BALIN-Hearts-D-30

WSGA-Savannah (J. Lewis-MD)

★ MARTY BALIN—Hearts 27-23

American Hero 25-21

York City-30

Baby-31

15-8

10

Dreams 13-11

SHEENA EASTON-Modern Girl-D-25

REO SPEEDWAGON - Don't Let Him Go

OAK RIDGE BOYS-Elvira 16-9

THE PRODUCERS-What She Does To Me

** GEORGE HARRISON - All Those Years Ago

* AIR SUPPLY-The One That You Love 24-18

★ JOEY SCARBURY—Theme From Greatest

•• KENNY ROGERS-I Don't Need You-29

•• MANHATTAN TRANSFER-Boy From New

JUICE NEWTON-Queen Of Hearts-32

STANLEY CLARKE & GEORGE DUKE-Sweet

WSGF (95SGF)-Savannah (O. Carlisle-MO)

** GEORGE HARRISON-All Those Years Ago

** AIR SUPPLY-The One That You Love 16

* DARYL HALL & JOHN OATES-You Make My

★ NEIL DIAMOND—America 9-6

* A TASTE OF HONEY-Sukivaki 5-4

•• JUICE NEWTON-Queen Of Hearts

•• KENNY ROGERS-I Don't Need You

JOE WALSH - A Life Of Illusion - D-29

York City-D-25 • OAK RIDGE BOYS- Elvira-X

• .38 SPECIAL -- Fantasy Girl

MANHATTAN TRANSFER- Boy From New

York City-D-26

12.8

WBBQ-Augusta (B. Stevens-MD)

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

MOODY BLUES—Gemini Dream (Threshold

WOXI-AM-Atlanta (J. McCartney-MO)

SUPPLY-The One That You Love (Arista)

HALL & OATES-You Make My Dreams (RCA)

OAK RIDGE BOYS-Elvira (MCA)

SANTANA-Winning (Columbia)

MARTY BALIN-Hearts (EMI)

13

22

York City 29-20

American Hero

SANTANA—Winning

Baby-D-21

16-9

Baby 29-24

23.14

York City-D-29

WWSW (3WS-FM) - Pittsburgh (H. Crowe-MD)

• BILLY SOUIER - The Stroke - X

MOODY BLUES—Gemini Dream

★ ROSEANNE CASH-7 Year Ache

Southéast Region

• .38 SPECIAL – Fantasy

MARTY BALIN—Hearts—X

** AIR SUPPLY-The One That You Love 22

★ GEORGE HARRISON—All Those Years Ago

25-14 * MANHATTAN TRANSFER-Boy From New

10

York City 29-21

★ NEIL DIAMOND—America 9-3

MARTY BALIN – Hearts – D-30

My Dreams 14-7

20.12

Street

12.8

Dreams 19-11

York City-D-24

29

No List

20.12

D-26

Dreams 11-5

•• .38 SPECIAL - Fantasy Girl

•• MOODY BLUES-Gemini Dream

OAK RIDGE BOYS-Elvira-D-28

JOE WALSH-A Life Of Illusion
 MANHATTAN TRANSFER-Boy From New

JIM PHOTOGLO—Fool In Love With You—D

• CLIFF RICHARD-Give A Little Bit More-D-

SHEENA EASTON-Modern Girl-D-27

• JUICE NEWTON-Queen Of Hearts-D-25

BILLY SOUIER—The Stroke—D-30

ALAN PARSONS PROJECT—Time

WGH-Hampton (B. Canada-MO)

WQRK (Q-FM)-Norfolk (R. Bates-MO)

** JOEY SCARBURY-Theme From Greatest

★ GEORGE HARRISON – All Those Years Ago

★ DARYL HALL & JOHN OATES-You Make My

• CHAKA KHAN-What Cha Gonna Do For Me-

•• REO SPEEDWAGON-Don't Let Him Go

MOOOY BLUES—Gemini Dream—D-30

MANHATTAN TRANSFER-Boy From New

• JUICE NEWTON-Queen Of Hearts-D-27

• CAROLE BAYER SAGER-Stronger Than

WRVO (094)-Richmond (B. Thomas-MD)

** AC/DC-Dirty Deeds Done Dirt Cheap 16-

*** * JOEY SCARBURY**—Theme From Greatest

* TOM PETTY & THE HEARTBREAKERS-The

* AIR SUPPLY-The One That You Love 20-16

•• REO SPEEDWAGON-Don't Let Him Go

• PHIL COLLINS- In The Air Tonight-D-27

** GEORGE HARRISON—All Those Years Ago

** SHEENA EASTON-Modern Girl 26-17

* RAY PARKER JR. AND RAYDIO-A Woman

RICK SPRINGFIELO-Jessie's Girl 19-11

★ GARY U.S. BONDS—This Little Girl 24-18 ● POINTER SISTERS—Slow Hand

•• JOEY SCARBURY—Theme From Greatest

• SMOKEY ROBINSON - You Are Forever

MANHATTAN TRANSFER- Boy From New

JIM PHOTOGLO— Fool In Love With You—X

JIM STEINMAN— Rock'n'Roll Dreams Come

THE GREG KIHN BAND— The Breakup Song

** GEORGE HARRISON-All Those Years Ago

** DARYL HALL & JOHN OATES-You Make

• JUICE NEWTON- Queen Of Hearts-X

WIFI-FM-Bala Cynwyd (L Kiley-MD)

MOOOY BLUES- Gemini Drean

OUINCY JONES - Ai No Corrida - X

• LEE RITENOUR- Is It You-X

• SANTANA- Winning-X

My Dreams 20-14

JOE WALSH— A Life Of Illusion—D-26

MARTY BALIN -- Hearts-D-21

WAEB-Allentown (J. Ward-MD)

★ GARY U.S. BONDS—This Little Girl 7-3

JOE WALSH-A Life Of Illusion-D-25

•• KENNY ROGERS-I Don't Need You

SANTANA—Winning—D-28

IAMES TAYLOR—Hard Times

American Hero 4-2

Waiting 9-7

29-16

Needs Love 12-8

American Hero

York City-X

Through

16-10

www.americanradiohistory.com

• POINTER SISTERS-Slow Hand

York City-D-29

** NEIL DIAMONO-America 14-6

American Hero 26-16

MARTY BALIN - Hearts 29-21

MARTY BALIN-Hearts

WFBR-Battimore (A. Szulinski-MD)

OAK RIDGE BOYS-Elvira 23-17

•• KENNY ROGERS-I Don't Need You

MOODY BLUES- Gemini Dream-D-28

** DARYL HALL & JOHN OATES-You Make

★ GEORGE HARRISON—All Those Years Ago

• KENNY ROGERS—I Don't Need You—29

. STACY LATTISAW-Love On A Two Way

• STEPHANIE MILLS-Two Hearts-D-30

JUICE NEWTON—Queen Of Hearts

WYRE-Annapolis (J. Diamond-MD)

** MARTY BALIN-Hearts 28-21

★ ELTON JOHN-Nobody Wins 21-16

* DAVE EDMUNDS—Almost Saturday Night

* DARYL HALL & JOHN OATES-You Make My

** SANTANA-Winning 27-19

AIR SUPPLY-The One That You Love 19-5

• JIM PHOTOGLO- Fool In Love With You-X

PHIL COLLINS – In The Air Tonight – X
 KOOL & THE GANG – Jones Vs. Jones – X

BARBRA STREISAND- Promises-X

POINTER SISTERS- Slow Hand-X

ALAN PARSONS PROJECT – Time – X

• STEPHANIE MILLS- Two Hearts-X

CHAKA KHAN — What Cha Gonna Do For

• GAP BAND - Yearning For Your Love-X

 MOODY BLUES – Gemini Dream – D-27 • REO SPEEDWAGON - Don't Let Him Go

WAYS-Charlotte (L. Simon-MD)

WFLB-Fayetteville (L. Cannon-MD)

** SHEENA EASTON-Modern Girl 15-10

My Dreams 18-14 ALAN PARSONS PROJECT—Time 27-22

DARYL HALL & JOHN OATES-You Make

SMOKEY ROBINSON-You Are Forever 34-28

ANNE MURRAY-We Don't Have To Hold Out

JOEY SCARBURY-Theme From Greatest

American Hero 21-16

•• MOOOY BLUES-Gemini Dream

ALABAMA-Feels So Right D-32

WISE-Asheville (J. Stevens-MO)

Come Through 31-15

* SANTANA-Winning 15-13

York City • SPIDER— It Didn't Take Long

D-23

Before-X

13-5

No List

American Hero-D-35

WKIX-Raleigh (R. McKay-MO)

** SANTANA-Winning 19-11

•• MARTY BALIN-Hearts

My Heart-D32

22.12

York City

7.2

**

• BILLY SQUIER-The Stroke

WANS-Anderson (J. Evans-MD)

Make My Dreams 12-7

* SANTANA-The Winning 26-20

•• JUICE NEWTON-Queen Of Hearts

•• MOODY BLUES-Gemini Dream-30

• KENNY ROGERS-I Don't Need You

WTMA-Charleston (C. Corvello-MD)

★ LEE RITENOUR-Is It You 12-9

• MARTY BALIN-Hearts-D-29

JAMES TAYLOR – Hard Times – D-35
 JUICE NEWTON – Queen Of Hearts – D-33

POINTER SISTERS- Slow Hand-D-34

* * RICK SPRINGFIELD-Jessie's Girl 17-14

AIR SUPPLY-The One That You Love 34-31

** JIM STEINMAN-Rock'n'Roll Dreams

BILLY SQUIER-The Stroke 35-32

.. MANHATTAN TRANSFER-Boy From New

JOE WALSH- A Life Of Illusion-D-37

STEVE WINWOOD - Arc Of A Diver - X

• ROBBIE OUPREE - Brooklyn Girls

OAK RIDGE BOYS- Elvira-X

38 SPECIAL - Fantasy Girl-X

MARTY BALIN - Hearts-D-38

ALABAMA - Feels So Right - D-34

JUICE NEWTON- Queen Of Hearts-X

APRIL WINE – Sign Of The Gypsy Queen
 CAROLE BAYER SAGER – Stronger Than

• JOEY SCARBURY - Theme From Greatest

WSEZ-Winston-Salem (B. Ziegler-MO)

KIM CARNES-Bette Davis Eyes 1-1

BARBRA STREISANO-Promises-34

JUICE NEWTON-Queen Of Hearts

ROSEANNE CASH - 7 Year Ache - D-33

POINTER SISTERS-Slow Hand-35

• PURE PRAIRIE LEAGUE-Still Right Here In

** GEORGE HARRISON—All Those Years Ago

DARYLL HALL AND JOHN OATES-You

* ROSEANNE CASH-Seven Year Ache 27-21

* AIR SUPPLY—The One That You Love 21-15

MANHATTAN TRANSFER-Boy From New

** GEORGE HARRISON-All Those Years Ago

** DOTTIE WEST-What Are We Doin' In Love

* AIR SUPPLY—The One That You Love 11-6

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(Continued on page 24)

★ ELTON JOHN-Nobody Wins 23-17

•• MOODY BLUES—Gemini Dream

JOE WALSH—A Life Of Illusion

* * GEORGE HARRISON - All Those Years Ago

• TOMMY JAMES- You're So Easy To Love-X

· GEORGE HARRISON - All Those Years Ago-

•• KENNY ROGERS-I Don't Need You

JIM STEINMAN - Rock'n'Roll Dreams Come

STANLEY CLARKE & GEORGE DUKE— Sweet

MARTY BALIN - Hearts-D-24

Through-X

Baby-D-30

No List

**

• Continued from page 20

- * MARTY BALIN-Hearts 26-17
- * GEORGE HARRISON-All Those Years Ago 12-8
- * MOODY BLUES-Gemini Dream 30-20
- •• KENNY ROGERS-I Don't Need You
- POINTER SISTERS— Slow Hand—D-29 OAK RIDGE BOYS - Elvira - D-29
- 38 SPECIAL Fantasy Girl
- JIM PHOTOGLO- Fool In Love With You
- PHIL COLLINS- In The Air Tonight SHEENA EASTON- Modern Girl-D-28
- APRIL WINE- Sign Of The Gypsy Queen-D
- 30 STANLEY CLARKE/George Duke- Sweet
- Bab • REO SPEEDWAGON - Don't Let Him Go
- JOEY SCARBURY Theme From Greatest American Hero-D-23
- CHAKA KAHN- What Cha' Gonna Do For Me WKCI-New Haven (D. Lyons-MD)
- ** MANHATTAN TRANSFER-Boy From New York City 27-19
- ** AIR SUPPLY-The One That You Love 15-8 * DARYL HALL AND JOHN OATES-You Make
- My Dreams 21-13 ★ STANLEY CLARKE/GEORGE DUKE-Sweet
- Baby 18-15 * GEORGE HARRISON-All Those Years Ago 22.12
- •• JUICE NEWTON- Queen Of Hearts-28
- •• KENNY ROGERS- I Don't Need You-30 POINTER SISTERS – Slow Hand – 29

WTIC-VM—Hartford (R. Donahue—MD)

- ** GEORGE HARRISON-All Those Years Ago 11.3
- ** A TASTE OF HONEY-Sukiyaki 9:5
- ★ NEIL DIAMOND-America 14-9 * RAY PARKER JR. & RAYOIO-A Woman
- Needs Love 10-7
- + CLIMAX BI LIES BANO-I Love You 8-6 •• DARYL HALL AND JOHN OATES-You Make My Dreams-18
- WFEA (13 FEA)-Manchester (K. Lemire-MD) ** GEORGE HARRISON-All Those Years Ago
- 19-15
- ** A TASTE OF HONEY-Sukiyaki 11-6
- * GARY U.S. BONDS-This Little Girl 15-12 ★ SANTANA-Winning 17-14

BOARD.

- DARYL HALL & JOHN OATES-You Make My
- BILL Dreams 21-17 •• OAK RIDGE BOYS-Elvira
- •• JOEY SCARBURY—Theme From Greatest 1981
 - American Hero • THE ALAN PARSONS PROJECT-Time
 - MARTY BALIN-Hearts-30
- 33, • JIM PHOTOGLO-Fool In Love With You
- ANNE MURRAY—Blessed Are The Believers
- JUNE WTSN-Dover (J. Sebastian-MD)
 - ** GEORGE HARRISON-All Those Years Ago 11-7
 - ★★ ELTON JOHN-Nobody Wins 10-6
 - * BARBRA STREISAND-Promises 21-19
 - ★ AIR SUPPLY—The One That You Love 14-9 ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 20-16
 - -- ILLICE NEWTON-Oyeen Of Hearts •• CAROLE BAYER SAGER-Stronger Than
 - SHEENA EASTON-Modern Girl-D-23
 - MARTY BALIN-Hearts-D-21
 - WGUY-Bangor (J. Randall-MO)
 - ★★ GEORGE HARRISON All Those Years Ago 16-9
 - ** AIR SUPPLY-The One That You Love 19-14
 - * STARS ON 45-Medley 12-4
 - * DARYL HALL & JOHN OATES-You Make My
 - Dreams 23-17 ★ AC/DC-Dirty Deeds Done Dirt Cheap 17-12
 - •• PHIL COLLINS-In The Air Tonight
 - •• KENNY ROGERS-I Don't Need You
 - MOOOY BLUES-Gemini Dream-D-33
 - MANHATTAN TRANSFER-Boy From New York City-D-34 • JIM PHOTOGLO-Fool In Love With You-D-
 - 28
 - MARTY BALIN-Hearts GREG KIHN BAND-The Breakup Song
 - CAROLE BAYER SAGER-Stronger Than Before
 - ROSEANNE CASH-7 Year Ache-D-32 • JIM STEINMAN-Rock'n'Roll Dreams Come Through-D-35
 - WIGY-Bath (W. Mitchell-MD)
 - GEORGE HARRISON All Those Years Ago 28.17
 - ** I! M PETTY & THE HEARTBREAKERS-The Waiting 15-5
 - * AIR SUPPLY-The One That You Love 27-20 ★ PURE PRARIE LEAGUE—Still Right Here In
 - My Heart 24-15 + ELTON JOHN-Nobody Wins 25-16
 - •• SHEENA EASTON-Modern Girl
- LOVERBOY- The Kid Is Hot Tonight
- DAN HARTMAN It Hurts To Be In Love-X
- SILVERADO Ready For Love X

- MOODY BLUES Gemini Dream
- DARYL HALL AND JOHN OATES You Make My Dream-D-30
- GARY U.S. BONDS- This Little Girl-X

- DOTTIE WEST- What Are We Doin' In Love-
 - JOEY SCARBURY Theme From Greatest
 - America Hero-D-29 • THE GREG KIHN BAND- The Breakup
 - Song--) • A TASTE OF HONEY- Sukiyaki-X
 - JUICE NEWTON- Queen Of Hearts-D-28
 - STARS ON 45- Medley-X
 - SPIDER- It Didn't Take Long • PHIL COLLINS- In The Air Tonight
- MARTY BALIN- Hearts--X
- JIM PHOTOGLO Fool In Love With You -- X
- .38 SPECIAL Fantasy Girl OAK RIDGE BOYS- Elvira
- MANHATTAN TRANSFER Boy From New
- York City SMOKEY ROBINSON – Being With You – X
- OUHNCY JONES Ai No Corrida X
- JOE WALSH- A Life Of Illusion-X

WACZ-Bangor (M. O'Hara-MD)

- ** GEORGE HARRISON-All Those Years Ago 29-22
- ** AIR SUPPLY-The One That You Love 24-17
- * SANTANA-The Winning 36-24 * DARYL HALL & JOHN OATES-You Make My
- Dreams 28-23 ★ SHEENA EASTON-Modern Girl 31-25
- KENNY ROGERS—I Don't Need Your Love ...
- REO SPEEDWAGON Don't Let Him Go
 THE FOOLS Lost Number
- JEAN DUNLAP Rock Radio

American Hero-D-28

Before-)

Through—X

York City-X

26

- ABBA- On And On And On • MOOOY BLUES- Gemini Dream -D-31
- RUSH Tom Sawyer • JOEY SCARBURY - Theme From Greatest

• CAROLE BAYER SAGER - Stronger Than

• POINTER SISTERS - Slow Hand - D-30

JESSE WINCHESTER - Say What -X

JUICE NEWTON — Queen Of Hearts

• PHIL COLLINS- In The Air Tonight

• JOE WALSH- A Life Of Illusion-D-29

Mid-Atlantic Region

HALL & OATES-You Make My Dreams (RCA) AIR SUPPLY-The One That You Love (Arista)

CAROLE BAYER SAGER-Stronger Than Before

(Boardwalk) RICK SPRINGFIELD-Jessie's Girl (RCA)

POINTER SISTERS-Slow Hand (Planet)

RIME MOVERS

GEORGE HARRISON - All Those Years Ago (Dark Horse)

TOP ADD ONS

BREAKOUTS

KENNY ROGERS—I Don't Need You (Liberty) APRIL WINE—Sign Of The Gypsy Queen (Capitol) REO SPEEDWAGON—Oon't Let Him Go (Epic)

WXKX(96KX)—Pittsburgh (C. Ingram—MD)

** MOOOY BLUES-Gemini Dreams 25-18

* GEORGE HARRISON - All Those Years Ago

* JEFFERSON STARSHIP-Find Your Way Back

* REO SPEEDWAGON-Don't Let Him Go 22-

•• PHIL COLLINS-In The Air Tonight-30

•• DAN HARTMAN-It Hurts To Be in Love

RICK SPRINGFIELD-Jessie's Girl-X

• POINTER SISTERS-Slow Hand-X

* OAK RIDGE BOYS-Elvira 29-22

WFIL-Philadelphia (D. Fennessy-MD)

• TOM PETTY & THE HEARTBREAKERS-The

APRIL WINE-Sign Of The Gypsy Queen-D-

** GEORGE HARRISON-All Those Years Ago

** GARY U.S. BONDS-This Little Girl 25-16

★ AIR SUPPLY—The One That You Love 19-14

★ JOE DOLCE-Shaddup Your Face 26-19

RICK SPRINGFIELD-Jessie's Girl

BILLY & THE BEATERS-I Can Take Care Of

DILLMAN BANO-Lovin' The Night Away-X

MANHATTAN TRANSFER-Boy From New

POINTER SISTERS-Slow Hand--X
 PURE PRAIRIE LEAGUE--Still Right Here in

• STANLEY CLARKE & GEORGE DUKE-Sweet

• CAROLE BAYER SAGER-Stronger Than

• JUICE NEWTON-Queen Of Hearts-X

SHEENA EASTON-Modern Girl-D-27

ELTON JOHN-Nobody Wins-D-25

BARBRA STREISAND-Promises

York City-D-26 MARTY BALIN-Hearts-D-29

•• KENNY ROGERS-I Don't Need You

★★ STYX-Rockin' The Paradise 13-9

17-12

16

28

Waiting-X

14.7

Myself-X

My Heart-X

Before - D-30

Baby-X

• KOOL & THE GANG- Jones Vs. Jones-X

· JOHN SCHNEIDER- It's Now Or Never-D-

MANHATTAN TRANSFER- Boy From New

APRIL WINE - Sign Of The Gypsy Queen - X

JIM STEINMAN – Rock'n'Roll Dreams Come

BILLY SQUIER - The Stroke - D-27

Radio Programming



Billboard photo by Jacki Sallow "ROCKLINE" GUEST—Drummer Roger Taylor, left, of Queen visits new Global Satellite Network's "Rockline" host B. Mitchell Reed. Taylor took calls via satellite from fans around the world and discussed among other things his new solo album on Elektra "Fun In Space." Also on hand, from left to right, were "Rockline" assistant producer Cindy Tollin, "Rockline" producer Eddie Kritzer and Elektra/Asylum senior vice president for creative services Jerry Sharell.

CAREER SWITCH Cherie Sannes Makes Leap From Nurse To DJ 'Pioneer' **By ED HARRISON**

LOS ANGELES-Some jocks just happen to fall into careers in broadcasting, others actively seek them. yet Cherie Sannes' transition from registered nurse to air personality at Los Angeles' KRTH-FM is a story unto itself.

"I wanted to be a doctor and did what every middle class girl does and that is become a registered nurse," says the 35-year-old Sannes, heard daily from 8 p.m.-2 a.m. on the automated station.

Before the broadcasting bug hit, Sannes worked on an Indian reservation in Maine, served with a government health organization in Micronesia and supervised a medical weight reduction center in Monterey.

But in 1973, a friend informed her of an opening at KLRB-FM in Monterey for a female host of a public service talk show. Sannes took the

Radialchoice

Issues First

Video Album

LONDON-The first video album from two-year-old British produc-tion company Radialchoice was released here May 22. Titled "Word Of Mouth" and featuring newcomer

Toni Basil, the 30-minute program

through Intervision, and simulta-neously an audio version has been put out, distributed by Virgin through CBS. Overseas distribution

deals for the video/audio project

have been finalized in Benelux. Ger-

man-speaking and other European

lieves audio and video markets are

complementary, not mutually exclu-sive, and that video sales can boost

audio trade. He's opted for an un-

known because he feels few rock art-

ists so far have adapted to the visual

demands of the new medium. Ms.

Basil's performance is accompanied

by choreographed dances in a vari-

An initial run of 10,000 video-cassettes has been duplicated,

enough to cover production and promotion costs. Lait says he has firm export orders for over 1.000

ety of locations.

copies.

Radialchoice boss Simon Lait be-

territories, as well as in Australia.

Distribution in the U.K. is

retails at around \$65.

job and says "that's when the radio bug hit me.

Shortly after, the program direc-tor at Monterey's top 40 KMBY-AM hired Sannes for the late night-early morning airshift, making her the first woman disk jockey at the station (while at the same time holding

down her nursing job). "Five years ago it was practically impossible for a woman to get a job as an on-the-air personality," recalls Sannes. "And if you did, you were assigned the all-night shift assigned the all-night shift.

"Things have changed today to a certain degree, and women deejays are much less of a novelty. My KLRB experience was an exciting opportunity to change attitudes about women disk jockeys.

After 10 months at B-100, Sannes found herself in Los Angeles at KRTH where program director Bob Hamilton, impressed by her, made her the first female deejay at the sta-

Sannes says her KRTH experience, an automated station, has taught her a lot about production values. During the course of each day Sannes is occupied with interviews, cutting commercials and most importantly keeping track of the computer so she won't run out of music. Also, because her show is taped without music, Sannes says she and the other jocks must be "theatrical" so the voice is in sync with the kind of record that will be played.



Music Talk: KRTH-FM deejay Cherie Sannes chats with Billy Joel during a segment of her "Spotlight" show heard each Sunday night.

"Five years ago, we had few female role models and therefore women, including myself, many found it frustrating, but rewarding, to be the so-called 'pioneers' in a tra-ditionally male-dominated field," says Sannes.

When an opening came up at San Diego's KFMB-AM (B-100), rather than submit an air tape (because she disliked the way she sounded), Sannes felt confident enough to perform a live, on the air audition.

"They had a jock show me how to work the board. I was supposed to be on for one hour but it ended up being five hours," says Sannes. "The station never had a woman before and the phones kept ringing wanting to know who it was."

Bob Rich, program director at the time, hired her later that day for the 2 a.m.-6 a.m. shift.

Ironically, Sannes does not feel inhibited behind the mike just bemanage to get in quite a bit during those times.

"We're encouraged to read a lot and try to be relatable. I think the station sounds less canned than some non-automated ones. "KRTH has been invaluable in

learning to be organized and developing production skills. I've learned more than sitting for a three-hour shift and sounding hip," says San-

In comparing the female disk jockey role at AOR and top 40 Sannes says: "At AOR stations, females are given more celebrity status. (Continued on page 24)

Conce-Potent W/UD **Shifts To Up Ratings**

By PAUL HOHL KANSAS CITY-WHB-AM Kansas (here. a powerhouse AM station in the mid '60s, is attemping a return to its glory days with a rede-

fined programming philosophy. "We're programming now just as we did during the station's heyday," says Al Casey, program director of the former Kansas City AM heavyweight station. "We're still a Hot 100 station but we've taken the heavy metal out of the mix. We have to make sure that every record is exactly right for the audience we're appealing to.

And that audience-which Casey pinpoints as the 25-to-49year-old market-seems to be responding. January, Casey says, was the biggest revenue-generating month ever in the history of the station. And the station is pulling top numbers in its se-lected demographics, leading pulling top numbers in its se-lected demographics, leading (Continued on page 24)

Kansas City stations in the 25-to-

49-year-old market. "Whatever it is that we're doing, it's working," Casey says. "We don't even look at 12+ (WHB was third in average shares in the metro Kansas City survey area) because to me that's just an ego trip. I don't program for listeners 12 + . I do care about listeners 25 to 49 because that's who we play for and research for. And in that audience we have an almost miraculous balance of 51% women and 49% men. That is what I'm interested in."

Nevertheless, Casey admits that the station is still a long way from the city-wide dominance that it once exercised. "Maybe we do need to balance

the music a little more for men. They like their music a little more hard rock than women do. But at

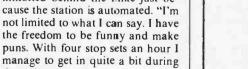
EXCLUSIVE!

in your market: the "Big Guy"

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

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

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



• SANTANA-Winning-X

You-X

16-12

Dreams 19-13

Before-D-37

12.9

11

25.22

12.6

My Heart 18-15

Needs Love 7-4

Before-X

Baby 9-6

fiable vehicle on either a "live" or

The community-minded/promo-

tion-oriented AM operation cur-

rently airs several promos, from a

summer jobs for college kids and

home rennovation spots to \$1,000

magic hours to attract new listeners.

the Chuck Blore/Don Richman

"Lips" TV spot to draw younger lis-

oriented company. A Phoenix sta-tion was considered last year. We're

considering other markets now. We

want to continually redefine, main-

tain and upgrade our image and for-

the same time we can't risk running

The answer to that dilemma, Ca-

sey believes, is to open his playlist to

more music like Steely Dan, music

which, while satisfying the harder

rock needs of the station's male lis-

teners, will not alienate the females

which traditionally flock to Hot 100

comprised of about 70% "oldies,"

which Casey loosely defines as "any-

thing off the current survey." Two of

the station's highest drawing hours are "Super Oldies" hours at noon

and again at 6 p.m. daily, Monday

through Friday. Average shares dur-

ing these hours jump to a 10.6 from

www.americanradiohistory.com

Currently the station's playlist is

teners since October.

mat," says Wood.

our women off."

formats.

• Continued from page 23

WBEN-AM successfully utilized

"This is a growing, acquisition-

American Hero 9-6

• JERMAINE JACKSON-You Like Me Don't

WBJW (BJ105)-Orlando (T. Long-MD)

★ GEORGE HARRISON—All Those Years Ago

★ GARY U.S. BONDS—This Little Girl 21-14
 ★ DARYL HALL & JOHN OATES—You Make My

•• APRIL WINE-Sign Of The Gypsy Queen •• KENNY ROGERS-I Don't Need You

CAROLE BAYER SAGER-Stronger Than

MOODY BLUES – Gemini Dream – D-40

WRBQ (Q105)-Tampa (P. McKay-MD)

★ JOE WALSH—A Life Of Illusion 20-16

** GEORGE HARRISON-All Those Years Ago

** AIR SUPPLY-The One That You Love 16-

★ CHAKA KHAN-What Cha Gonna Do For Me

★ JOEY SCARBURY-Theme From Greatest

•• PHIL COLLINS-In The Air Tonight-25

•• KENNY ROGERS-I Don't Need You-23

• FRANKIE SMITH-Double Dutch Bus-27

★★ GEORGE HARRISON—All Those Years Ago

★ JESSE WINCHESTER—Say What 16-13
★ PURE PRAIRIE LEAGUE—Still Right Here In

* RAY PARKER JR. & RAYDIO-A Woman

•• JUICE NEWTON-Queen Of Hearts

•• KENNY ROGERS-I Don't Need You

CAROLE BAYER SAGER—Stronger Than

ALAN PARSONS PROJECT-Time -D-20

WIVY (Y-10)-Jacksonville (D. Scott-MD)

****** KIM CARNES—Bette Davis Eyes 3-1

American Hero 33-23

* NEIL DIAMOND-America 11-9

★★ JOEY SCARBURY—Theme From Greatest

* AIR SUPPLY-The One That You Love 10-8

★ STANLEY CLARKE/GEORGE DUKE—Sweet

OAK RIDGE BOYS-Elvira-X

MARTY BALIN-Hearts-D-19

WLCY-Tampa (M. Weber-MD)

** NEIL DIAMOND-America 8-5

** NEIL DIAMOND-America 13-9

** STARS ON 45-Medley 6-1

ALABAMA-Feels So Right

MARTY BALIN-Hearts-D-39
 MICHAEL DAMIAN-She Did It

•• KENNY ROGERS-I Don't Need You

Street

Before-D-36

16-10

Before-D-30

16-10

Baby 25-20

20-12

Baby

25

•• STACY LATTISAW—Love On A Two Way

• REO SPEEDWAGON-Don't Let Him Go

MOODY BLUES-Gemini Dream-D-40
 CAROLE BAYER SAGER-Stronger Than

• POINTER SISTERS—Slow Hand—D-37

PARIL WINE—Sign Of The Gypsy Queen
 ROSEANNE CASH—Seven Year Ache

** GEORGE HARRISON-All Those Years Ago

** MOODY BLUES-Gemini Dream D-23

Waiting 14-11 ★ JOE WALSH—A Life Of Illusion 18-16

* TOM PETTY & THE HEARTBREAKERS-The

GINO VANELLI-Living Inside Myself 7-4

•• REO SPEEDWAGON-Don't Let Him Go

ALAN PARSONS PROJECT-Time-22

SHEENA EASTON-Modern Girl-D-25

• STANLEY CLARKE & George Duke-Sweet

** GEORGE HARRISON-All Those years Ago

★★ AIR SUPPLY—The One That You Love 14-5

* JIM PHOTOGLO-Fool In Love With You 29-

* STANLEY CLARKE & GEORGE DUKE-Sweet

• CAROLE BAYER SAGER-Stronger Than

•• KENNY ROGERS-I Don't Need You

MARTY BALIN-Hearts-D-29
 PHIL COLLINS-In The Air Tonight

WAXY-Ft. Lauderdale (R. Shaw-PD)

★ LEE RITENOUR-Is It You 28-25

•• ELTON JOHN-Nobody Wins

BARBRA STREISAND – Promises

• STEPHANIE MILLS-Two Hearts

•• KENNY ROGERS-I Don't Need You

WZGC (A-93)—Atlanta (S. Davis—MD)

★★ GEORGE HARRISON—All Those years Ago

Make My Dreams 14-8 THE ALAN PARSONS PROJECT—Time 21-17

ROSEANNE CASH-Seven Year Ache 16-10

AIR SUPPLY—The One That You Love—D-27

MANHATTAN TRANSFER-Boy From New

ROBBIE DUPREE-Brooklyn Girls-D-28

BACKSTAGE MEETING—A&M recording artist Jools Holland discusses the

fine points of boogie woogie piano playing with WNEW-FM New York person-

ality Tom Morrera after Holland's recent show at the Bottom Line in New

York.

give-

for."

RICK SPRINGFIELD-Jessie's Girl 6-4

•• OAK RIDGE BOYS-Flyira

•• SANTANA-Winning

York City

Kansas City's WHB-AM Attempting Renaissance

6 p.m. respectively.

8.4, and to 12.6 from 9.6 at noon and

Also on the drawing board at the

station are an almost continuous

series of contests, many of which are

client-oriented promotions like the

aways. Another recent "Fall Fan-

tasy" contest drew more than 8,000

a mail town," Casey points out. "It's

difficult to get people around here to

mail in anything, so we considered

8,000 to be an excellent response.

We like to do contests. We feel that it

makes the station a little more fun to

listen to. Not everyone who listens

likes the contests but those who do

"Kansas City by nature isn't even

station's daily movie ticket

responses from area listeners.

** DARYL HALL AND JOHN OATES-You

• MARTY BALIN-Hearts-D-39

WKXY-Sarasota (T. William-MD)

MARTY BALIN—Hearts

Before-D-30

Prestigiacamo-MD)

American Hero

12-9

Dreams-D-23

You-D-30

11

22-18

MARTY BALIN-Hearts-X

NEIL DIAMOND – America – X

American Hero 21-16

★ OAK RIDGE BOYS-Flvira 3-2

WBYQ (92Q)-Nashville (S. Davis-MD)

LEE RITENOUR-Is It You-D-29

WMC-FM (FM100)-Memphis (T.

• CAROLE BAYER SAGER—Stronger Than

★★ ROSEANNE CASH-7 Year Ache 25-20

★ STYX-Too Much Time On My Hands 5-2

** AIR SUPPLY-The One That You Love 22-

* CHRISTOPHER CORSS-Say You'll Be Mine

★ REO SPEEDWAGON—Take It On The Run 6-4

****** AIR SUPPLY—The One That You Love 15-8

** JOEY SCARBURY-Theme From Greatest

* FRANKE & THE KNOCKOUTS-Sweetheart

•• REO SPEEDWAGON-Don't Let Him Go

• EMMYLOU HARRIS-I Don't Have To Crawl

• DARYL HALL & JOHN OATES-You Make My

PHIL COLLINS—In The Air Tonight—DP
 SPIDER— It Didn't Take Long—X

ELTON JOHN - Nobody Wins-D-29

KOOL & THE GANG- Jones Vs. Jones-X

JUICE NEWTON- Queen Of Hearts-X

POINTER SISTERS- Slow Hand-D-25

JERMAINE JACKSON— You Like Me Don't

** CLIMAX BLUES BAND-I Love You 15-6

★ GEORGE HARRISON - All Those Years Ago

★ BARBRA STREISAND—Promises 18-13

•• GAP BAND-Yearning For Your Love-30

SHEENA EASTON – Modern Girl – 31
 FRANKIE SMITH – Double Dutch Bus – 32

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.

really go for them, particularly our

But for the most part, Casey be-

lieves that WHB is right on target for

its listeners. Time, he says, is all

that's needed for WHB to reclaim its

"Basically we're going to keep

doing what we have been doing. The

audience that we're trying to appeal

to is getting older as we go along.

We're happy with it (the fall ARB)

but we're not satisfied because the

cume is still growing. That means

that more people are trying us out.

It's possible that in the next book we

could be into the double figures and,

of course, that's what we're shooting

once and possibly future glory.

women listeners.'

Billboard photo by Chuck Pulin

★ SHALAMAR—Make That Move 21-14

** AIR SUPPLY-The Ones That You Love 17

WHYI (Y100)-Miami (M. Shands-MD)

•• KENNY ROGERS-I Don't Need You

•• JOEY SCARBURY-Theme From Greatest

• Continued from page 22

24

★ ELTON JOHN-Nobody Wins 16-13

KLAZ-FM (Z-98)-Little Rock (D. Taylor-MD) ** AIR SUPPLY-The One That You Love 20-

- ** GARY U.S. BONDS-This Little Girl 9-7
- * A TASTE OF HONEY-Sukiyaki 8-2 * NEIL DIAMOND-America 2-1
- •• JIM STEINMAN-Rock'n'Roll Dreams Come Through-D-34
- •• MARTY BALIN-Hearts-D-31
- JOE WALSH—A Life Of Illusion
 STEVE WINWOOD—Arc Of A Diver—X
- FRANKIE SMITH-Double Dutch Bus
- REO SPEEDWAGON—Don't Let Him Go
- OAK RIDGE BOYS—Elvira
- 38 SPECIAL-Fantasy Girl-X RANDY MEISNER—Gotta Get Away—X
- JUICE NEWTON Oueen Of Hearts X
- MICHAEL DAMIEN-She Did It-X • POINTER SISTERS-Slow Hand
- BILLY SOUIER—The Stroke—X
- MOODY BLUES—Gemini Dream—D-35

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

- ** GEORGE HARRISON-All Those Years Ago 10.4
- ** AIR SUPPLY-The One That You Love 14-5
- ★ ELTON JOHN-Nobody Wins 25-18
- * RICK JAMES-Give It To Me Baby 29-24 •• FRANKIE SMITH-Double Dutch Bus
- •• KENNY ROGERS-I Don't Need You
- OAK RIDGE BOYS-Elvira-D-26 • JIM PHOTOGLO-Fool In Love With You-D-
- SHEENA EASTON-Modern Girl-D-27
- POINTER SISTERS-Slow Hand
- STANLEY CLARKE & GEORGE DUKE-Sweet Baby

WNOX-Knoxville (S. Majors-MD)

- ** GEORGE HARRISON-All Those Years Ago
- 24-12 ** AIR SUPPLY-The One That You Love 22
- 15 ★ GARY U.S. BONOS—This Little Girl 14-10
- OAK RIOGE BOYS-Elvira 9-6
- ★ SHEENA EASTON—Modern Girl 27-23 MOODY BLUES—Gemini Dream
- •• KENNY ROGERS-I Don't Need You
- DOLLY PARTON-But You Know I Love You-
- MARTY BALIN-Hearts-D-29

BILLBOARD

1981

13, JUNE

- PAUL ANKA-I've Been Waiting For You All
- These Years
- KOOL & THE GANG-Jones Vs. Jones-X .
- JUICE NEWTON-Queen Of Hearts-X ROSEANNE CASH-7 Year Ache-X

BUFFALO-The secret weapon for keeping WBEN-AM in double

digit Arbitron shares is a 19-part

tempo-coded music list that is ro-

tated through the broadcast day by a

computer which makes printouts for

known here, has used sophisticated computer facilities to "keep the

older listeners while going after the

younger crowd," according to pro-

The computerized approach to

programming adult contemporary

music was the brainchild of Wood

along with music director Roger

Christian and chief engineer Dave

Every hour, selective tempos and

music eras are played from 1955 on

in a market Wood calls an "oldies

town." Fifty per cent of the music

played is new during morning hours

with more in afternoon times and

temporary, personality-oriented

outfit," reports Wood, a former p.d.

They're more valued and put in

prime spots. I like that but top 40 al-

lows me more opportunity for voice-

over work. It's more versatile and I

In addition to her weekly airshift, Sannes also hosts "Spotlight," a

weekly interview stanza airing each

think my personality fits better."

Career Switch

Continued from page 23

Sunday night.

"We're definitely an Adult-Con-

the most weekends.

gram director Bob Wood.

Radio 930, as the 5 kw operation is

DJs to follow.

May

 CAROLE BAYER SAGER—Stronger Than Before-X WRJZ-Knoxville (F. Story-MD)

No List

- WSKZ(KZ106)-Chattanooga (D. Carroll-MD) ** AIR SUPPLY-The One That You Love 17-
- ** DARYL HALL AND JOHN OATES-You Make My Dreams 13-6
- ★ ELTON JOHN-Nobody Wins 20-17 ★ MARTY BALIN-Hearts 28-21
- * OAK RIDGE BOYS-Elvira 25-18
- •• KENNY ROGERS-I Don't Need You •• MOODY BLUES-Gemini Dream-30
- ROBBIE DUPREE-Brooklyn Girls

WERC-Birmingham (M. Thompson-MD)

- ** GEORGE HARRISON-All Those Years Ago 20-16
- ** JOEY SCARBURY-Theme From Greatest American Hero 14-8
- * KOOL & THE GANG-Jones Vs. Jones 24-19
- ★ MARTY BALIN—Hearts 28-24 ★ JIM PHOTOGLO-Fool In Love With You 21-
- •• KENNY ROGERS-1 Don't Need You
- •• STACY LATTISAW-Love On A Two Way Street
- THE PRODUCERS-What She Does To Me-X
- POINTER SISTERS-Slow Hand-D-28
- JUICE NEWTON-Queen Of Hearts-D-30 SHEENA EASTON-Modern Girl-D-26
- MANHATTAN TRANSFER-Boy From New York City-D-29

WKXX (KXX106) – Birmingham (L. O'Day – MD)

- No List
- WSGN-Birmingham (W. Brian-MD)
- GARY U.S. BONDS-This Little Girl 6-4
- ★★ OAK RIDGE BOYS—Elvira 9-1 ★ ALAN PARSONS PROJECT—Time 11-5
- ★ MARTY BALIN—Hearts 18-14
- ★ CAROLE BAYER SAGER—Stronger Than Before 26-21 •• KENNY ROGERS-I Don't Need You
- •• STACY LATTISAW-Love On A Two Way Street
- MOCHY BLUES-Gemini Dream • JUICE NEWTON—Queen Of Hearts—D-29
- POINTER SISTERS-Slow Hand-D-30

WAAY-Huntsville (J. Kendricks-MD)

- ** OAK RIDGE BOYS-Elvira 23-12
- ★★ NEIL DIAMOND-America 12-6
- ★ CHAMPAIGN—How Bout Us 15-8

what's new."

eran.

12:30 p.m.

AMer Has Computerized Format

By HANFORD SEARL with CJFM-FM Montreal. "We

work closely with record promoters.

the trades and retail outlets to see

Christian and Wood pre-sort new

picks Mondays. Weekly playlists, a

Top 25 for WBEN-AM and Top 40

for WBEN-FM (rock 102) are edited

by Christian, a five-year station vet-

Affiliated with NBC, the oper-

ation's DJ roster includes Pat

McMahon, 5 to 5:30 a.m., Jeff Kaye

5:30 to 10 a.m., Bill Lacy 10 a.m. to

noon and "Newsday At Noon" until

dles weather forecast duties for

WIVB-TV, landlord for WBEN-

AM-FM's facilities and separately

owned, takes the 12:35 to 3 p.m.

shift. 3 to 7 p.m. is handled by Jack

Mindy and Stan Barron is on 7 to

Barron, a radio personality on the

Buffalo scene for 26 years, operates

7 p.m. to midnight Fridays and Sat-

urdays with Mutual Broadcasting's

nationally-syndicated talk show host

Larry King holding court overnight.

GMC Motor Home, which has been

designed with a \$35,000 board, be-

gan remotes Saturday (6) at the NFL

Buffalo Bill's cheerleaders tryouts

and will cover the Allentown Arts

video equipment aboard the mobile

unit will be used to solicit clients and

accounts as well as scheduled com-

munity events for the highly identi-

Wood reports both audio and

Festival June 12-13.

DJ Bill Lacy and a 26 ft. long

11:30 p.m. Mondays-Thursdays.

Kevin O'Connell, who also han-

- ★ ROSEANNE CASH-7 Year Ache 16-11
 ★ JOEY SCARBURY-Theme From Greatest American Hero 11-4
- •• ALABAMA-Feels So Right KENNY ROGERS—I Don't Need You
- PHIL COLLINS-In The Air Tonight
- JIM STEINMAN—Rock'n'Roll Dreams Come Through
- POINTER SISTERS-Slow Hand-D-25 CAROLE BAYER SAGER-Stronger Than
- Before-D-30 • ALAN PARSONS PROJECT-Time
- MANHATTAN TRANSFER-Boy From New York City-D-26
- WHHY-Montgomery (R. Thomas-MD)
- ★★ OAK RIDGE BOYS—Elvira 1-1 ★★ GEORGE HARRISON—All Those Years Ago
- 23-15 AIR SUPPLY-The One That You Love 25-17
- ★ GARY U.S. BONDS—This Little Girl 12-7 DARYL HALL AND JOHN OATES-You Make
- My Dreams 13-6
- •• KENNY ROGERS-I Don't Need You •• MOODY BLUES-Gemini Dream
- THE PRODUCERS—What She Does To Me
- THE ALAN PARSONS PROJECT—Time—X • JOEY SCARBURY-Theme From Greatest
- American Hero-D-26
- BILLY SOUIER—The Stroke—X STANLEY CLARKE/GEORGE DUKE—Sweet
- Baby-)
- CAROLE BAYER SAGER-Stronger Than Before-X
- POINTER SISTERS-Slow Hand-D-29
- JUICE NEWTON-Queen Of Hearts-X
 SHEENA EASTON-Modern Girl-X
- KOOL & THE GANG-Jones Vs. Jones-X
- PHIL COLLINS-In The Air Tonight ALABAMA—Feels So Right—X ROBBIE DUPREE-Brooklyn Girls-X

York City-D-30

My Dreams 11-8

MANHATTAN TRANSFER—Boy From New

** JOEY SCARBURY-Theme From Greatest

KIM CARNES— Bette Davis Eyes 1-1
 DARYL HALL AND JOHN OATES— You Make

★ AIR SUPPLY- The One That You Love 12-9

•• FRANKIE SMITH-Double Dutch Bus-D-22

MARTY BALIN—Hearts—X
 GEORGE HARRISON—All Those Years Ago—X

tape basis.

•• ROBBIE DUPREE-Brooklyn Girls

• STEVE WINWOOD-Arc Of A Diver-X

• KOOL & THE GANG-Jones Vs. Jones-X

• SPIDER-It Didn't Take Long-X

• MICHAEL DAMIAN-She Did It-X

• JOE WALSH-A Life Of Illusion-D-27

WJDX-Jackson (L. Adams-MD)

American Hero 18-11

Radio Programming

Goodphone Commentaries No Drug Therapy Needed

By GABRIEL WISDOM, Ph.D.

SAN DIEGO—There are some exciting experiments to report. They involve sounds that enhance the moods of people who hear them. Jean Sanchez M.D. and Dean Stirling Ph.D. are in the lab now, producing the proven combination of sounds that have been getting their patients high, in lieu of drug therapy.

Pve been using these and other sounds as a background bed on my KGB-FM Sunday night talk show. Every 15 or 20 minutes, someone calls in saying they are feeling better since tuning in and being exposed to the sounds. So, in addition to providing a dimension of cool sound behind talk, the therapeutic effects may provide good quarter hours.

Here's how medical mood enhancers work. Unlike Muzak, they are not songs, and they are barely audible. Dr. Sanchez and Striling's sounds appeal to the basic instinctoid needs of all human beings. The clinical psychology begins here non-verbal laughter, exciting breathing, electronic tones, neurolinguistic messages, fetal sounds, chord progressions that evoke a happy mood, all flowing by in the background.

Anyone can experiment with background sounds on the radio, or experiment in their place of business. But this is not advised. Shooting from the hip with mood enhancers can result in the opposite effects occuring. The field of audio-psychology has been developing for some time, probably ever since radio producers first related audience popularity with vocal quality.

Only in recent years have the specific mood effects of sounds been clinicly tested, refined and used on patients with precision-calculated results. We're talking here of using high technology audio that leaves you feeling high. If you would like me to keep you in touch with this rapidly developing area, just drop me a line, or call me at KGB-FM, San Diego.

(Dr. Gabriel Wisdom is an air personality on KGB-FM, San Diego and recently signed with Copley Radio Network to host the nationally syndicated, "Laff Track, Live At The Comedy Store.") LOS ANGELES—The current flood of exploitive thriller movies has inspired me to write my own little radio chiller guaranteed to strike terror into the hearts of broadcasters everywhere. Warning: this treatment is not for the squeamish or the easily discouraged. but if you dare read on, remember to keep saying to yourself, "It's only a column

... it's only a column...."

It's 1984 (or is it late 1983?). The world has changed drastically. So has music. Rock, country, disco, jazz and the like are now

considered old school genres as a whole new generation of kids weaned on computer games and technology come of age and rally around a revolutionary concept in electronically synthesized sound. Beatlemania was nothing compared to the outbreak of hysteria unleashed by a phenomenon known as the "San Jose Invasion"—inspired by a group of four bald 11-year-old Silicon Valley computer operator/ musicians called the Chippunks. This leads to a cultural generation gap wider than any in history.

In the meantime, the record industry has taken control of the film industry as films are now commonly sold in the form of records for home use. Videodisks have also replaced conventional audio-only records as the major package for music, thus changing the habits and expectations of music consumers and eliminating a certain mysterious aspect of radio's former appeal. As a matter of fact, radio has long since lost its monopoly on pop music and music-related pop culture. By December of '82. Adam & the Ants had played Merv Griffin for the 15th time and Elvis Costello had become a regular member of the Muppets cast.

Bruce Springsteen, of course, remains the exception, appearing nowhere and granting interviews to no one. His latest album and catalog constitutes approximately 80% of rock radio's playlists. (Note: Tom Petty no longer is played on the radio. The Democrats figured he'd be good for getting out the rock 'n' roll vote so they put him up as Ted K ennedy's running mate. He'll be playable again after the election when stations don't have to worry about equal time. Yes, "Bedtime For Bonzo" is available on videodisk.)

Now for the really scary part. America is almost completely wired (except for Cleveland, which still depends rather heavily upon WMMS-FM for much of its input) and, in spite of the FCC's vehement resistance, the average citizen is plugged in to literally hundreds (soon to be thousands) of channels, both audio and video.

The record industry no longer needs the radio industry and begins charging radio to use records on the air. After all, each record company now has its own music channels (that's right, record company O&Os) which music fans can subscribe to ... channels which give their subscribers the option to punch up any record they choose... sort of a gigantic computerized national jukebox.

And, unfortunately, people no longer need radio for information since even that has been broken down into every conceivable category from weather to food prices and is available 24 hours per day on narrowcast channels.

www.americanradiohistory.com

Mike Horrison A Horrible Look Into The Future GELES-The current Even radio "shows" (and all that of the computerized views

ent Even radio "snows" (and all that vies includes) are available directly by subscription on any number of preprogrammable channels. ad- Monolithic network television, as

we have known it, is also tottering on the brink of extinction (although you can still subscribe to "Love Boat" and "Fantasy Island" re-runs on Ted Turner's "Vacations Of The Mind" channel 250-J). The toprated network shows are now highly elaborate (and expensive) versions of the computerized video games which became popular in the late-'70s/early '80s. (The networks still have the big-bucks advantage over small production companies and wisely put their dollars into the new electronic game genre of entertainment.)

25

George Lucas has signed into a multi-million dollar production pact with the recently-merged ABC-Atari Corp. to compete against NBC's (Continued on page 27)



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.

June 12-14, Foreigner, NBC Source, two hours.

Vune 13, Pat Benatar, Atlanta Rhythm Section, Coca-Cola Night On The Road, ABC FM, two hours. June 13-14, Billy "Crash" Crad-

dock, Country Session, NBC, one hour. June 13-14, Esther Phillips, Spe-

cial Edition, Westwood One, one hour.

June 13-14, Mickey Gilley, Live From Gilley's, Westwood One, one hour. June 14, Rainbow, Pat Travers,

King Biscuit Flower Hour, ABC FM, one hour. June 14, John Entwistle, Bob Weir, Robert Klein Show, Froben

Enterprises, one hour. June 15, Keith Richards, part one,

Westwood One, one hour. June 19-20, Loverboy, Blue Oyster Cult, In Concert, Westwood One, one hour.

June 19-20, Judas Priest concert, NBC Source, 90 minutes.

June 20, Hank Williams Jr., Silver Eagle, ABC Entertainment, 90 minutes.

June 20-21, Harry Chapin, Robert W. Morgan Special Of the Week, Watermark, one hour.

June 20-21, Brenda Lee, Country Session, NBC, one hour.

June 20-21, **Smokey Robinson**, Special Edition, Westwood One, one hour.

June 20-21, Moe Bandy, Joe Stampley, Live From Gilley's, Westwood One, one hour.

June 21, Gary U.S. Bonds, Garland Jeffreys, King Biscuit Flower Hour, ABC FM one hour.

June 21, **Rush, Bram Tchaikovsky,** Robert Klein Show, Froben Enterprises, one hour.

prises, one hour. June 22, **Keith Richards**, part two,

Westwood One, one hour. June 26-28, Marshall Tucker, concert, NBC Source, 90 minutes.

mark, one hour. June 27-28, **T.G. Sheppard**, Country Session, NBC, one hour. June 27-28, **Brenda Russell**, Spe-

cial Edition, Westwood One, one hour.

June 27-28, Abba, Robert W. Mor-

gan Special Of The Week, Water-

June 27-28, Johnny Lee, Live From Gilley's, Westwood One, one hour.

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

July 4, Jethro Tull, Coca-Cola Night On The Road, ABC FM, two hours.

July 4, Elton John, Dick Clark Presents, Mutual, three hours. July 4, Barbra Streisand, John

Travolta, others, Hollywood, the Magic City, Merv Griffin Radio Productions, 12 hours.

July 4-5, **REO Speedwagon**, Robert W. Morgan Special Of The Week, Watermark, one hour.

July 4-5, **Doug Kershaw**, Country Session, NBC, one hour. July 4-5, **Jerry Butler**, Special Edi-

ion, Westwood One, one hour. July 4-5, Johnny Paycheck, Live

From Gilley's, Westwood One, one hour.

July 4-5, Kenny Loggins, The Hot Ones, RKO, two hours.

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

Session, NBC one hour. July 11-12, Rufus, Special Edition,

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

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

July 13, Pat Benatar, Off The Record, Westwood One, one hour. July 17-19, Stevie Nicks, NBC

Source, two hours. July 18-19, Christopher Cross,

Robert W. Morgan Special Of The Week, Watermark, one hour.

July 18-19, Johnny Rodriquez, Country session, NBC, one hour. JUNE 13, 1981 BILLBOARD

Billboard B Rock Albums & Topp Tracks

Rock Albums

	and the second second second
Тор	Tracks

	This Week	Last Week	Weeks On Chart	ARTIST-Title, Label	This Week	Last Week	Weeks On Chart	
and the second se	1	1	5	TOM PETTY & THE HEARTBREAKERS—Hard Promises, Backstreet/	-1	1	7	
1	2	2	12	MCA THE WHO—Face Dances, Warner Bros.	2	4	12	ľ
1	3	3	4	VAN HALEN—Fair Warning, Warner Bros.	3	2	5	
	4	4	9	SANTANA—Zebop, Columbia	4	3	9	
	5	5	13	PHIL COLLINS—Face Value, Atlantic	5	5	7	
	6	6	5	JOE WALSH-There Goes The Neighborhood, Asylum	6		ENTRY	
	7	15	7	GARY U.S. BONDS-Dedication, EMI/America	7	8	5	
	8	8	9	AC/DC-Dirty Deeds Done Dirt Cheap, Atlantic	8	14	11	
	9	9	7	BILLY SQUIER-Don't Say No, Capitol	9	15	7	
	10	10	13	RUSH—Moving Pictures, Mercury	10	9	10	
	11	7	9	JEFFERSON STARSHIP—Modern Times, RCA/Grunt	11	7	7	
	12	21	2	THE MOODY BLUES—Long Distance Voyager, Threshold	12	45	3	
	13	14	13	REO SPEEDWAGON—Hi Infidelity, Epic	13	10	13	
	14	11	13	STYX—Paradise Theatre, A&M	14	11	13	
	15	12	13	STEVE WINWOOD—Arc Of A Diver, Island	15	27	3	
	16 17	1,3	7	KIM CARNES—Mistaken Identity, EMI/America	16	37	2	
		20 23	7	OZZY OSBORNE—Blizzard Of Oz, Jet LOVERBOY—Loverboy, Columbia	17	6	10	
	18 19	48	2	PETER FRAMPTON —Breaking All The Rules, A&M	18	25	7	l
	20	16	13	RICK SPRINGFIELD—Working Class Dog, RCA	19	43	2	
	21		ENTINY	GEORGE HARRISON —Somewhere In England, Dark Horse	20	31	2	
	22	25	3	THE TUBES—The Completion Backward Principle, Capitol	21	28	7	
2	23	19	9	THE PRETENDERS—Extended Play, Sire	22	20	5	
A	24	18	13	.38 SPECIAL-Wild Eyed Southern Boys, A&M				
DILLBUARD	25	22	5	DAVE EDMUNDS—Twangin, Swan Song	23	17	9	
	26	26	7	SOUTHSIDE JOHNNY & THE ASBURY JUKES-Reach Up And	24	13	13	
				Touch The Sky, Mercury	25	19	13	ľ
1201	27	31	11	ADAM & THE ANTS-Kings Of The Wild Frontier, Epic	26	33	3	
5,	28 29	24 28	63	FRANKE & THE KNOCKOUTS—Franke & The Knockouts, Millennium COLD CHISEL—East, Elektra	27	30	13	
	30	32	12	APRIL WINE—The Nature Of The Beast, Capitol	28	22	4	
JUON	31	30	11	THE GREG KIHN BAND—Rockihnroll, Beserkley	29	26	7	
7	32	36	13	JOHN LENNON/YOKO ONO-Double Fantasy, Geffen	30		ENTRY	
	33	45	4	SQUEEZE—Eastside Story, A&M	31	21	4	
	34	29	13	JAMES TAYLOR-Dad Loves His Work, Columbia		ł		
	35	17	13	ERIC CLAPTON—Another Ticket, RSO	32	24	13	
	36	27	9	POINT BLANK—American Excess, MCA	33	35	13	l
	37	34	5	SPLIT ENZ—Waiata, A&M	34	16	10	
	38	42	8	U2—Boy, Island	35	12	12	
	39 40	39 46	3	TOM JOHNSTON-Still Feels Good, Warner Bros. WILLIE NILE-Golden Down, Arista	36	40	8	
	40		ENTRY	BILLY & THE BEATERS—Billy & The Beaters, Alfa	37	23	13	
	42	35	4	DAVID LINDLEY—EI Rayo-X, Asylum	38 39	18 29	11	ĺ
	43	47	4	THE MARSHALL TUCKER BAND—Dedicated, Warner Bros.	40	39	3	
	44	NEW		JOHNNY VAN ZANT BAND-Round Two, Polydor	40	50	2	
	45	50	13	THE CLASH—Sandinista!, Epic	42	34	6	
	46	44	6	JUDAS PRIEST—Point Of Entry, Columbia	43	44	2	
	47	33	10	CONCERTS FOR THE PEOPLE OF KAMPUCHEA —Various Artists,	44	32	4	İ
	48	43	13	Atlantic JOURNEY—Captured, Columbia	45		ENTRY	
	40	43	3	THE SECRET POLICEMAN'S BALL—Various Artists, Island	46	42	6	
	50	49	13	THE POLICE—Zenyatta Mondatta, A&M	47	38	5	
	00	45	10		48	36	3	
				Top Adds	49	56	13	I
				IOP AUUS	50		ENTERT	
					51	59	2	
	1			HARRISON—Somewhere In England, Dark Horse	52	48	13	
	2			/RIGHT —The Right Place, Warner Bros.	53	53	2	
	3	1		S—A Woman's Got The Power, Arista	54	51	9	
	45			JOE BROWN—Danny Joe Brown & His Band, Epic FRAMPTON—Breaking All The Rules, A&M	55	47	9	
	6			ALE —Plantation Harbor, Asylum	56		ENTRY	
	7	1		Look Out, Portrait	57 58	55 60	6	
	8			DODY BLUES—Long Distance Voyager, Threshold	58		ENTRY	
	9	J	IM ME	SSINA-Messina, Warner Bros.	60	54	6	
	10	S	ILVER	CONDOR-Silver Condor, Columbia	00	04		

		TOP TRUCKS
Last Week	Weeks On Chart	ARTIST-Title, Label
1	7	TOM PETTY & THE HEARTBREAKERS—The Waiting, Backstreet/ MCA
4	12	PHIL COLLINS-In The Air Tonight, Atlantic
2	5	JOE WALSH-A Life Of Illusion, Asylum
3	9	SANTANA—Winning, Columbia
5	7	GARY U.S. BONDS—This Little Girl, EMI/America
NEW	ENTRY	GEORGE HARRISON-All Those Years Ago, Dark Horse
8	5	BILLY SQUIER—The Stroke, Capitol
14	11	THE WHO—Another Tricky Day, Warner Bros.
15	7	THE GREG KIHN BAND-The Break Up Song, Beserkley
9	10	AC/DC—Dirty Deeds Done Dirt Cheap, Atlantic
7 45	7	KIM CARNES—Bette Davis Eyes, EMI/America
45 10	13	THE TUBES—Talk To You Later, Capitol RUSH—Tom Sawyer, Mercury
11	13	RICK SPRINGFIELD—Jessie's Girl, RCA
27	3	VAN HALEN—So This Is Love, Warner Bros.
37	2	THE MOODY BLUES—The Voice, Threshold
6	10	JEFFERSON STARSHIP—Find Your Way Back, RCA/Grunt
25	7	DAVE EDMUNDS-Almost Saturday Night, Swan Song
43	2	VAN HALEN—Unchained, Warner Bros.
31	2	THE MOODY BLUES—Gemini Dream, Threshold
28	7	BILLY SQUIER—In The Dark, Capitol
20	5	TOM PETTY & THE HEARTBREAKERS—A Woman In Love, Backstreet/MCA
17	9	OZZY OSBORNE—Crazy Train, Jet
13	13	THE WHO —You, Better, You Bet, Warner Bros.
19	13	STYX-Too Much Time On My Hands, A&M
33	3	JIM STEINMAN-Rock 'N Roll Dreams Come Through,
		Epic/Cleveland Int'l
30	13	RUSH—Limelight, Mercury VAN HALEN—Mean Street, Warner Bros.
22 26	4	JEFFERSON STARSHIP—Stranger, Grunt/RCA
NEW	-	PETER FRAMPTON—Breaking All The Rules, A&M
21	4	TOM PETTY & THE HEARTBREAKERS—Nightwatchman,
		Backstreet/MCA
24	13	LOVERBOY-Turn Me Loose, Columbia
35	13	REO SPEEDWAGON—Take It On The Run, Epic THE PRETENDERS—Message Of Love, Sire
16 12	10 12	PHIL COLLINS—I Missed Again, Atlantic
40	8	ADAM & THE ANTS—Antmusic, Epic
23	13	.38 SPECIAL-Hold On Loosely, A&M
18	7	STEVE WINWOOD—Arc Of A Diver, Island
29	11	FRANKE & THE KNOCKOUTS—Sweetheart, Millennium
39	3	PETE TOWNSHEND-Won't Get Fooled Again, Island
50	2	SQUEEZE—In Quintessence, A&M
34	6	SANTANA-Searching, Columbia
44 32	2	JOE WALSH—Rivers Of The Hidden Funk, Asylum COLD CHISEL—My Baby, Elektra
JE		VAN HALEN—Push Comes To Shove, Warner Bros.
42	6	GARY U.S. BONDS—Jole Blon, ÉMI-America
38	5	SPLIT ENZ—History Never Repeats, A&M
36	3	JOE WALSH—Things, Asylum
56	13	REO SPEEDWAGON-Don't Let Him Go, Epic
NEW	1	SILVER CONDOR-Angel Eyes, Columbia
59	2	LOVERBOY-The Kid Is Hot Tonight, Columbia
48	13	STYX-Rockin' The Paradise, A&M
53	2	BILLY & THE BEATERS—I Can Take Care Of Myself, Alfa
51 47	9	U2—I Will Follow, Island JUDAS PRIEST—Head Out On The Highway, Columbia
47	L	MARTY BALIN—Hearts, EMI/America
55	6	DAVID LINDLEY—Mercury Blues, Asylum
60	9	STYX—Snowblind, A&M
-	ENTRY	TOM JOHNSTON—Madmen, Warner Bros.
54	6	THE DRECS_Cruise Control Arista

THE DREGS-Cruise Control, Arista

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

JUNE 13, 1981 BILLBOARD

Radio Programming



VANNELLI VISITS—Gino Vannelli, left, shakes hands with Lawrence Tanter, program director of KJLH-FM Los Angeles while Louis Harper, district manager, r&b promotion, Arista Records looks on. During the visit, Tanter hosted a live onthe-air interview with Vannelli who discussed his new LP "Nightwalker."

New On The Charts_



JIM STEINMAN "Rock'n'Roll Dreams Come Through" – 1

With his "Bad For Good" album and this single. on Epic/Cleveland International, Steinman can no longer be referred to as "that guy who backs up Meat Loaf."

Steinman wrote and arranged all the songs on Meat Loaf's debut LP, "Bat Out Of Hell." He spent nearly two years putting that project together and toured with Meat Loaf for a year. In addition to providing the keyboards. Steinman was responsible for the humorous monologues which became a staple of the Meat Loaf show.

Steinman's solo album is coproduced with Todd Rundgren, and as could be expected from these two. the result is a sweeping, highly orchestrated style. Making appearances on the album are the New York Philharmonic Orchestra, the Blues Brothers' horn section. Roy Bittan and Max Weinberg of Bruce Springsteen's E Street Band. Ellen Foley and others.

This single is a prime example of Steinman's way with rock'n'roll as it merges his poetic, dramatic leanings and his pop musical style. Several films, including "Guitar"

Several films, including "Guitar" for Warner Bros. and "Stark Raving Love" for CBS-TV, are being made based on tracks from this album. He is managed by David Sonenberg, 83 Riverside. New York. N.Y. 10024. (212) 877-0400. The booking agent is ICM, 40 W. 57th St., New York. N.Y. 10019 (212) 556-5600.



GANG OF FOUF "Solid Gold"-190

Don't tell the Gang of Four that politics and art don't mix. If blacklists are ever compiled again, there won't be any haggling over which side the Gang Of Four is on.

Consisting of vocalist John King, guitarist Andy Gill, drummer Hugo Burnham and bassist Dave Allen, the British quartet makes intentionally radical music covering such hot topics as South Africa, Northern Ireland and womens' role in society.

land and womens' role in society. The group attracted attention in late 1979 with its British EP, "Damaged Goods." Signed to Warner Bros. in the U.S., their debut album and a self-titled EP were released last year though they didn't chart.

Unlike many British punk bands, the Gang Of Four are hardly just 'working class kids out on a lark. Gill and King were Fine Arts majors at Leeds Univ. while Burnham, an English student, had his own radical theatre group, Impact. Allen had been a long distance bus driver who noticed their card on a bulletin board telling of their need for a drummer.

Politics also works on the dance floor as the Gang Of Four's spare, rhythmic sound has attracted some disco attention. "What We All Want," from this LP, seems to be the one getting people to cut a rug. The Gang of Four is managed by Lind Neville, #6 Lancaster Lodge, Lancaster, London W11, England (01) 278-8268.

Mike Harrison

• Continued from page 25 number one-rated weekly hit, "Space Invaders," a two-way television extravaganza in which entire cities compete against each other. And now for the ultimate shock-

And now for the ultimate shocking climax. Video cameras and sophisticated audio equipment are now standard household items. When coupled with the centralized home computer (which ties the whole system into the entire twoway national network), this set-up gives the individual the ability not only to receive an infinite number of signals and channels from far and wide, but to send signals back out into the potentially infinite number of receivers waiting on the other end.

Thus, each home, office, store, school or even car (with the aid of roadside boosters) will, in effect, become its own radio and tv station fully capable of exchanging transmissions of any sort.

Each consumer will become his or her own program director, music director, news director and yes, even air personality. The day of mass media is over. Fractionalization has taken over the planet.

We now return control of this page to you. The preceding was nothing more than an imaginary prognostication of the horrors that can befall commercial radio as we know and love it if we stand by and allow galloping technological and sociological progress to continue unabated.

Write the boys in Washington and implore them to protect and preserve the public airwaves for their rightful owners, the licensees and their employees! In the meantime, anybody look-

In the meantime, anybody look ing to sell a radio station?

New Format

• Continued from page 21

As for complaints from former KNAC-FM listeners and heavy metal fans, Christopher says the station doesn't get them much anymore. "Every once in a while. we'll get someone who has been out of town for five years and they'll say 'play some Judas Priest.' We politely tell them we don't play that anymore."

WYSP Stages Auction Of Memorabilia For Charity

PHILADELPHIA – Radio WYSP-FM, one of this market's leading rock stations, staged its first Rock Auction on May 29 at the Tower Theatre, local rock concert hall. Admission was \$1.94-the "94" is the station's spot on the FM dialand all proceeds go to the Upper Darby Police Athletic League.

Items auctioned ranged from tour jackets, guitars, stage costumes, autographed albums and pictures of the stars. Major items included a Peavey guitar used by Neil Schon of Journey; a Styx and Bob Seger tour jacket; Chris Squire's stage shirt (of Yes); a Devo suit stage costume; Tommy Shaw's "Les Paul" guitar (from Styx) autographed saying: "Take Good Care of My Baby," complete with personalized Styx guitar picks; and a double platinum award given to Supertramp, who gave it to WYSP, from Holland for "Breakfast in America."



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Radio Programming

FCC CHIEF AT MEET **Fowler Proposes More Deregulation**

• Continued from page 6 tive marketplace environment for the development of telecommunications

"I believe that consumer choice entrepreneurial initiative and should be emphasized over pervasive government control and direction. There is an unbearable arrogance, I think. when an agency acts as if it knows all about how individual technologies ought to operate and how they all should fit into one grand predesigned regulatory scheme."

Fowler added that in situations where "the marketplace does not operate competitively, we will work to introduce and promote competition with the ultimate aim of making continuing federal involvement unnessary.'

Fowler reinforced his second objective of continued deregulation by saying "without question there are rules and programs at the Commission that are either anachronistic or otherwise irrelevant in light of changes in the technological and social environment.

'The continued enforcement of pointless rules and policies imposes costs on business, discourages individual initiative and weighs down the government. Rules or policies that do not withstand this searching scrutiny will be scrapped."

Fowler's other objectives include:

• Providing service to the public in the most efficient, expeditious manner. "This means not only updating and streamlining our rules and policies, but also assuring that the people employed by the Commission work as efficiently and effectively as their counterparts in the private sector

• The promoting, coordinating and planning of international communications to assure the vital interests of America in commerce. defense and foreign policy.

• Eliminating government action that infringes the freedom of speech and press. Fowler noted that "the advent of teletext, direct satellite transmissions and computer-enhanced common carrier services makes it imperative that we guard against the careless 'borrowing' of regulatory policies from existing services whose application to new ones may constitute an impermissible infringement of First Amendment freedoms.

Fowler concluded by reiterating the common thread of "unregulation.

"Insofar as a regulatory philosophy of government, we shall not be moving towards 1984, but away from it

ED HARRISON

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

ox Jox Jim Harrington is named assistant program director of KDKA-AM

Pittsburgh. He will also host a regular Saturday morning show from 6 a.m.-10 a.m. and will serve as a fillin announcer ... Kelly Randall has departed WFFM-FM Pittsburgh to finish his political science degree at the Univ. of Hawaii. He held down the 7 p.m.-midnight shift.

Billboard *

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17 5 Survey For Week Ending 6/13/81

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These are best selling middle-of-the-road singles compiled from

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

radio station air play listed in rank order.

nd, Capitol 4994 (Stonebridge, ASCAP)

HOW 'BOUT US Champaign, Columbia 11-11433 (Champaign/Dana Walden)

George Harrison, Dark Horse 49725 (Warner Bros.) (Ganga/B.V., BMI)

LIVING INSIDE MYSELF Gino Vannelli, Arista 0588 (Black Keys, BMI) SINCE I DON'T HAVE YOU Don McLean, Millennium 11804 (RCA) (Bonnyview/Southern, ASCAP)

I LOVEL 'EM EVENT VAL I.G. Sheppard, Warner Bros. 49690 (Tree. BMI) STILL Richt HERE IN MY HEART Pure Prairie League, Casablanca 2332 (Polygram) (Kentucky Wonder BMI)

Jessie Winchester, Bearsville 49/11 (Warner Bros.) 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) BOY FROM NEW YORK CITY Manhattan Transfer, Atlantic 3816 (Trio, BMI) BEDMIESE

Barbra Streisand, Columbia 11-02005 (Stigwood/Unichappel BMI) IVE BEEN WAITING FOR YOU ALL OF MY LIFE Paul Anka, RCA 12225 (Al Gallico, BMI) FOOL IN LOVE WITH YOU Jim Photoglo, 20th Century 2487 (RCA) (20th Century/Nearytunes ASCAP/Fox Fanlare/Nearytunes, BMI) FUEN KEY PAUL FUEN FOR ACUS

Barbra Streisand, Columbia 11-02065 (Stigwood/Unichappel BMI)

Rosanne Cash, Columbia 11-11426 (Hotwire/Atlantic, BMI)

BLESSED ARE THE BLEVERS Anne Murray, Capitol 4987 (Chappell/Unichappell, ASCAP) A WOMAN NEEDS LOVE

Ray Parker Jr. & Raydio, Arista 0592 (Raydiola, ASCAP)

(Plain And Simple, 1955) NOBODY WINS Fiton John, Geffen 49722 (Warner Bros.) (Intersong, ASCAP)

MODERN GIRL Sheena Easton, EMI-America 8080 (Unichappell, BMI)

Elton John, Geffen 49722 (Warner Bros.) (Intersong, ASCAP) HALFWAY HOME Maureen McGovern, Maiden Voyage 120 (Dijon/BMI/Harlene, ASCAP) STRONGER THAN BEFORE Carole Bayer Sager, Boardwalk 8-02054 (CBS) (Unichappell/Begonia Melodies/ Fedora, BMI/Valley, ASCAP) THEME FROM "GREATEST AMERICAN HERO" Joey Scarburry, Elektra 47147 (Not Listed) Moderen Ciel

Kim Carnes, EMI-America 8077 (Plain And Simple, ASCAP/Donna Weiss, ASCAP)

IS IT YOU Lee Ritenour, Elektra 47124 (Rit Of Habeas, ASCAP)

Smokey Robinson, Tamla 54321 (Motown) (Smokey Robinson/Bertram, ASCAP)

SUKIYAKI A Taste Of Honey, Capitol 4953 (Beechwood, BMI)

WHAT ARE WE DOIN' IN LOVE WHAT ARE WE DOIN' IN LOVE Dottie West, Liberty 1404 (Chappell/Sailmaker, ASCAP) THE ONE THAT YOU LOVE Air Supply, Arista 0604 (Careers/Bestall Reynolds, BMI)

Winchester, Bearsville 49711 (Warner Bros.)

I LOVED 'EN EVERY ONE

BEING WITH YOU

SAY WHAT

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BETTE DAVIS EYES

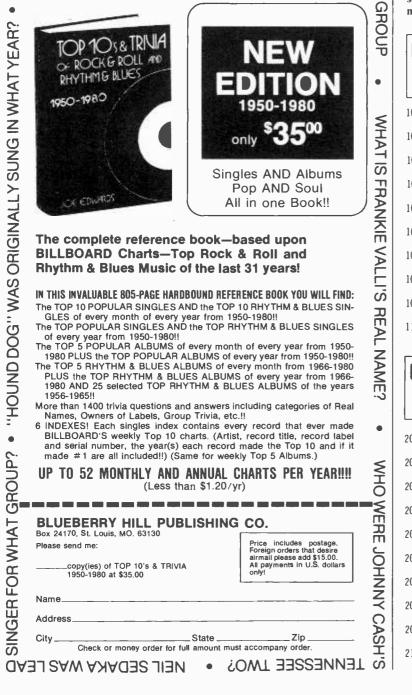
Frank Kabela named to the new post of executive vice president of Greater Media Inc., an East Brunswick, N.J. multimedia organization. Thd firm owns 13 AM and FM stations in Long Island, Washington, D.C., Detroit, Philadelphia, Los Angeles and Huntington, W. Va. * * *

Jeff Troy joins the air staff of WXLO-FM New York in the 7 p.m.-

11 p.m. weeknight shift. Prior to joining the RKO station, Troy was on the air at WBLS-FM New York ... Dave Armstrong moves from ac-count executive at KLOK-AM San Jose to station manager of KWIZ AM-FM Santa Ana, Calif. Dave Smith, formerly general sales man-ager at KXRX/KSJO San Jose is the new station manager at KARM/ KFIG Fresno, Calif. Katherine Hlebakos takes over as promotion director at KLOK-AM San Jose.

*

The air staff at WTXR-FM (formerly WCLL-FM) Chillicothe, Ill. consists of Gary "Smokey" Rivers, mornings; Ed Hammond, midday; Scott St. James. afternoons: Jeffrey Kaye, nights and Tony Christian and Denny Williams on weekends. The station is adult contemporary for-

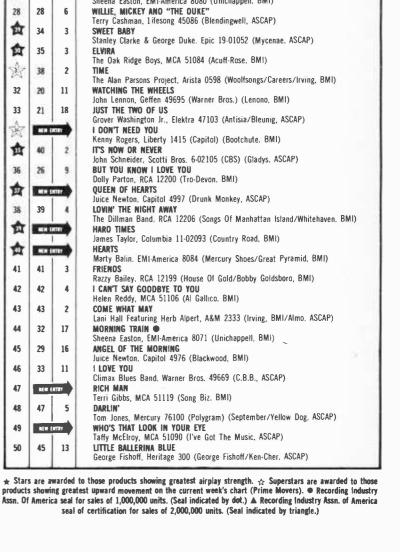


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- 101-THE KID IS HOT TONITE, Loverboy, Columhia 11-02068
- 102-PULL UP TO THE BUMPER, Grace Jones, Island 49697 (Warner Bros.) 103–**POCKET CALCULATOR, Kraftwerk,** Warner
- Bros. 49723 104-TRY IT OUT, Gino Soccio, Atlantic/REC
- 105-GOTTA GET AWAY, Randy Meisner, Epic 19-02059
- 106-CALL IT WHAT YOU WANT, Bill Summers & Summers Heat, MCA 51073
- 107-LOVE IS A CRAZY FEELING, The Joe Chemay Band, Unicorn 95003 (MCA)
- 108-YOU STOPPED LOVING ME, Roberta Flack, MCA 51126
- 109-I DON'T HAVE TO CRAWL, Emmylou Har-
- ris, Warner Bros. 49739 110-MAGIC MAN, Robert Winters and Fall, Buddah 524 (Arista)
- **Bubbling Under The** TopLPs
- 201-THE BRECKER BROTHERS, Straphangin', Arista Al. 9550
- 202-20/20, Look Out, Portrait NFR 37050
- (Epic) 203-HIGH INERGY, High Inergy, Gordy G8-1005M1 (Moto 204-RAZZY BAILEY, Makin' Friends, RCA AHL1-
- 4026 205-UNLIMITED TOUCH. Unlimited Touch.
- Prelude PRL 12184 206-WALTER JACKSON, Tell Me Where It Hurts.
- Columbia FC 37132 207-WISHBONE ASH, Number The Brave, MCA MCA-5200
- 208-DELBERT McCLINTON, The Best Of Del-bert McClinton, MCA MCA-5197
- -JERRY JEFF WALKER, Reunion, South
- 210-SILVER CONDOR, Silver Condor, Columbia

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28

BILLBOARD 1981 JUNE 13,

Talent Kim Carnes' Long Climb Up Takes 6 Albums

LOS ANGELES-It's taken six solo albums, but Kim Carnes' perserverance and determination is finally reaping its rewards.

The husky voiced singer/songwriter has held down the No. I position on the Hot 100 for five weeks with her remarkable version of "Bette Davis Eyes" that has not only given her mass recognition in the U.S. but throughout Europe as well. With three LPs recorded during

With three LPs recorded during the '70s on A&M and now three albums on EMI-America, she felt it was only a matter of time before all the pieces finally fell into place.

"If the first album was the hit I thought it was. I probably wouldn't have known how to handle it," says Carnes. "I wouldn't still be here."

Carnes. "I wouldn't still be here." Carnes initially heard "Bette Davis Eyes," co-written by Jackie DeShannon and Donna Weiss, about a year ago when Weiss approached her with the song. But Carnes' "Romance Dance" LP was already completed and the song forgotten until Weiss called with new songs for the new "Mistaken Identity" LP, including "Hit And Run," written specifically for Carnes.

Although the version Carnes heard was "folkie," the singer concedes that the "title along implied it was a great song." While Carnes is acknowledged as

While Carnes is acknowledged as a first rate songwriter, she says she is open-minded when it comes to material.

She admits that song ideas come from a variety of sources including publishers, her producers, Val Garay most recently and elsewhere. "The songs I like are the obscure ones," she says. "I won't do a song unless I'm passionate about it and can say 'I wish I wrote that.""

As far as spotlighting her own material, she declares: "I don't keep score." She's also decided to lay off on doing remakes, two of which were contained on "Modern Romance" while none appear on "Mistaken Identity," which leaps to number two on the Top LP chart this week.

"Romance Dance" contained Smokey Robinson's "More Love," which went top 10, and the Box Tops' "Cry Like A Baby," which fared less well.

"I'm tired of remakes, I don't ever want to get into the trap of doing remakes," explains Carnes. "Oldies are a safe way to go."

Carnes. breakthrough was her duet with Kenny Rogers on "Don't Fall In Love With A Dreamer" penned by Carnes and husband Dave Ellingson for Rogers' "Gideon" LP.

While she has been criticized for 'coattailing" on Rogers' success, Carnes argues that "when something is successful there are always people who will criticize. I admit it helped but it doesn't bother me."

but it doesn't bother me." In addition to the "Bette Davis Eyes" single, the striking video of Carnes performing the song, directed by England's Russell Mulcahey, is also stirring up public interest.

Mulcahey, who produced EMI video on Duran Duran and Classic Nouveaux, was recruited after reels of video were scoured in search of the right director. Mulcahey will direct another Carnes video, "Draw Of The Cards," also from the new LP.

The image projected by Carnes in the "Bette Davis Eyes" video where she is dressed in black, will be retained when she begins a tour in August. "The mood created in the video is what we're going after in the live show," she says.

While the black-clad, femme fatale image is a change of pace for Carnes, manager Michael Brokaw of By ED HARRISON

Kragen & Co. says it's not really a new one.

"It was created for the video," he says. "Russell asked her to dress that way but Kim shopped for all her own clothes. It's what she feels comfortable with. If she feels different with the next LP then there will be another image change. It's a matter of changing with the times," says Brokaw. brought Carnes to Ken Kragen for management, leading to here association with Kenny Rogers.

Brokaw credits Carnes' success to the teamwork among manager, label, agent and all others involved from secretaries on up.

Carnes' enthusiasm in her career is evident in her excitement in getting back into the studio. "I can't wait to go in and do more. I now feel free to experiment and go as far as I can take it." Her association with producer Val Garay, whom she will continue to work with, is a contributing factor to that excitement. 29

to that excitement. Because "Bette Davis Eyes" is happening big throughout Europe, unlike "More Love," Carnes will soon be embarking on a promotional tour of England, Germany, France and Italy before returning to start on a selective tour of the U.S., her first since opening for James Taylor in 1980.



Kim Carnes: Perseverence and a song called "Bette Davis Eyes" breaks her in a big way.

The video is so powerful that EMI America is using part of it in its television advertising spots.

For Carnes, the first major change in her career came when she was signed as the first artist to the new EMI America label, a situation, she says "every artist dreams of being in."

But with the release of her first LP for the label, "St. Vincent's Court," Liberty and EMI America merged and in the transition the promotion fell out from under the album, she says.

The second major change was when EMI president Jim Mazza

PROMOTER EXTENDING HIMSELF San Francisco's Tom Bradshaw Spreads His Wings Nationally

SAN FRANCISCO-Tom Bradshaw, who has operated the 500-seat capacity Great American Music Hall here since 1971, is diversifying into numerous other talent ventures: concert promotions in other cities (principally Los Angeles, Portland and Seattle); artist management (John Fahey and George Winston); his own label (Great American Music Hall Records) and video.

Bradshaw's outside concert promotions—"always done with a 50-50 partner in the other cities"—is his busiest activity. Though he says he has done outside shows since 1972, "the first significant ones were the shows I did in the fall of 1979 with David Grisman and Stephanie Grappelli. They played the Music Hall for me, and then composed the music for 'King Of The Gypsies' together. Then we were able to do a West Coast tour later that year."

Since 1979 Bradshaw has done multi-city productions with B.B. King, Oregon, David Bromberg (when he retired his touring band in May, 1980) and Betty Carter. He also has done single-city, non-San Francisco dates with David Crosby, John Renbourn and McCoy Tyner. Bradshaw says he will do another series with Grisman & Grappelli in October of this year in Los Angeles, By JACK McDONOUGH

New York and San Francisco "and probably Portland and Seattle."

In addition to these promotions, Bradshaw has become active in producing Bay Area dates at venues other than the Music Hall. The most noteworthy have been presentations of Spyro Gyra at both Berkeley Community Theatre (3,600 seats) and Zellerbach Auditorium (2,000 seats), although he has also presented such acts as Crosby, Tony Rice, Mose Allison, Reilley & Maloney, Fahey, Winston and the Toons-all within the past four months-at the 400-capacity Julia Morgan Theatre in Berkeley.

Bradshaw's partners are George Schutz (manager of Oregon) in New York; Jack Burg (manager of Reilly & Maloney) in Seattle; Matt Blender in Portland; and Nancy Covey in Los Angeles. Covey also books McCabe's, which has likewise been expanding its booking activity (Billboard, Jan. 24, 1981).

"I probably should have taken advantage years ago of acts that grew up at the Music Hall," says Bradshaw in explaining his motivation for becoming involved in other markets. "George Benson, Al Jarreau and Chuck Mangione all were playing our club regularly before they became international stars. "In any case, over the years I've frequently had the experience of acts who wanted to play other markets calling me to ask, 'Do you know anybody in Seattle? Do you know anybody in Portland?' And it wasn't just the acts, but also agents and managers who were asking for advice. I think this was partly due to the fact that San Francisco has been relatively stable in comparison to other West Coast cities when it comes to concert producers, and the business has been so unstable for the last two or three years that people need help getting tours together.

"So there I was helping set up dates in other cities, and I thought, 'Why not do the dates myself?' Be cause I'd always be trying to keep track of these other dates, checking to see if maybe someone had cancelled a date I recommended, because I wanted to be sure my dates here in San Francisco would be okay. If an act couldn't put a solid tour together on the West Coast, then my dates here would possibly be in jeopardy. So ultimately, after I got to know competent people in the other areas I could partner with, it made great sense to do the dates myself.

Various West Coast venues used (Continued on page 31)

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Talent

British Invading Miami Nightclubs

Local nightclubs are gearing up to welcome British visitors and compete for English pounds now flowing into Florida's economy.

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Hoping to lure English tourists, club owners have been booking U.K. acts such as the Barbara Baron Knights, the Blarney Brothers, Hope & Keen and Ted Rogers. And as the summer progresses, more and more clubs will take on acts from Britain. The first group to lead the influx is Gerry & the Pacemakers, booked into Toppers at the Saxony Hotel. Toppers is a medium sized glass-enclosed disco on the 16th floor of the hotel.

Appearing with Gerry and the Pacemakers, will be Hope & Keen, a comedy team.

According to a spokesman for Toppers, the club plays disco music on weekends, spinning current English charted hits. However, the club offers more than music with vintage dancing and Victorian melodrama before the disco opens at 10:30 p.m.

The Marco Polo Hotel kicked off its English-oriented shows with the Blarney Boys Tuesday (2), a group that combines hits of the Beatles

Bee Gees and the Beach Boys. Known on the Continent as the Clubsound, their name was changed for the American market.

In addition to the Blarney Boys, singer P.P. Arnold who had two hits in the late '60s (The First Cut Is The Deepest' and "Angel Of The Morn-

ing") will appear at the club. At the Newport Hotel's 7 Seas Showroom, a room which hosted many top U.S. acts in the '70s, the Barron Knights will begin a two-week engagement Tuesday (2). The group's musical comedy has made it a steady on the English chart for 20 years. British singer Matt Monro also has been booked at the hotel for a month starting June 25.

And, for foreign visitors, the day Prince Charles weds Lady Diana (July 29), a reception (during which satellite broadcast of the wedding ceremony will be shown) will be held at poolside at the Fontainebleau Hotel with a 10-foot wedding cake and champagne for all.

Not only will the Fontainebleau celebrate the event, each of the hotels in the Miami Beach area will be flying British flags that day.

• Harry James, Aug. 31-Sept. 6.

• Buddy Rich Sept. 7-12. No dancing will be allowed throughout the Rich engagement.

All the bands will be presented in

On the nearby River Stage, the



Billboard photo by Chuck Pulin **RARE APPEARANCE-Miles Davis** pays a rare backstage visit to see Carlos Santana who played at the Savoy in New York.

Ohio Jamboree Awaiting 46,000 **July Attendance**

WHEELING, W. Va. -– Some 46,000 persons are expected to attend the fifth annual Jamboree in the Hills slated for July 18-19 at Brush Run State Park in St. Clairsville, Ohio.

This marks a 10% increase in last year's attendance, a figure consistent with the festival's annual growth, says Cathy Gurley, director of publicity and promotion for Jamboree U.S.A. and WWVA-AM in Wheel-

U.S.A. and WWVA-AM in Wheel-ing, sponsors of the show. Headlining July 18 are Merle Haggard, Conway Twitty, George Jones, Tammy Wynette, T.G. Shep-pard, Tom T. Hall, Charly McClain, Mayf Nutter and the New Generation Express.

Taking the stage on July 19 are Emmylou Harris, Alabama, Billy "Crash" Craddock, Margo Smith, Hoyt Axton, Bill Monroe and the Blue Grass Boys and the Putnam County Pickers. A variety of lesser known acts will also perform during the weekend.

The ticket price for the two-day fest is \$30. For those wishing to attend Saturday's show only, the cost is \$20, while the ticket price for Sunday only is \$15.

The 150-acre site is complete with three large camping areas and a per-manent, custom-designed stage. Camping privileges for the weekend cost an additional \$20. Food and beer are available on location.

The concert will be broadcast live over WWVA-AM, with Starfleet-Blair picking up syndication rights for delayed broadcasts.

Jamboree In The Hills is a subsidiary of Columbia Pictures Industries Inc.

first time since the Eagles performed in 1978 that a rock show has been

William Anderson, Stadium man-

ager, says that agreement with Star-

date Productions, the promoter, was

complete except for the finalization

of the date, which may be either

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allowed at the Stadium.

Milwaukee Abandons Rock Ban MILWAUKEE - The County

Sept. 4 or Sept. 5, with a rain date set Park Commission here has ap-proved the appearance of REO Speedwagon at Milwaukee County for the next day in either case. The county would receive a minimum rental of \$20,000 or 10% of Stadium in September. It will be the

gross receipts, whichever is greater. Stardate will also pay \$5,000 to the Sheriff's Department for security and put up a \$10,000 deposit to cover damages to the field. Anderson told the park commis-

sion that the county could earn up to \$100,000 from the rent, parking and concession fees at the concert. No beer will be sold, however.

HASSLE IN ST. LOUIS Park Dispute Shocks Acts; Will Taped Music Prevail?

By PAUL

KANSAS CITY-Threats of liti-

gation and at least one lawsuit have

already surfaced in the five-month-

old labor dispute between St. Louis

Local 2-197 of the American Feder-ation of Musicians (AFM) and Six

Flags Over Mid-America, one of six

major theme parks owned by the Six

The conflict between musicians

and the park hinges on salaries to be

paid to the musicians and the park's

demand that it be allowed to use

tape recorded music for theatrical

productions staged daily at its three

live performance theaters. At

present, only live music may be used

for the productions, which showcase

According to Paul Peterson, man-

ager of Columbia Records' Ozark Mountain Daredevils, his group may be the first of several national

recording artists to be brought into

court by the 80-acre amusement park for failure to honor an agree-

ment to perform at the park's 5,000-

seat Old Glory Amphitheatre. The

Daredevils recently refused to cross

picket lines, established by the strik-

ing musicians' local violating their

"It was quite a mess, says Peter-

son. "We sent our trucks and crew

up there just to see how things were. The union said if we crossed the

picket lines we'd be expelled from

the union. The park said if we didn't

honor the contract, we'd be sued. We

were caught between a rock and a

hard place and it's going to cost us a

The Daredevils are one of more

than half a dozen recording acts

scheduled to perform at the park in

the next three months. According to

LOS ANGELES-Irvine Mead-

ows Amphitheatre and its booking wing, Irvine Meadows Concepts,

charge that Nederlander of Califor-

nia, James Nederlander and Greek

Theatre manager Alan Bregman

violated anti-trust statutes in a Fed-

eral District Court complaint filed

forthcoming August summer season

for the new Orange County outdoor 10,000-seat venue, (Billboard, May

30, 1981) allege they are obstructed

in booking key talent by a provision in Greek Theatre talent agreements

which halt acts from booking within

a 100-mile radius of the Griffith Park site during the 1981 summer

season. The complaint specifies that

The plaintiffs, involved in the

Nederlander Sued In L.A.

contract with the park.

lot of money.

local amateur talent.

Flags Corp. of Los Angeles.

Mike Paladin, manager of public relations for Six Flags Over Mid-America, at least three other acts-Larry Gatlin and the Gatlin Brothers, the Dillards and Barbara Mandrell-have also indicated their intentions to honor the strike and not perform.

"As of this time," Paladin says, "no suit has been filed against the Daredevils and to my knowledge there are not currently any plans to file suit."

Pickets have been at the park only since April 4, although the musi-cians' contract officially expired Dec. 31, 1980.

The last offer tendered by the park was for a \$4.15 per hour scale to be paid across the board to all musicians employed by the park. The previous contract which expired Dec. 31 guaranteed musicians who performed in the theatrical productions \$8.70 per hour, while roving musicians in the park received \$6.75 per hour. The musicians have not had a wage increase for the past three years.

"It's a matter of cost-effec-tiveness," Paladin explains. "It (the decision to offer the musicians a lower wage) was based on the premise of what the entire show cost to produce and that what we offered them was more equitable (compared) with what we had to pay the other talent on stage."

Paladin also says attendance at Six Flags Over Mid-America last summer was down by more than half a million persons compared to its peak attendance year in 1976. Six Flags Over Mid-America is the last of the six parks in the Six Flags chain to use local professional musicians on a regular basis.

The plaintiffs complain that the

defendants will have a competing

venue by 1982 operating at the Or-

ange County Fairgrounds, Costa

Mesa. If Irvine Meadows does not

produce a successful first summer

season, the facility will not only suf-

fer a \$500,000 loss but will work

uphill the following season, the fil-

The jury trial-requested action asks treble damages and an injunc-

tion to halt the alleged boycott pro-

viso in the Greek Theatre binders.

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13 Big Bands Take Stand For Disneyland's Summer BILLBOARD By DAVE DEXTER JR.

LOS ANGELES-Superstition has no place at nearby Disneyland in Anaheim. The park has booked 13 big bands for its summer season. And in addition, for Disneyland's

1981 River Stage, 12 other highly regarded music acts will entertain a 13, week at a time. JUNE

Here is the big band lineup: • Drummer Louis Bellson and his Big Band Explosion June 20-21.

- Count Basie June 22-27.
- Les Brown June 28-July 5.

Danny Davis and the Nashville Brass July 6-12. • Trumpeter Ray Anthony July

13-19.

• Bob Crosby, along with his Bobcats, the band within his band, July 20-26. Saxophonist Freddy Martin

July 27-Aug. 2. • Louis Bellson again, Aug. 3-9.

- Les Elgart, Aug. 10-16.
- Lionel Hampton Aug. 17-23

• Glenn Miller orchestra di-rected by Jimmy Henderson.



Pointer Sisters will launch a series June 20-26, followed by the Spin-ners June 29-July 3. Brenda Lee takes over July 6-12 and then it is

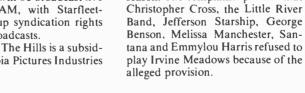
the park's Plaza Gardens.

Pearl Bailey July 13-17. From New Orleans, clarinetist Pete Fountain holds forth July 20-24. The July 27-31 period is to be filled by Paul Revere and the Raid-ers. Just ahead of Jessy Dixon and

the Dixon Singers Aug. 3-7. Billy "Crash" Craddock has the Aug. 10-14 span, followed by Shala-mar Aug. 17-21 and the one-time singin' rage. Patti Page Aug. 24-28.

The Lennon Sisters are tagged for Aug. 31-Sept. 4. 12th attraction is yet to be

firmed for the park's closing week Sept. 7-17.



here.

Survey For Week Ending 5/31/81 Top Boxoffice

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Rank	ARTIST-Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Totai Ticket Sales	Ticket Price Scale	Gross Receipts
	Arenas (6,000 To 2	(0,000)		
1	UFO/MOLLY HATCHET -Alpine Valley Thea., Alpine Valley Music Thea., E. Troy, Wis., May 30 & 31 (2)	20,091	\$7-\$11	\$165,736
2	ZZ TOP/LOVERBOY —Beaver Productions, Colis., Birmingham, Ala., May 31	12,000	\$9.50	\$114,000*
3	VAN HALEN/FOOLS-John Bauer Concerts, Colis., Edmonton, Canada, May 27	10,261	\$10.50	\$107,819
4	SANTANA–Contemporary Productions. Checkerdome, St. Louis, Mo., May 30	10,412	\$9.50	\$97,060*
5	ZZ TOP/LOVERBOY —Mid South Concerts, Civic Aud., Colis., Knoxville, Tenn., May 29	10,000 -	\$9	\$90,000*
6	ZZ TOP/LOVERBOY -Beaver Productions, Muni. Aud., Nashville, Tenn., May 31	8,000	\$9.50	\$76,000*
7	VAN HALEN/FOOLS-John Bauer Conerts, Stampede, Calgary, Canada, May 28	7,198	\$10-\$11	\$73,048
8	JUDAS PRIEST/SAVOY BROWN—John Bauer Concerts, Colis., Portland, Ore., May 29	6,831	\$9-\$10	\$62,994
9	VAN HALEN/FOOLS—John Bauer Concerts, Colis., Spokane, Wash., May 31	6,154	\$9.50	\$58,463
10	JUDAS PRIEST/SAVOY BROWN-Albatross Productions, Center Arena, Seattle, Wash., May 30	6,000	\$9.50-\$10.50	\$57,405*
11	CHARLIE DANIELS/JUICE NEWTON-Sound Seventy Productions/Beach Club Booking, Civic Center,	6,429	\$8-\$9	\$54,429
_	Asheville, N.C., May 30		(
	Auditoriums (Under	6,000)		
1	SHALAMAR/WHISPERS/LAKESIDE/CARRIE LUCAS- Fantasma Productions, Sunrise Thea., Ft.	6,482	\$11.75	\$76,164
2	Lauderdale, Fla., May 25 (2) APRIL WINE/ROCKETS —Brass Ring Productions, Civic Aud., Grand Rapids, Mich., May 29	5,578	\$9	\$50,202*
3	RONNIE MILSAP/JERRY CLOWER-Fantasma Productions, Aud., W. Palm Beach, Fla., May 31	5,137	\$7.50-\$8.50	\$42,296
4	STATLER BROTHERS/BRENDA LEE-Varnell Enterprises, Music Hall, Binghamton, N.Y., May 30	4,500	\$7.50-\$8.50	\$36,312
5	STATLER BROTHERS/BRENDA LEE-Varnell Enterprises, Mosque, Altoona, Pa., May 29	4,174	\$7.50-\$8.50	\$32,466*
6	HARRY CHAPIN—Di Cesare Engler Productions, Stanley Thea., Pittsburgh, Pa., May 29	3,173	\$8.75-\$9.75	\$30,937
7	RODNEY DANGERFIELD—Frank J. Russo, Towson Center, Baltimore, Md., May 29	3,060	\$8.50-\$10.50	\$29,180
8	BOB JAMES/NOEL POINTER-Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., May 29	2,018	\$8.50-\$12.50	\$21,749
9	STATLER BROTHERS/BRENDA LEE-Varnell Enterprises, Stanley Theatre, Pittsburgh, Pa., May	2,021	\$8.50-\$9.50	\$18,731
10	31 LEO KOTTKE/LEON REDBONE—Electric Factory Concerts, Walnut St. Theatre, Philadelphia, Pa., May 29	1,762	\$9.50	\$16,739
11	BOB JAMES-Electric Factory Concerts, Stanley Theatre, Pittsburgh, Pa., May 30	1,634	\$8.50-\$10.50	\$16,692
12	APRIL WINE/THE LOOK-Brass Ring Productions, Music Theatre, Royal Oak, Mich., May 27	1,661	\$10	\$16,610*
13	TRAPEZE/PRESENCE-Stone City Attractions, Cardis, Houston, Tex., May 27 & 28 (2)	1,600	\$5	\$8,000*
14	TRAPEZE/PRESENCE - Stone City Attractions, Bijou,	800	\$5	\$4,000*

KITTYHAWK Roxy, Los Angeles Admission: \$6.50

Jazz fusion has become such a frequently self-absorbed, holier than thou movementwhich worships at the altar of technical prowess over true creativity-that any group working in the genre works under the strain of the sins of its contemporaries. Additionally, all fusion acts toil in the ample shadow cast by such pioneers as Miles Davis and Weather Report a decade ago

Still, EMI-America's Kittyhawk-playing to a soldout house May 28-proved there are still some creative people working in the genre. The quintet utilizes two sticks-that odd string in strument which resembles a fretboard ripped from a guitar body-but to its credit, their use never becomes a gimmick. In fact, through most of the 13-song, 70-minute set, the sticksplayed by vocalist Paul Edwards, Randy Strom and once by guitarist Daniel Bortz-were used as support to the other instruments.

The best song of the set. "Forgotten Folk Song" which is how jazz may have sounded if born on the Volga River, featured a stunning cello solo by Bortz. Reed player Richard Elliot, percussionist Michael Jochum and blue eyed soul vocals of Edwards added to the sheen of CARY DARLING the performance.

JOHNNY HARTMAN Fat Tuesdays, New York

Admission: \$7.50

The veteran jazz-rooted singer performed an appealing 50-minute set May 14 in which he paced himself well between uptempo swingers and ballads.

Accompanied by a piano, guitar, bass and drums, Hartman sang a collection of nine songs, many of which are the standard fare for this type of artist, including "Green Dolphin Street" and "Wave."

But few can sing these songs with the rich feeling that Hartman offers especially when he reaches down for those low notes. And although Hartman has been around since the early bebop days, he's never been in better voice than he was at this performance.

He capped off his set with an encore perform ance of "Lush Life," and seldom has this unique and somewhat difficult Billy Strayhorn sons been done better. DOUGLAS E. HALL

Organizers of the Pink Pop open

air festival, set for June 8 in the

Talent In Action WILL ACKERMAN DAVID QUALEY

Talent

Great American Music Hall, San Francisco Tickets: \$6

The program offered by these two Windham Hill artists May 15 proved once again how relax ing and satisfying pure acoustic guitar music can be when executed by masterful hands.

Qualey and Ackerman are different enough to complement one another perfectly. Qualey, who uses a nylon-stringed classical, is thoroughly droll and whimsical in both compositions and stage stories and plays with a highly delicate, filigree touch-so delicate that on one piece he warned that, "at the beginning and end, I'm the only one who can hear it.

Ackerman, who plays a steel-string instrument, is a bit more intense. His stories are not so engaging as Qualey's, but his playing-rich in both emotion and sound-is more commanding.

Both men did dozen-song, hour-long sets. Qualey, who lives in Germany, did only a few tunes from his one album, whereas Ackermanwho has just left for a German tour-mixed a good assortment of tunes from his three albums

Some of these have strange Fahey and Kottke-like titles, like "The Pink Chiffon Bicycle Queen"; others. like "Anne's Song," are more commonly named. He included the title song from an upcoming LP, "Passages," and closed the set with one of his longer and more compel ling pieces. "The Impending Death Of The Virgin Spirit." Another Windham Hiller, pianist Bill Quist, spelled Ackerman with two keyboard JACK McDONOUGH pieces mid-set.

TEARDROP EXPLODES ROMEO VOID Whisky, Los Angeles

Admission: \$6.50

Two of the most talked-about new bands Mercury's Teardrop Explodes and 415 Records Romeo Void, visited Los Angeles May 8-9 and proved one thing: you can't believe everything vou hear

Of all the new hands to emerge from this "new psychedelia" movement in Britain, Teardrop Explodes comes closest in spirit to the old psychedelia. Complete with echo-laden, swirling musical passages and impenetrable lyrics that so desperately want to be "art." Teardrop came

advertising replacement band

Gary U.S. Bonds has been added

before the end of the year. His new

phone player Pete Thomas, trumpe-

off as merely silly and contrived in some of its 13-song, 60-minute set.

31

Lead singer Julian Cope, the main architect of their dense sound, is the worst offender with his mannered and aloof stance. If there had been a sign on the stage which read "quiet-artists at work," it would not have been out of place.

This shouldn't take anything away from the other band members. As musicians, they are hot as bonfires with drummer Gary Dwyer being especially adept. On such tracks as "Treason" and 'Ha, Ha, I'm Drowning," the group showed it is brimming with potential. Perhaps Teardrops should not be treated too harshly this time around. First albums and concert tours, like first novels, are often deeply flawed.

More interesting though is San Francisco's Romeo Void. Like Teardrop, this five-member band explores life's underside yet they don't take on the personalities of ice statues to do it. The 40-minute, 10-song set showcased the vocal talents of Deborah Iyall yet, here too, it was the band that stole the show. Not since the emergence of Clarence Clemmons has there been such a winning and talented saxophonist as Benjamin Bossi. This is a band to watch. CARY DARLING

Kitchen In N.Y. Will Celebrate **10th Anniversary**

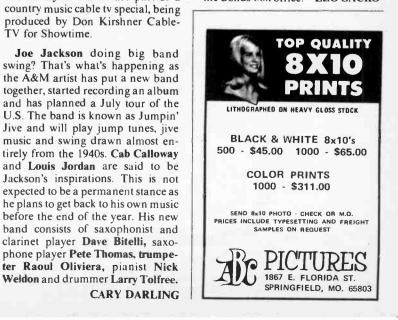
NEW YORK-The Kitchen, a leading showcase for experimental music. dance and video art, will celebrate its 10th anniversary with a two-day benefit at Bonds International Casino here June 14-15.

The shows are a benefit for artists' The shows are a benefit for artists' fees for the 1981-82 season and will feature performers whose work has feature performers whose work has 13, been associated with the Kitchen over the years. The June 14 lineup includes:

BILLBOARD

Meredith Monk. Love of Life Orchestra. the Raybeats and Zev. Scheduled to perform on June 15 are: Laurie Anderson. Robert Ashley, the Bush Tetras. Rhys Chatham. Laura Dean. Fab Five Fred plus Friends. George Lewis. the Lounge Lizzards. Bebe Miller Dancers, Steve Reich and Musicians and

Devo. The benefit is being coordinated by Tim Carr, who put together "Marathon '80: A New-No-Now Wave Festival" in September 1979 at the Walker Arts Center in Minneapolis. (The program featured 24 prominent new music bands over a 24-hour period.) The shows will start at 8 p.m. Tickets are \$15 per evening in advance or \$18 at the door and are available at Bonds or any Ticketron outlet. A special \$25 ticket for both evenings is available in advance at the Bonds box office. LEO SACKS



Bradshaw Extends Himself

• Continued from page 29 by Bradshaw and his partners include (in addition to the abovenamed) Wilshire-Ebell Theatre, L.A.; Mayfair Music Hall, Santa Monica; Neighbors of Woodcraft and Paramount in Portland; and Olympic Ballroom, Meany Hall and Kane Hall (Univ. of Washington), and Seattle Concert Theatre, all in Seattle.

Dallas, Tex, May 26

Though his activity has been focused on the West Coast, Bradshaw went as far afield as New York with Grisman & Grappelli "because I had a real winner of an act, I had a good partner and the act should have been done there." He says there are "other combinations of acts" that he and Schutz are considering for East Coast venues, "but there's nothing definite yet."

Bradshaw's move into managing guitarist Fahey and pianist Winston came for much the same reasons as the concert expansion: "In the past I've been a de facto manager for several acts in terms of getting record people and people in other markets interested. So I decided to begin

doing it more officially." Bradshaw claims Winston's album of piano solos. "Autumn," on the Windham Hill label, has sold 35,000 copies thus far (Billboard, May 16, 1981).

Likewise, a record label seemed a natural step. "We specialize in live recordings at the Music Hall," says Bradshaw, noting that Carmen McRae, Doc Watson, Betty Carter, David Bromberg, Sonny Rollins, McCoy Tyner, Herbie Mann and Grisman & Grappelli have all recorded there in recent years. Three of the albums have been Grammy nominees, with the Doc Watson package taking an award.

Bradshaw says he expects the first album on the Great American Music Hall label will be material recorded at the club by pianist Hampton Hawes shortly before his

The first video piece Bradshaw expects to be involved with is material on Dizzy Gillespie taped at the club in 1975. "He's got his shows off and is doing his whole number," en-thuses Bradshaw. "I figured the longer I sat on this the more valuable it would become.

stead.

death three years ago.

Dutch town of Geleen, say the Pre-Around 50.000 fans are expected tenders cancelled their date there at the festival, Holland's biggest Although contracted to play at the open air pop event, which this year event, the band cancelled, saying it features Ian Dury, Madness, Fischer had decided to finish an album in-Z, the Michael Schenker Group and

TV for Showtime.

others. Jan Smeets, managing director of the Pink Pop organization, says it's to the Survival Sunday No Nukes the first time since the festival started 12 years ago that an act has benefit concert slated for Sunday (14) at the Hollywood Bowl. Already breached its contract. The cancellabooked are Jackson Browne, Bonnie tion will mean a loss of more than \$2.000, through various costs, in-Raitt, Graham Nash, Stephen Stills, the Chambers Bros., and others. cluding the printing of new posters Merle Haggard, Tammy Wynette and Emmylou Harris are part of a

Country Acts At Arena Ballroom

OKLAHOMA CITY-The new 2.000-seat Arena Ballroom here has signed several major country music acts for its opening season.

Included in the lineup are Doug Kershaw. Rosanne Cash. Johnny Duncan. Ray Wylie Hubbard, Bill Anderson. Barbara Fairchild, Jacky Ward. Billy Joe Shaver. Terri Gibbs. Bobby Bare. Hoyt Axton, Marty Robbins, Jim Ed Brown, Merle Haggard and Memphis.

The facility was officially opened April 2 by Ray Price.

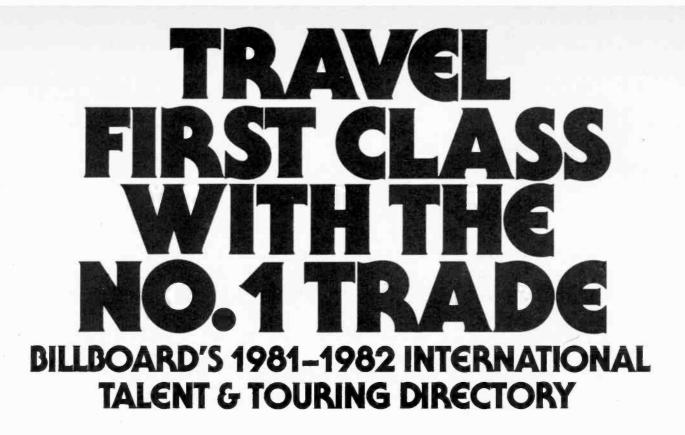
Nationally prominent entertain-ers are booked in for Thursday, Friday and Saturday shows. Cover ranges from \$5 to \$12.

The Arena is owned by Jeff Van Nov

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A where-to-buy source section for club and facility equipment: audio, lighting, video and amusement games.



Advertising Closing Date: June 19

Issue Date: July 25

General News



Entries Galore: Judges for the Nashville Music Assn.'s first Black Talent Search listen to cassettes submitted for its upcoming "SummerSoul '81" black music fest in Nashville. Tuning their ears on the 100-plus entries sent in for the contest are, from left, judges Moses Dillard, Hoss Allen, Owsley Manier, Dale Franklin Cornelius, Charles Fach and David Lombard.

Glad To Be Back In Funk,' Says James After A Letdown By CARY DARLING

LOS ANGELES-Though it has cost him a television appearance. Rick James is glad to be back into funk. His new Motown album, "Street Songs," is turning into one of his major albums and is far outdistancing his last set, "Garden Of Love."

"'Garden Of Love' was getting something off my chest." says James. "When I wrote those songs. I was really into birds, oceans, loveliness and nature. I was staying in Barbados at the time, so you might say I've gone from the beach to the streets."

He admits he was slightly disappointed by the sales performance of the album. It was his first set not to make the top five of the soul charts



• Continued from page 33 seling any youngsters with problems, as well as those who just want to talk to adults. Judy Gossett is working with Crouch at the company.

Lee Michaels has returned to WBMX-FM in Chicago. He was relieved of his duties a couple of months ago, following an altercation with the former program director, Spanky Lane. Michael can now be heard Sundays midnight to 6 a.m. and 8 p.m. to midnight.

* * * Frank Barrow has joined WLAG-FM in Lagrange, Ga., (about 70 miles south of Atlanta) as program/ music director. The station, which operates with 1.000 watts during the day and 250 at night, recently switched its format from adult contemporary to black.

A special collection of the late Bob Marley's music will be donated to the record music library of the Univ. of Miami School of Music, by the board of directors of the second annual International Caribbean Music Awards.

* *

The presentation will be made prior to the organization's award show set for Miami's Dinner Key Auditorium Sept. 26.

* * * Remember we³re in com

Remember ... we're in communications, so let's communicate. and it only got to 83 on the popcharts, while his previous albums had gone top 40 pop. "Street Songs" is already in the top 40.

"I was a little disappointed, but that doesn't overwhelm the creativity I put into that album. I really enjoyed making it." he explains, of the previous LP. "It really wasn't promoted well and there was only one single. 'Big Time.' on the album."

"Street Songs" is the exact opposite with funky, often political songs such as "Mr. Policeman" and "Ghetto Life." "I think 'Garden Of Love' made me go back to my old style and be stronger at it." James comments. "I am from the streets. And this album is the way I feel about people."

The LP is noteworthy for the stellar lineup that backs up James, including Stevie Wonder, Teena Marie and Narada Michael Walden. "I wanted to get the old Motown spirit back," asserts James. "One of the great things about Motown was the family relationships between the Supremes, Marvin Gaye, the Temptations and the other acts. We're trying to get that back."

Some have not looked so kindly on James' redirection. The syndicated television show "Solid Gold" is an example: They would not let James on to sing his single, "Give It To Me Baby," because they felt it is too explicit. "It bothered me a bit. They would rather I do another song. I don't think I'm being blatant. I'm not saying 'head' or anything like that," he says.

Despite this last comment. James is supportive of controversial artist Prince, who has a song titled "Head." "Prince is an important black artist. He needs to grow a little more in terms of his lyrics, but he is a great musician." says James. "Prince is more special than the Gap Band because I think he has more longevity."

James is still involved in production, by producing the Stone City Band and other backup musicians associated with him, and is working on two film scripts. "I don't know if I could ever leave music though," he states. "I could leave the road and relax a little more."

"Give It To Me Baby" is showing signs of crossing over to pop though James is not an automatic pop singles artist. This aspect doesn't bother him. "I don't think of these things." he says. "I'd like to have total acceptance but that's in the hands of the Master. I think about making a good product and a good concept."

Black Fund Will Benefit From Earth, Wind & Fire

LOS ANGELES—Earth, Wind & Fire will be donating proceeds from at least two upcoming concerts to the National Black United Fund, Inc., part of the Brotherhood Crusade.

The group's next tour begins in October, after the release of its 14th album, and it has not been determined which cities will be the site of the shows for the National Black United Fund.

Group members Maurice White and Verdine White have also been visiting various Brotherhood Crusade projects in New York. Chicago and Los Angeles. "This is all an extension of our music," said Maurice White at a press conference here. "This completes the ideas of our music."

sie." "We've had success and been able to go to Europe and Japan, but it's our responsibility to train others." adds Verdine White.

In New York, the two visited the Convent Ave, Academy and the National Black Theatre, while in Chieago, the Afro-American Family Community Services center and the Cabrini Projects were visited. The last stop, Los Angeles, saw them visiting the Marcus Carvey Elementary School, the Challengers Boys Club, the Sickle Cell Center, the Jenesse Center Inc. for battered women and the Bridge Back drug abuse center.

The group may develop a new project which would come under the wing of the National Black United Fund. Inc.

The Brotherhood Crusade is a black community self-help organization begun in 1968 in South Central Los Angeles. Since its inception, it claims to have funded over 450 programs.

To raise funds, the organization has sponsored several tributes. In the past, these have included toasts to Muhammad Ali, Quincy Jones, the black woman. Smokey Robinson, the black man, the black child, the pioneers of black institution building and the premiere of the film, "Let's Do It Again." CARY DARLING

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This Weel	Last Weel	Weeks o	TITLE Artist, Label & Number (Dist. Label)	This Weel	Last Week	Weeks o	TITLE Artist, Label & Number (Dist. Label)
<u>н</u>	1	7	STREET SONGS	39	37	≆ 15	TURN THE
2	2	9	Rick James. Gordy G8-1002M1 (Motown) A WOMAN NEEDS LOVE •				HANDS OF TIME Peabo Bryson, Capitol ST-12138
			Ray Parker Jr. & Raydio. Arista AL 9543	40	38	21	HOUSE OF MUSIC T.S. Monk, Mirage WTG 19291 (Atlantic)
公	4	6	WHAT CHA GONNA DO FOR ME	41	41	4	INTUITION Linx. Chrysalis CHR 1332
4	3	11	Chaka Khan, Warner Bros. HS 3526 THE DUDE	42	39	16	ALL AMERICAN GIRLS Sister Sledge, Atlantic SD 16027
5	5	14	Quincy Jones, A&M SP 3721 RADIANT Atlantic Starr, A&M SP 4833	43	42	7	TURN UP THE MUSIC Mass Production.
\$	7	4	STEPHANIE Stephanie Mills, 20th Century	44	46	19	Cotillion SD 5226 (Atlantic)
7	6	14	T-700 (RCA) BEING WITH YOU				Marvin Gaye. Tamla T8-374M1 (Motown)
			Smokey Robinson. Tamla 18-375M1 (Motown)	U	52	3	SEND YOUR LOVE Aurra, Sauisoui SA 8538 (RCA)
8	8	23	THREE FOR LOVE Shaiamar Solar B21-3577 (RCA)	46	45	34	ARETHA Aretha Franklin, Arista AL 9538
9	9	9	MIRACLES Change, Atlantic SD 19301	47	44	5	BARRY AND GLODEAN Barry White and Glodean White. Unlimited Gold F2 37054 (Epic)
10	10	13	GRAND SLAM ● The Isley Brothers. T-Neck FZ-37080 (Epic)	48	48	7	ONE DAY IN YOUR LIFE Michael Jackson
\$	11	7	CLARKE/DUKE PROJECT Stanley Clarke/George Duke.	49	47	14	Motown M8-956M1 TO LOVE AGAIN
☆	20	4	Epic FE 36918 NIGHTCLUBBING	50	49	5	Diana Ross, Motown M8-951M1
12	1.2	20	Grace Jones. Island ILPS 9624 (Warner Bros)	1	59	2	Webster Lewis. Epic FE 36878
13	12	30	WINELIGHT ● Grover Washington. Jr. Elektra 6E 305		33		HURTS Walter Jackson, Columbia FC 37132
14	13	23	III ● The Gap Band.	\$	60	2	NEVER GONNA BE ANOTHER ONE
15	15	13	Mercury SRM-1 4003 (Polygram) HOW 'BOUT US	53	51	34	Theima Houston, RCA AFL1-3842
16	14	13	Champaign. Columbia JC 37008 TWICE AS SWEET				Kool & The Gang. De-Lite DSR-9518 (Polygram)
1	21	11	A Taste Of Honey. Capitol 12089 MY MELODY	D	64	31	FEEL ME ● Cameo, Chocolate City CCLP 2016 (Polygram)
			Deniece Williams. ARC/Columbia FC 38048	55	54	8	ZEBOP Santana. Columbia FC 37158
18	18	8	VOYEUR David Sanborn, Warner Bros, BSK 3546	56	56	16	THERE MUST BE A BETTER WORLD
19	17	16	LICENSE TO DREAM Kleeer. Atlantic SD 19288				SOMEWHERE B.B. King, MCA MCA-5182
20	16	17	MAGIC Tom Browne, Arista/GRP 5011	57	57	9	ALICIA Alicia Meyers, MCA MCA 5163
21	19	11	CALL IT WHAT YOU WANT Bill Summers and Summers Heat.	\$	NEW E		GOING FOR THE GLOW Donna Washington. Capitol ST-12127
22	24	9	MCA MCA-5176 NIGHT WALKER	歃	HEN E		UNLIMITED TOUCH
23	22	15	Gino Vannelli. Arista AL 9539 LOVE IS One Way, MCA MCA 5163	+	WEU E	antev -	12184 AND THE FAMILY CLONE
歃	40	3	SECRET COMBINATION Randy Crawford.				Johnny "Guitar" Watson. DJM 501 (Polygram)
歃	32	4	Warner Bros BSN 3541 RIT	61	50	12	PERFECT FIT Jerry Knight: A&M SP-4850
₫	29	12	Lee Ritenour. Elektra 6E-331 VERY SPECIAL	62	53	10	LOVE LIFE Brenda Russell, A&M SP-4811
27	23	31	Debra Laws. Elektra 6E-300 HOTTER THAN JULY A Stevie Wonder, Tamta	63	58	27	SKYYPORT Skyy, Salsoul SA 8537 (RCA)
28	26	22	T8-373M1 (Motown)	64	55	6	ALL MY REASONS Noel Pointer, Liberty UT 1094
200	07	20	The Whispers. Solar BZL1-3578 (RCA)	65	65	35	TRIUMPH ▲ The Jacksons. Epic FE 35424
29	27 35	29 4	FANTASTIC VOYAGE ● Lakeside, Solar, BXL1 3726 (RCA) CLOSER	66	NEN E		PORTRAITS Side Effect, Elektra 6E 335
31	31	8	Gino Soccio. Atlantic SD 16047 KEEP ON IT	67	67	23	I HAD TO SAY IT Millie Jackson.
			Starpoint. Chocolate City CCLP 2018 (Polygram)	68	68	9	Spring SP-1-6730 (Polygram) GLAD YOU CAME MY WAY
32	25	13	'NARD Bernard Wright, Arista/GRP 5011	69	61	25	Joe Simon, Posse POS 10002 LET'S BURN
33	33	34	STONE JAM Slave, Cotillion COT-5224 (Atlantic)	70	70	32	Clarence Carter. Venture VL 1005
34	28	9	MAGIC MAN Robert Winters & Fall. Buddah BDS 5732 (Arista)	71	63	26	Prince, Warner Bros. BSK 3478 TOUCH
35	34	27	JERMAINE Jermaine Jackson,	72	72	11	Con Funk Shun. Mercury SRM1 4002 (Polygram)
36	30	25	Motown M8-948M1 THE TWO OF US	72	69	11	LABOR OF LOVE Spinners, Atlantic SD 16032 EVERYTHING IS COOL
37	36	12	Yarbrough & Peoples. Mercury SRM 1-3834 (Polygram) PARTY TILL YOU'RE	74	73	40	T-Connection. Capitol ST 12128
			BROKE Rufus. MCA MCA-5159		,,,	-10	Teena Marie. Gordy G8-997M1 (Motown)
歃	43	5	DEDICATION Gary U.S. Bonds.	75	74	18	GOLDEN TOUCH Rose Royce Whitfield WHK 3512
+ Star	6 3F 8	award	EMI-America SO 17051	sales	strend	th ~	(Warner Bros.)

★ 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.)

35

FOR WEEK ENDING JUNE 13, 1981



Single This Week WHAT ARE WE DOIN' DOTTIE WEST IN LOVE Liberty 1404



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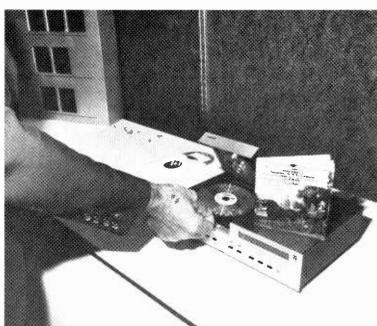
☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.)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

	MEEK	4		4	•		ſ	-
	TITLE-Artist-Label	GOOD OL' GIRLS—Sonny Curtis Elektra 47129	SOME LOVE SONGS NEVER DIE— B.J. Thomas MCA 51087	DON'T BOTHER TO KNOCK— Jim Ed Brown & Helen Cornelius RCA 12220	JUST LIKE ME—Terry Gregory Hankshake 70071	LEARNING TO LIVE AGAIN— Bobby Bare Columbia 11-02038	DON'T GET ABOVE YOUR RAISING— Ricky Skaggs Epic 19-02034	PRISONER OF HOPE— Johnny Lee Full Moon/Asvium 47138
S	WKS. ON	æ	6	9	2	80	2	ŝ
ш	MEEK Ført	30	28	32	33	34	35	38
	MEEK LHIS	1	27	白	2	ET .	a	-
SINGLES	TITLE-Artist-Label	WHAT ARE WE DOIN' IN LOVE— Dottie West Liberty 1404		BLESSED ARE THE BELIEVERS— Anne Murray Capitol 4987	I'M JUST AN OLD CHUNK OF COAL—John Anderson	Warner Bros. 49699 I WAS COUNTRY WHEN COUNTRY WASN'T FOOIAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAA		
	WKS. ON	Ξ	10	Ξ	12	9	12	lå
	NE1.K	2	ß	9	4	13	-	1
	MEEK LHIS	4			4	-	9	-

★ 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 sales strength. ● 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 dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

	TITLE -Artist-Label	I'M COUNTRIFIED-MeI McDaniel Capitol ST 12116	BACK TO THE BARROOMS— Merle Haggard MCA MCA.5130	CARRYIN' ON THE FAMILY	Warner Bros. BSK 3555	Sonnound me with Luve-Gnarly McClain Epic FE 37108	JOHN ANDERSON 2–John Anderson Warner Bros. BSK 3547	ROLL ON MISSISSIPPI-Charley Pride RCA AHL1-3905	DARLIN'-Tom Jones
	WKS. ON	19	32	3	c	0	9	6	2
	MEEK	24	26	31	00	E0	30	27	32 35
S	MEEK LHIZ	26	27	28	-	I	30	31	32
۲. ح	TITLE -Artist-Label	SEVEN YEAR ACHE—Rosanne Cash Columbia JC 36965	FEELS SO RIGHT—Alabama CA AHL1-3930	ROWDY—Hank Williams, Jr. Elektra/Curb 6E-330	GREATEST HITS—Kenny Rogers ▲ Liberty L00-1072	WILD WEST-Dottie West Liberty LT 1062	OUT WHERE THE BRIGHT LIGHTS Are glowing-ronnie misap	RUA AAL1-3932 I LOVE 'EM ALL-T.G. Sheppard	Warner/Curb BSK 3528
	WKS. ON	12	13	19	34	14	œ	80	
	MEEK	-	S	9	2	6	Ξ	7	
	MEEK	4	-	-	4	-	4	2	

Classical



DG MINIATURE-A baby-size DG album is loaded into the Philips Compact Disk (CD) digital audio player, which was demonstrated at last week's Consumer Electronics Show in Chicago. The prototype DG album measures less than five inches in diameter and carries two complete Haydn symphonies on one of its sides.

NYC Opera Broadcasts Series Via Public Radio

CHICAGO-The New York City Opera company takes up residence at National Public Radio stations this summer.

The company's 13-part broadcast series, which began Saturday (6), will add approximately 40 hours of opera programming to the sched-uling of NPR stations between June and August.

The series of complete performances, being distributed by satellite. began with Bizet's "The Pearl Fish-" All of the operas to be aired are available in complete commercial recordings, including Mozart's "Don Giovanni," Thea Musgrave's "Mary, Queen Of Scots," Strauss'

Sail Indie Label Into Classical

MANCHESTER, Mass.-Sail Records here, an indie label active in folk, pop and jazz, is moving into classics, with New England talent its area of concentration.

First album in the new series is an LP featuring the duo guitarists Hugh and Thomas Geoghegan. Next. says classical producer Will Dick. will be a performance of Brahms' "Liebeslieder Waltzes" by the Liederkreis Ensemble. Other projects being considered include an album of excerpts of Handel's "Orlando

Sail classics list at \$9 and distribution is currently being organized.

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For the finest in Classical Music on Imported Records and Tapes, Contact:

ERNATIONAL BOOI RECORD DISTRIBUTOR

"Die Fledermaus." Handel's "Julius Caesar." Puccini's "La Boheme' and Verdi's "Atilla.

Also being broadcast are Nicolai's "The Merry Wives Of Windsor." Prokofiev's "The Love For Three Oranges." Donizetti's "Anna Bolena," Puccini's "Madame But-terfly." Janacek's "The Makropoulos Affair," and Offenbach's "Tales Of Hoffmann."

The series, a co-production of NPR and KUSC-FM, Los Angeles. promises to showcase many of the young American singers in the company's roster and will feature artistic director Beverly Sills in intermission talks

The three comedies—"The Merry Wives Of Windsor," "The Love For Three Oranges," and "Die Fle-dermaus"—will be sung in English. Remaining programs are performed in the original languages.

Taping of the performances took place at the Los Angeles Music cen-ter last fall during the New York City Opera's annual engagement at the Dorothy Chandler Pavilion. In addition. five performances were re-corded at New York's State Theatre in Lincoln Center, the company's regular home.

Satellite beaming of the operas will take place at 2 p.m. and 8 p.m. E.S.T. each Saturday.

Pay-TV Co. **Expands** To 7-Day Week

CHICAGO-The Bravo pay-television service is expanding its transmission to seven days each week with the addition of foreign and American feature films.

One opera, ballet, symphony or other performing arts program, together with one feature film, will be offered nightly beginning July 1.

Bravo, the first cable service dedicated to cultural fare, is distributed by Rainhow Programming Services. a Colorado firm. According to Rainhow president Jerry Maglio. more than 100.000 homes will be receiving the service by July 1. Rainbow claims to have 110 committed cable systems in 22 states.

The expansion of service was announced at the National Cable Television Assn. Show in L.A. late last month. Bravo has been operating on a three-night per week schedule since its launch in January

Bravo claims to be the first national cable tv channel to produce symphonic opera and ballet pro-gramming in the U.S.

According to Rainbow, more than 200 hours of programming will he viewed annually, with seven or eight repeats during the year.

Feature films will be by such directors as Fellini, Bergman, and Truffaut, it was announced.

Also shown is a weekly "Bravo News Program." and special "Bravo Magazine" episodes.

Among the special tapings for Bravo have been performances by Utah's Ballet West, the Indiana Univ. Opera Theater, the Cleveland Orchestra, the American Symphony. the St. Louis Symphony, the Aspen Chamber Symphony, and the Chi-cago Symphony String Quartet.

Operas On Film At Festival In France PARIS-The World of Opera

Films Festival, staged in Nice, south of France, May 13-19, is claimed here to be the first international event of its kind.

It was set up by the Friends of Opera Society and the aim was to stimulate interest in opera, particularly the sale of records in this field.

Included in the line-up were Herbert von Karajan's direction of "Carmen" and "Cavaleria Rusti-cana." plus his "La Boheme." which features the artists, chorus and or-chestra of La Scala, Milan.

Classical Notes

Britain's Chandos Records supplies a break from the repetition of standard repertoire in digital recordings. It's newest audiophile release is music of England's Sir Hamilton Harty performed by the Ulster Orchestra led by Bryden Thomas. The record, a Brilly Imports offering, delivers two works, "An Irish Symphony" and "A Comedy Overture."

A complete Chopin cycle by pianist **Arthur** Lime on Arabesque Records is set to be launched with the complete "Nocturnes," a three-record digital set. It's due later this summer, Arabesque's other Brazilian pianist, **Joao** Carlos Martins, is busy taping all of Bach's solo keyboard music ... Sir Georg Solti's recording of "The Planets" has been released in a half-speed mastered imported pressing by Mobile Fidelity Sound Lab.

Look for William Grant Still's three-act opera "A Bayou Legend," a story about love and the occult in the Deep South, being televised $Mon\$ day (15) by PBS stations. The production fea-tures Opera/South, a Jackson, Miss. professional company, which assembled the first all

black cast in a ty opera ... String section leaders of the Pittsburgh Symphony have formed the Beethoven String Quartet and are taking part in the orchestra's Junefest, an all-Beethoven celebration

New York's WNCN-FM broadcast "55 Famous Fifths"-classical selections including the num-ber "5" in their title-Saturday and Sunday (6 & 7) in celebration of its fifth anniversary under GAF ownership. GAF, nonetheless, is continuing to seek a buyer for the station at the same time guaranteeing that there will be no change in the ALAN PENCHANSKY classical format.

Markiz Subs In West Debut

AMSTERDAM-Conductor Lev Markiz, 50, who quit the Soviet Union some two months ago, has given his first performances in the West, conducting at the Doelen Concerthall.

w americanradiohistory com

General News BOB BIALEK SELLS

in business here, Bob Bialek's dis-

count Records & Books is closing

down. He has sold his Dupont Circle

store to Record and Tape Ltd., an-

other local retailer, and the White

Flint Mall, Rockville store has trans-

ferred its lease to Dalton Books

which will open a hook store at that

Books rather than records appear

to be the main reason for Bialek's

troubles, sources say. The domi-nance of Crown Books, a well-fi-

nanced discounter chain, has been

causing problems for many local

book retailers. Others say that over-

stocking of records and a decline in

last year's sales contributed to Dis-

John Olsson, president of Record and Tape Ltd., new owner of the

Dupont Circle store, got his start in

the business working for Bialek and

for years managed the Dupont Circle store he now owns. Olsson

was unwilling to comment on the

location.

count's failure.

Spe

This Week

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Washington Retailer Shutters

By JEAN CALLAHAN WASHINGTON-After 29 years

price paid for the store and Bialek was unavailable for comment.

37

Ironically, Record and Tape Ltd. is thriving with a book and record mix similar to that which Discount offered Record and Tape Ltd. and The Book Annex operate at two locations, one in Georgetown and one in downtown Washington, with a mix of approximately half records and half book stock.

Olsson plans to open the Dupont Circle store around June 14 and is preparing another new store in nearby Alexandria for a June opening. The Alexandria outlet, located in the popular Old Town section. will cover 7,000 square feet over two floors, and include a small tea room offering refreshments to shoppers. The Dupont Circle store is a 4.000 square foot facility, similar in size to Record & Tape's Georgetown store, and will stock a full line of product.

Bialek's son, Mike, continues to own and operate Discorio, a record and videotape retail outlet in Chevy Chase. Discorio was spun off from the Discount chain in July last year.

			Survey For Week Ending 6/13/81
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N	EW YORK (Salsa)	S. This	AN ANTONIO (Pop)
ek	Number (Distributing Label)	Week	Number (Distributing Label)
1	ORQUESTA LA SOLUCION L.A.D. 342 OSCAR DE LEON	1	VIVA EL NORTE 15 exitos nortenos Telediscos Profono 1501
	Al frente de todos TH 2115	2	CHELO Ya no me interesa Musart 1801
3	CELIA, JOHNNY, & PETE Vaya 90	3	CONJUNTO MICHOACAN Piquetes de hormiga. Odeon 73171
4	LA SONORA PONCENA Unchained force Inca 1077	4	LOS TIGRES DEL NORTE Un dia a la vez. Fama 607
5	EL GRAN COMBO Unity Combo 2018	5	LIZA LOPEZ Si guieres verme llorar. Hacienda 6981
6	ISMAEL MIRANDA La clave del sabor Fania 593	6	VICENTE FERNANDEZ 15 exitos mas grandes, Telediscos CBS
7	BOBBY VALENTIN El gato Bronco 114	7	20422 JOSE JOSE
8	JOHNNY VENTURA Mucho Johnny Combo 2020	8	15 grandes exitos Telediscos 1015 VICTOR HUGO RUIZ
9	ROBERTO TORRES Recuerda al trio Matamoros SAR 1016	9	Por un amor Vol 2. Visa 83 DIEGO BERDAGUER
10	CHEO FELICIANO Sentimiento tu Vaya 95	10	Estoy vivo. Profono 3044 CAMILO SESTO
1	CONJUNTO CLASICO Felicitaciones Lo mejor 802	11	Amaneciendo. Pronto 1086 ROCIO DURCAL
12	CUCO BALOY Y LOS VIRTUOSOS Tiza Discolor 30020	12	Canta a Juan Gabriel vol 5. Pronto 1090
13	CONJUNTO CANDELA 79 Guajiro 4005	13	Prieta Linda. Fredy 024 EMMANUEL
14	CONJUNTO QUISQUELLA El Brindias Liznel 1396	14	Intimamente, Arcano 3535
5	LA INDIA DE ORIENTE	14	Pancho Lopez, Joey 2091 ROBERTO PULIDO
16	Guajiro 4004 WILLIE ROSARIO	15	Llorando en mi tumba ARV 1068
17	El de a 20 de Willie TH 2103 LOS NIETOS DEL REY	10	
18	En New York Sonomax 201	17	Personalidad. CBS 20497
19	In to the 80'S Fania 592 HECTOR LAVOE	19	Ya no regreso contigo. Orfeon 16047
20	El sabio Fania 558 SALSA MAYOR	20	Por una mala mujer. Hacienda 5930
21	Sabrosa Velvet 3027 WILFRIDO VARGAS	20	Recuerdos. Pronto 1076
22	El jeque Karen 52 ANDY MONTANEZ.	21	CBS 12214 JULIO IGLESSIAS
23	Salsa con cache LAD 341 OROUESTA LA TERRIFICA	22	Mi vida en canciones CBS 50301
24	Casa pobre casa grande Artomax 723	23	El chubasco Ramex 1057 AGUSTIN RAMIREZ
25	Y la charanga TH 2133 ORQUESTA LA SELECTA	24	AGUSTIN RAMIREZ Exitos con la ley de Texas, Fredy 1199 CAMILO SESTO
IJ	TH 2132	25	15 grandes exilos Telediscos 1011

JUNE 13, 1981 BILLBOARD

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* Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). * Stars are awarded to those products showing greatest sales strength.

LAST	CHVU MK2 O MEEK	Artist-TITLE-Label	MEEK LHIZ	MKS. ON MEEK LAST	Artist-TITLE-Label	MEEK	WKS. ON WEEK	Artist-TITLE-Label	MEEK FV21 MEEK LHI2	WKS. ON	Artist-TITLE-Label
	27	REO SPEEDWAGON A Hi Infidelity, Epic FE 36844	29	29 15	JUICE NEWTON Juice, Capitol ST-12136	-	62 1	14 RICK SPRINGFIELD Working Class Dog, RCA AFL1-3697	84 75	18	DON MCLEAN Chain Lightning, Millennium BXL1-7756 (RCA)
~	4 7	KIM CARNES Mistaken Identity, EMI-America SD 17052	-	33 7	RICK JAMES Street Songs, Gordy G8-1002M1 (Motown)	57	27 1	13 JAMES TAYLOR Dad Loves His Work, Columbia TC 37009	85 85	13	ROBIN TROWER WITH
	9 5	AC/DC Dirty Deeds Done Dirt Cheap, Atlantic SD 1603	31	31 9	9 OZZY OSBOURNE Blizzard Of Ozz, Jet JZ 36812 (Epic)	28	32 2	25 THE GAP BAND A III, Mercury SRM-1-4003 (Polygram)			LORDON B.L.T., Chrysalis CHR 1324
	2 20		E	34 12		23	59	7 ANNE MURRAY Where Do You Go When You Dream, Capitol S00-12144	86 90	22	THE WHISPERS Imagination, Solar BZL1-3578 (RCA)
	6	VAN HALEN Fair Warning, Warner Bros. HS 3540		:	7755 (RCA)	09	43 3	34 THE POLICE A Zenyatta Mondatta, A&M SP-3720	16	œ	CLIMAX BLUES BAND Flying The Flag, Warner Bros. BSK 3493
	7 4	TOM PETTY & THE HEARTBREAKERS	2 F	41 6 35 13		61	46 2	23 SHALAMAR • Three For Love, Solar BZL1-3577 (RCA)	88 78	14	U-2 Boy, Island ILPS 9646 (Warner Bros.)
~,	5 22		ş 🔸			62	57	9 PRETENDERS Extended Play, Sire Mini 3563 (Warner Bros.)	89 76	6	THE DREGS Unsung Heroes, Arista AL 9548
			3	3/		63	58 4	43 PAT BENATAR A Crimes Of Passion, Chrysalis CHE 1275		n	FRANK ZAPPA Tinsel Town Behallion Barking PW-
	9 14	Face Value, Atlantic SD 16029	8	42	4 JUE WALON There Goes The Neighborhood, Asylum 5E-523 (Flektra)	1	74	4 GRACE JONES			2-37336 (CBS)
Ξ	1	SANTANA Zebop, Columbia FC 37158	1	39 12		U G	ទ	Bros.)	91 93	6	KUNNIE VIILSAP Out Where The Bright Lights Are Glowing, RCA AAL1-3932
10	0 14	Being With You, Tamla T8-375M1 (Motown)	38	38 12		88			92 92	9	AC/DC Hinhway To Hell Atlantic SD 19244
	8 15	RUSH ▲ Moving Pictures, Mercury SRM-1-4013 (Polygram)	-	40	6 STANLEY CLARKE/	8	r 99 86	 Celebrate, De-Lite DSR 9518 (Polygram) THE TUBES 	93 83	17	JOURNEY Columbia KC-3-37016
	12 31		40	36 13		ğ			94 84	28	DOLLY PARTON •
	3 11	Winelight, Elektra 6E-305	4		Finite As Sweet, Capitol ST 12089 STARS ON LONG PLAY	3		Radiant, A&M SP-4833	95 95	28	STEELY DAN A Gaucho. MCA MCA-6102

Montreux Diamond Award Goes To 2 German Labels

MONTREUX-Two German specialist jazz labels-ECM and MPS-are joint winners of the Diamond Award of the 13th Grand Prix de Disque made by the Montreux International Jazz Festival.

The jury made the award, in the jazz category, to ECM for "Full Force" by the Art Ensemble of Chicago and to MPS for the Cecil Taylor album, "Fly, Fly, Fly, Fly, Fly,

The Aiguille prize for the best reissue went to Atlantic for Lennie Tristano's "Requiem."

Awarded special mentions in the jazz category were "Live At The Quartier Latin" by the George Gruntz Concert Jazz Band (MPS) and to two Warner albums by the late Bill Evans. "You Must Believe In Spring" and "We Will Meet Again

In the rock and pop category, the Diamond award went to MCA for "Gaucho" by Steely Dan. There were special mentions for "Con-certo" by Angelo Branduardi (Muby Angelo Branduardi (Musiza); "Face Value" by Phil Collins

(WEA); and "My Life In The Bush Of Ghosts" by Brian Eno and David Byrne (EG Records).

The award in the folk category went to "Promenade" by Kevin Burke and Michael O'Domhnail (Mulligan Records). Special mentions went to "Jetzt Ist Zeit Und Stunde Da" by Lilienthal (Folk Freak) and "Rock Fantasies, Opus by Wurtemberg (Sterne).

In the blues, gospel & soul category, the prize was awarded to "Paris Streetlights" by Little Willie Littlefield on the Paris label.

French record company Vogue collected a special mention in this category for its constant efforts to promote blues and gospel and for the quality of its recent productions, notably a Frank Frost album. The Isabel label also received a special mention for the high level of its first release, especially the LP by Johnny 'Big Moose'' Walker.

NOnly records distributed in Switzerland are eligible for the Montreux awards.

BRILLIANT 50-YEAR CAREER ENDS A Coda For Mary Lou Williams

LOS ANGELES-No one in the music industry ever described Mary Lou Williams' arranging and piano playing talents as "pretty good, for a woman.

OZZ

For a half-century she was as good as they came, a truly brilliant musician and a warm, ingratiating person whose personal standards were as high as her professional achievements.

Mrs. Williams' funeral services attracted a full house Monday (1) at Saint Ignatius Loyola Church in New York City. She died of cancer May 28 in Durham, N.C., where she had served as a member of the Duke Univ. music faculty since 1978. Mary Lou was 71.

* *

The setting is in Kansas City, at Fairyland Park. The time is summer. 1931. There'a devastating economic depression, but there are enough high school and college kids around to meet the 50-cent admission fee for a summer evening's dancing to Andy Kirk and his 12 Clouds of Joy on the spacious Fairyland bandstand.

By DAVE DEXTER JR.

City Jazz" album I was producing for Decca. She waxed "Harmony Blues" and "Baby Dear" at my request with Dick Wilson on tenor and her second husband, Harold "Shorty" Baker, on trumpet.

The album was a success and, last time I looked, was still active in the MCA catalog.

She and Andy Kirk parted about the time of Pearl Harbor and Mary Lou prospered on her own. Her original tune (and chart) of "Roll 'Em' was a major success for Benny Goodman's band. Even Duke Ellington commissioned Williams' skills. So did other great names of the big band era.

She continued to record, usually with small combos, and when bop became the fashion in the mid-1940s, Mary Lou changed her won-

Billboard® Best Selling

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ALL MY REASONS Noel Pointer Liberty LT 1094

CARNAVAL Sovro Gyra, MCA MCA 5149

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drous "bouncy" approach to a newer, different style.

She converted to the Roman Catholic faith in the 1950s and devoted her compositional skills to re-ligious works. "Mary Lou's Mass" still is performed sporadically. "Jazz," she said, "is the greatest reli-gion of them all. It's the healer of the mind and the soul."

Originally from Atlanta. Mary Lou Winn grew up in the Pittsburgh area. She was touted as a child prodigy at 12. At 16, she married saxophonist John Williams.

In a visit to Billboard's Los An-geles offices in 1979, she declared her position at Duke teaching music "is the ideal spot for me." Her jazz course was one of the most popular on the Blue Devil campus and she was proud of the 18-piece band she organized with student personnel. (Continued on page 62)

Survey For Week Ending 6/13/81

ALBUM SERIES REVIEW Old Impulse Jazz Active Again—Reissued By MCA

LOS ANGELES-Memorable masters from the 1960s, originally recorded for the old ABC Impulse label, are being shipped in five tworecord albums this week to retailers by MCA as the first of a "Great Moments with" series.

Included in the batch are packages featuring McCoy Tyner, Sonny Rollins, Keith Jarrett, Charles Mingus and blues-bawling B. B. King.

Leonard Feather is producer of the series. Steve Hall remastered the many old tapes-most of them originally produced by Bob Thiele-and the attractive graphics are credited to Vartan, Mike Diehl and Taki Ono.

"Great Moments With McCov Tyner" offers 15 titles taped from 1962-64 with small combo backup. A spectacular 10-minute romp on Tyner's own "Three Flowers" is one of the highlights. Tyner was a gifted pianist 20 years ago and he's still spectacular today.

The Rollins entry comprises 10 tracks dating to 1965-66. One cut. Rollins' own "East Broadway Rundown." rolls on and on for 20 minutes but Freddie Hubbard Jimmy Garrison and Elvin Jones help hold it together. The other cuts. some solid old evergreens, are shorter and more palatable.

Keith Jarrett offers 11 tunes, 10 of them his own compositions, recorded from 1973 through 1978 with small group accompaniment by Charlie Haden, Dewey Redman, Paul Motian and Guilherme Franco, Jarrett's regulars. The eccentric pianist is not everyone's mug of beer, but his followers will find him in splendid, unpredictable form of these sessions, originally pro-duced by Ed Michel and Esmond Edwards

"Great Moments With Charles Mingus" offers a contrasting assortment of themes ranging from the simplicity of "Memories Of You" to the complex six-movement "The Black Saint And The Sinner Lady. All titles were taped in 1963. Mingus' tribute to Lester Young dating back to 1959 appears here with a dif-ferent title. "Theme For Lester Young." Surprisingly, four of these 16 cuts are piano solos by bassist Charles

B. B. King's program of 24 songs. dating to 1966, were produced at that time by Johnny Pate and Louis Zito. Not all the titles are pure blues, but King sings them all effectively and some of the titles like "Wee Baby," "Cherry Red" and "Buzz Me" are true classics. King's accompaniment is by a band of varying strength.

So that's the music. Feather's annotation is thorough. well-written and of enormous help in helping the listener appreciate the music. MCA. unfortunately, has buried Feather's notes inside an advertising flyer contained in each album. But that's the only flaw in this promising new series. **DAVE DEXTER JR.**

Workshops

At Paterson

NEW YORK-Guest artists and

faculty members will conduct a

series of five summer jazz workshops

William Paterson College

Wayne, N.J., under the auspices of the school's WPC Jazz Institute.

first classes beginning last Wednes-

day (27), the series includes courses

aimed at vocalists, instrumentalists

Included are a full-day trip to the

Newport Jazz Festival at Waterloo

Village as part of "What To Listen For In Jazz." taught by WPC jazz

program coordinator Martin Krivin:

Jazz Repertoire Combo." taught by

WPC faculty member George Bou-

chard: and guest instructor Jim McNeeley of the Thad Jones-Mel

Jones Orchestra teaching a two-day

"Instrumental Jazz Improvisation session in tandem with Bouchard.

Other courses include workshops

on jazz and popular piano and jazz vocal music, the latter headed by

singer and clinician Janet Lawson.

Information on course schedules is available from the WPC Office of

Continuing Education at (201) 595-

2436

and listeners alike.

Offered through Aug. 6, with the



excellently rehearsed outfit with Pha Terrell as his main attraction. A onetime boxer. Terrell fronts the Clouds and sings all the ballads. His falsetto endings excite the girls. But for some of us, the piano

player is more intriguing. She's seated stage right, wearing a long gown. She looks small and vulner able and much too feminine among all those musicular musicians.

And then she plays a solo. Little Mary Lou plays like no other pianist. A touch of Earl Hines. perhaps. Yet it's a different approach to the 88 keys. She bounces. every bar swinging. and her left hand is as strong and propulsive as any man's we've heard, in person or on record.

At set's end. Mary Lou quickly retreats to backstage. She's too shy, too modest, to rap with the dancers jammed around the bandstand.

Singer Terrell isn't. He thrives on mixing with the paying customers. But little Mary Lou has disappeared. We who admire her musicianship are unaware that she is married to Kirk saxophonist John Williams. In those dismal depression days, that was a trade secret.

* *

Mary Lou made a batch of outstanding solo records in the 1930s without Kirk. Things like "Night Life" and "Drag 'Em" for Bruns-wick, and "Overhand." "Swinging' For Joy" and "Mary's Special" for Decca.

I caught up with her in November, 1940, in New York, and persuaded her to cut two sides for a "Kansas

www.americanradiohistory.com

Char Week Week Weeks on TITLE Artist, Label & Number (Dist. Label) TITLE Artist, Label & Number (Dist, Label) This Last 26 NIGHT PASSAGE 26 14 WINELIGHT Grover Washington Jr Elektra 6E-305 Weather Report ARC/Columbia JC36793 VOYEUR David Sanborn Warner Bros BSK 3546 27 32 6 WINTER MOON Art Pepper, Galaxy GXY 5140 GOTHAM CITY Gordon, Columbia JC 36853 19 29 28 THE DUDE Ouincy Jones. A&M SP 3721 ALL AROUND THE TOWN LIVE 29 20 17 RIT KIT Lee Ritenour Elektra 6E-331 Bob James Columbia Tappan Zee C2X 3686 THE CLARKE/DUKE PROJECT Stanley Clarke/George Duke. Epic FE 36918 36 RAIN FOREST Jay Hoggard, Contemporary 14007 37 5 GALAXIAN Jeff Lorber Fusion. Arista AL 9545 31 34 34 INHERIT THE WIND Wilton Felder, MCA MCA-5144 PATRAO Ron Carter Milestone M9099 MOUNTAIN DANCE Dave Grusin Arista/GRP 5010 32 33 6 33 35 68 HIDEAWAY VOICES IN THE RAIN Joe Sample, MCA MCA 5172 David Sanborn Warner Bros BSK 3379 LET ME BE THE ONE Webster Lewis, Epic FE 36878 'NARD 36 3 34 Bernard Wright Arista/GRP GRP 5011 1 M.V.P. Harvey Mason. Arista AL 4283 MAGIC Tom Browne, Arista/GRP 5011 4 40 5 LOVE LIGHT Yutaka, Alfa AAA 1004 THE HOT SHOT Dan Siegel. Inner City IC 1111 RACE FOR THE OASIS hittyhawk. EMI/America ST 17053 -DIRECTIONS Miles Davis Columbia KC2 36472 45 ZEBOP! Santana, Columbia FC 37158 38 19 George Benson Narner Bros HS 3453 YOU MUST BELIEVE IN SPRING Bill Evans, Warner Bros. HS 3504 BEYOND A DREAM Pharoah Sanders & Norman Connors. Arista/Novus AN 3021 39 39 9 TARANTELLA Chuck Mangione A&M SP 6513 40 43 4 EYES OF THE MIND Casiopea. Alfa AAA 10002 80/81 Pat Metheny, ECM ECM 2 1180 (Warner Bros.) SOTH ANNIVERSARY CONCERT 41 100 1000 LIVE Stephanie Grapelli/David Grisman Warner Bros. BSK 3550 EASY AS PIE Gary Burton Quartet ECM 1 1184 42 2 42 LATE NIGHT GUITAR Earl Klugh Liberty LT 1079 43 46 2 OAYDREAM Turmasa Hino, Inner City IC 6069 SECRET COMBINATION Randy Crawford. Warner Bros BSK 35 FAMILY Hubert Laws. Columbia JC 36396 44 30 Randy 3541 EXPRESSIONS OF LIFE Heath Brothers, Columbia FC 37126 51 THIS TIME Al Jarreau, Warner Bros BSK 3434 45 48 HUSH John Klemmer Elektra 5E 527 27 30 ODORI Hiroshima Arista AL 9541 46 FRIDAY NIGHT IN KISSES Jack McDuff, Sugar Hill SH 247 47 50 7 SAN FRANCISCO John McLaughlin, Al DiMeola, Paco De Lucia, Columbia FC 37152 48 49 35 CIVILIZED EVIL Jean Luc Ponty, Atlantic SD 16020 BY ALL MEANS Alphonse Mouzon. Pausa 7087 49 26 BUDDY RICH BAND Buddy Rich Band, MCA 5186 8

50 41 31 MR. HANDS Herbie Hancock Columbia JC 36518

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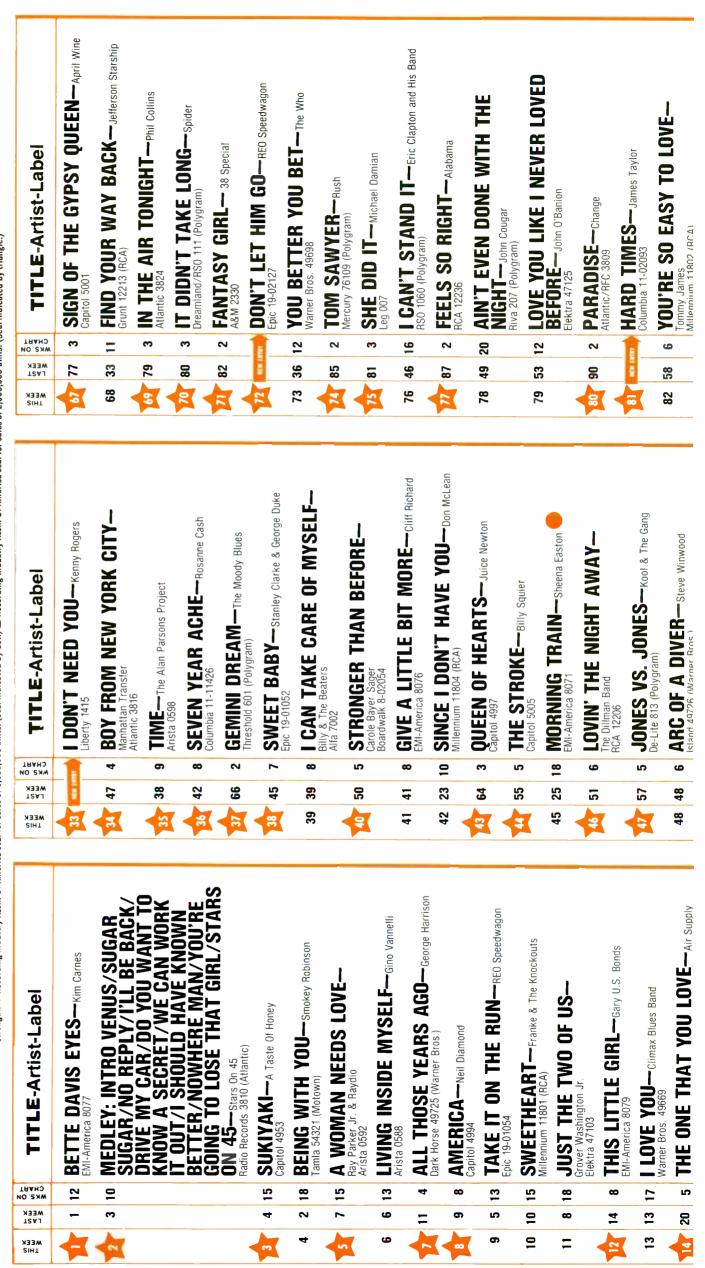
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Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. (Seal indicated by triangle.)



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Publishing



SANJEK HONORS-Russell Sanjek is the guest of honor at a recent luncheon commemorating his retirement as vice president of public relations for BMI. Among those attending the fete at New York's St. Regis Hotel are, left to right, Vincent T. Wasilewski, president, NAB; W.F. "Jim" Myers, vice president, performance licensing, SESAC; Sanjek; Ed Cramer, president of BMI; and Hal David, president of ASCAP.

WATCHES POP CHARTS Tim Rice Still A Rocker **Despite B'way Triumphs**

By IRV LICHTMAN

NEW YORK-"Had we sold 450,000 copies of the two-pocket American cast album of "Evita' in three months, we would have made the top 20.1

This observation by lyricist Tim Rice points up his enduring love of the pop charts and his involvement with stage musicals, of which "Evita" and "Jesus Christ Superstar" represent his notable achievements with composer Andrew Lloyd Weber.

Before he teamed with Weber in the mid-60's on stage/record works. Rice, 37, was a child of rock'n'roll, today reflected in his keen awareness of charted pop recordings and as coauthor of a book, "Guinness Book Of Hit Singles," that get an annual update.

But, musicals - interestingly enough, projects that start life as recordings as is the case for both "Superstar" and "Evita"-continue to be his main direction these days,

In the planning stages is a musical with Weber based on a female chess champion who defects from the East to the West, only to be forced to return because of blackmail. This project, too, is likely to start life as a record project. Rice adds.

His view of "Evita's" sales history carries with it his disenchantment with U.S. radio's lack of attention to Broadway scores.

"Radio stations don't push Broadway enough. Radio was more open when 'Superstar' ran here and was not frightened about playing ballads," he maintains.

Although "Evita's" big song. "Don't Cry For Me Argentina" was a worldwide hit. Rice bemoans the fact that the song did not do well here, even dismissing a "discotized" version, as he puts it, "by some twirp." He lays some blame on labels that are "too busy pushing rock.

Yet. Rice keeps up his interest in current pop as a self-professed "chart freak." naming Tom Petty & the Heartbreakers as current favorites, along with long-standing appeal for the words and music of Paul Simon, Paul McCartney and Elton John. "I also buy a lot of country records," he adds.

By the time he met Weber, he had seen only one musical-it was the English production of "My Fair Lady" ("Everybody went to see it"). He now makes it a practice to see all the shows he can and was particularly impressed with the Broadway hit, "The Pirates Of Penzance."

"I don't believe the musical theatre is dying out." Rice feels. "Films and recordings have a lot to sort out in terms of piracy. They're all copyable except 'live' theatre. To experience it, you've got to go there. We can't pretend that the last few years has been vintage, but things tend to look better from a 10-year vantage point."

Speaking of "live," Rice got a chance to "ham it up as a performer' at a "Lyrics & Lyricist" showcase at the 92nd Street "Y" here Sunday (31) and Monday"(1).

Stanley Mills Diversifying

NEW YORK-Stanley Mill's September Music has been diversifying its activities of late, leading the independent publishing operation into film tracks, more PBS-associated material and the kiddle field.

The company has music publishing rights in the U.S. to the Maurice Jarre score for the Anthony Quinn starrer, "Lion Of The Desert," just marketed by Project 3 Records. Herb Linsky's Arista-handled. MOR-jazz label.

September, which has had publishing rights for a number of years to the PBS "Masterpiece Theatre" theme, has obtained rights to the theme and background music of two more PBS shows. "Rebecca" and "Malice Aforethought." in addition to the background music of the Eng-

lish series, "Edward & Mrs. Simpson," shown here on the Mobil Syndicated Network.

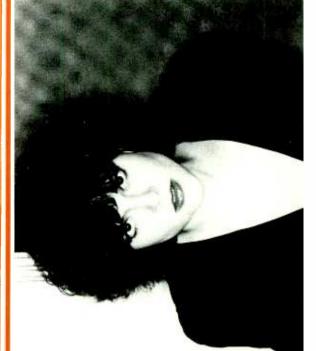
In the kiddie field, September publishes several selections in the newly released "Sesame Street" LP. "Big Bird Discovers The Orchestra" and published all the music in the "Smurfing Sing Song" LP released by Sessions Records, a tv direct marketer.

September continues to exploit one of its major subpublishing holdings. "Darlin'." originally a hit in England by the Poachers and then by Frankie Miller, but later cut here for the soundtrack of "Urban Cowboy" by Bonnie Raitt and other artists like David Rogers (Republic). Barbara Mandrell (MCA). Long John Baldry, (Capitol) and currently Tom Jones (Mercury).

I am a bright and well appearing young man with a good college background in meteor-ology and now enrolled at Emerson College have some radio and forecasting experi-ence, with excellent recommendations. Desire to gain more experience on a full or part time basis and will consider replies from any part of the country. Contact:

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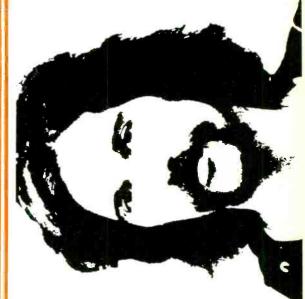
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Country

NASHVILLE EXPECTS \$3 MILLION 15,000 Registered For The 10th Annual Country Music Fan Fair

• Continued from page 5 Pam Rose and Mary Fielder, represent CBS.

48

MCA's lineup includes Barbara Mandrell, the Oak Ridge Boys, Terri Gibbs, B.J. Thomas, Brenda Lee, Bill Anderson, George Strait and emcee Jerry Clower.

Patti Page. Orion. Rita Remington, Jim Owen, Roy Drusky, Sean Soroka, Baxter. Baxter and Baxter and Rodney Lay and the Wild West, plus host Charlie Douglas, round out Plantation/Sun's talent offering.

RCA, Elektra/Asylum, the mixed label and the Nashville Songwriters Assn. shows take place Friday (12). Appearing for RCA are Alabama. Sylvia. Steve Wariner. Sue Powell and Louise Mandrell and R.C. Bannon. Ralph Emery encees the event. Johnny Lee, Joe Sun, Eddy Raven, Tompall and the Glaser Brothers and Sami Jo Cole represent Elektra. Ewell Roussell hosts the show

On the mixed label bill are Susie Allanson, Liberty; Keith Stegall. Capitol; Gary Morris, Warner Bros.; Reba McEntire, PolyGram; Vern Gosdin, Ovation: Sammi Smith, Sound Factory; Donna Hazard, Excelsior; Randy Barlow, Paid; the Shoppe, Rainbow; Tim Rex, Dee Jay; and Gary Goodnight. Door Knob. Frank Jones is emcee.

The Nashville Songwriters Assn.'s show is composed of those writers who were honored at the organization's award ceremony earlier this year (Billboard, March 14 1981). Taking the mike are Roger Murrah, Jim McBride. Bob House. Sonny Throckmorton. Rafe Vanhoy. Ron Peterson, Bobby Braddock, Curly Putman, Roger Cook, Bob Morrison, Hugh Moffatt, Pebe Sebert, Kye Fleming. Dennis Morgan. Jerry Gillespie, Even Stevens and Mari-john Wilkin. Hosting the songwriters showcase will be RCA artists Sylvia and Steve Wariner.

Highlighting the showcase series are such perennial favorites as the bluegrass show, cajun show, international show and reunion show.

The theme of this year's reunion show is "First And Second Gener-ations." In a special twist, this year's performers will be introduced by members of the original Country Music DJ Assn. These broadcasting veterans include Hardrock Gunter, Smokey Smith, Hugh Cherry, Tex Justus, Ramblin' Lou Schriber, Tex Davis, Clay Bager, Tom Perryman. Uncle Joe Allison, Grant Turner and Johnny Rion.

Performing on the reunion show

are Patsy Montana and Judy Rose; Doyle Wilburn, Margie Bowes and daughter Sharon; Doc, Chickie and Karen Williams; Stonewall Jackson and Stonewall Jackson Jr.; Onie and Karen Wheeler; Rosalie and Carl Allen with daughter Midge Bunch; Grandpa, Ramona, Mark and Alisa Jones; and Kitty Wells and Johnny Wright, with children Bobby Sue. Appearing as special guests are Minnie Pearl and Tommy Scott's Old Time Medicine Show.

The international show, cohosted by Tammy Wynette, features Karen Gott, Czechoslovakia; John Brack, Austria; New Deal, the Netherlands; Cedar Creek, Canada; Tammy Cline, U.K.; and Teddy Nelson, Norway,

Bill Monroe headlines the bluegrass show. Also on the bill are James Monroe, Jim & Jesse, Wilma Lee Cooper, Mac Wiseman, the Sullivan Family, the Lost Kentuckians, the Bluegrass Cardinals. Lonzo & Oscar and Carl Tipton.

Featured on the cajun show are Jimmy C. Newman and Cajun Country, Frenchie Burke and Justin Wilson. Also on the main slate of events are a square dance and the grand masters fiddling championship. 274 exhibit booths will be on display throughout the week.

Although not on the official Fan Fair schedule, several additional events loom bright during the festivity. First Generation Records is hosting an autograph session and radio showcase with Ernest Tubb, Justin Tubb, Jean Shepard, the Wilburn Brothers, the Vic Willis Trio, Charlie Louvin, Stonewall Jackson, Jan Howard, Billy Walker and Ray Pillow

Riders In The Sky, Steve Young Vern Oxford, Hazel Dickens, Annie McGowan, J.D. Crowe and the New South and Phyllis Boyens (who played Loretta Lynn's mother in the film, "Coal Miner's Daughter"), are on the bill for Rounder Record's show

On tap for the International Fan Club show are Conway Twitty, Loretta Lynn. Rex Allen Jr., Razzy Bailey, Boxcar Willie, the Capitals, Big Al Downing, Janie Fricke, Reba McEntire, Terry McMillan and Sammi Smith.

Door Knob Records will host a weeklong series of showcase events spotlighting Tom Carlile, Karen Jeglum, Gene Kennedy, Gary Goodnight. Bonnie Shannon and Shirley Parker. Among the other labels holding concerts about town are Sugar Tree and Ridgetop.

For the award lovers, there is the Music City News Cover awards show, telecast from the Grand Ole Opry. And for the athletically-inclined, there is the third annual Music Row Fan Fair Run, a celebritystudded 10-kilometre race.

Preceding the showcase events is the two-day long celebrity softball tournament. Taking the field in the men's division are teams sponsored by Warner Bros., Elektra, MCA, Sun, Sunbird, First Generation, Mel Tillis, Barbara Mandrell's Do-Rites, Tommy Cash, Stonewall Jackson, the Nashville Songwriters Assn. Country Hotline News and Billboard. Also playing are the Drivers, a team composed of bus drivers for various artists

Among those up at bat in the women's division are teams sponsored by RCA, CBS, Barbara Mandrell's Do-Rites, T.G. Sheppard (Warner Bros.), the Nashville Songwriters Assn. and the Sound Shop.

Artists lending their athletic prowess to the event include members of Alabama, Don King, Ronnie McDowell, Big Al Downing, mem-bers of the Oak Ridge Boys, Bill Anderson, Eddy Raven, Earl Thomas Conley, Orion, Barbara, Louise and Irlene Mandrell, Sylvia, Gail Davies, Janie Fricke and Marshall Chapman. All team rosters must feature at least three artists.

Among the music industry officials arriving in Nashville for Fan Fair are Robert Summer, president. RCA Records: Bob Beranato, manager of pop artist and development, RCA: John Betancourt. division vice president of pop promotion. RCA; Bob Siner, president, MCA Records; Al Bergamo, president, MCA Distributing; Pat Pipolo, vice president of promotion for MCA; Bob Schnieders, west coast marketing and promotion manager; and Suzanne Helms, vice president of administration. Elektra/Asylum Records. A variety of label regional and branch directors will also be on hand for the event.

Fan Fair is cosponsored by the country Music Assn. and the "Grand Ole Opry."

Hunter Country Fest

HUNTER, N.Y. - Conway Twitty, Mel Tillis. Razzy Bailey and Donna Fargo headline the fourth annual Hunter Country Music Festival here in the Catskills.

Also appearing at the four-day fest, beginning July 30, are Grandpa Jones, Kenny Price, Wendy Holcombe and the New Christie Minstrels.

Among local groups on tape are Ronnie Smith, Don Jett, Al Shade and Terry Gorka. Emcee for the event is Jerry Madore.

Pick Committee

NASHVILLE-The Music Industry Relations Committee for Nashville's Chamber of Commerce will consist of chairman Donna Hilley. vice president of Tree International: Connie Bracley, southern regional director, ASCAP; Joe Meador, CMA; Bill Hudson, Bill Hudson & Associates; Jim Foglesong, president, MCA Records Nashville; and Terry Clements of the Nashville Chamber of Commerce.





TERRI TALKS—Chuck Morgan, WSM-AM Nashville air personality, quizzes MCA's Terri Gibbs about "Rich Man," her second chart-climbing single.

FAN FAIR EVENTS A Little Of Everything **On Week's Agenda**

	vthing
A Little Of Ever	
On Week's Ag	enda
Monday, June 8	
Celebrity Softball Tournament Cedar Hill Park	8 a.m.∙5:30 p.m.
Music City News Cover Awards Show	8 p.m.
Grand Ole Opry House—Invitation only	
Sugartree Show Jersey Lilly club	9 p.m.
Tuesday, June 9	8 a.m. 5:20 a.m.
Celebrity Softball Tournament Square Dance	8 a.m5:30 p.m. 7·10 p.m.
Cedar Hill Park	, iop.in.
First Generation Autograph Session	3-5 p.m.
Ernest Tubb Record Shop—Music Valley Dri	ive
First Generation Radio Showcase	10-12 p.m.
Nashville Palace club	
Wednesday, June 10	
Exhibit Area Open	10 10 a.m.·7 p.m.
Sunbird Show	10-11 a.m.
Dimension Show	Noon-1 p.m.
Bluegrass Concert	2-5 p.m.
International Fan Club Show Rounder Show	6 p.m. \$7 8:30 p.m. \$3
Cantrell's club	0.00 p.m. 40
Door Knob Show	9 p.m.
Capitol Park Inn	
Thursday, June 11	
Exhibit Area Open	10 a.m7 p.m.
CBS Show	10 a.m. Noon
MCA Show Plantation / Sun Show	3·5 p.m. 7·9 p.m.
Ridgetop Show	9 p.m. \$3
Jersey Lilly club	5 p.ini. 40
Door Knob Show	9 p.m.
Capitol Park Inn	• • • • • • •
Cajun Show	11 p.m. Midnight
Friday, June 12	
Exhibit Area Open	10 a.m.•7 p.m.
RCA Show	10 a.mNoon
Elektra / Asylum Show Mixed Label Show	3-5 p.m. 7-9 p.m.
Door Knob Show	9 p.m.
Capitol Park Inn	5 p.m.
Songwriters Show	10-11:30 p.m.
Saturday, June 13	
Exhibit Area Open	10 a.m2 p.m.
International Show	10 a.m. Noon
Reunion Show	2-4:30 p.m.
Door Knob Show Capitol Park Inn	9 p.m.
Sunday, June 14	
Grand Masters Fiddling	10:30 a.m.·6 p.m.
Exhibit Area Open RCA Show Elektra / Asylum Show Mixed Label Show Door Knob Show Capitol Park Inn Songwriters Show Saturday, June 13 Exhibit Area Open International Show Reunion Show Door Knob Show Capitol Park Inn Sunday, June 14 Grand Masters Fiddling Championship Opryland	
Opryland	

All events are held at the Municipal Auditorium and are covered by Fan Fair registration fee unless otherwise noted



of her life-size lookalike at the Country Music Wax Museum. The image was fashioned by Jo Anne Siegenthaler.

Dave Rowland & Sugar's New Sound's No Accident By KIP KIRBY

NASHVILLE-If "Fool By Your Side" sounds like a new sound for Dave Rowland & Sugar, it's just another facet of a long-range strategy that includes new management, new booking and a new record label.

Rowland and Sugar (singers Melissa Prewitt and Jamie Kaye) joined Elektra this year after a five-year association with RCA. And a year ago, the trio signed a management deal with Michael Brokaw of Ken Kragen & Co. (which also manages Kenny Rogers, Dottie West and Kim Carnes), with the Jim Halsey Co. handling bookings.

The concept of Dave Rowland & Sugar is somewhat unusual for country; two females and a male with a sound that's been described as "country-sounding Abba." The group's production has previously featured heavy orchestration, fullblown arrangements and plenty of harmony. Although the harmonies still remain an integral component of the group's sound, "Fool By Your Side" presages a change in direction toward a less lush style.

Under producer Jimmy Brown, Rowland says he took a "more active role" in his Elektra debut package, "Pleasure," working out intros and arrangement and contributing to the final mixes. "Pleasure" is reported to be the first digitally mixed and mastered album to be released country

"This album doesn't have a lot of strings on it. The songs hold up by the strength of their lyrics, I think," says Rowland. "We've never done a song before like 'Fool By Your Side." It's a lot more country than our usual material, but I loved it the minute I first heard it. It's the song I've been searching for two years."

Rowland formed Dave & Sugar in 1975, after road stints with J.D. Summer and the Stamps (during which he appeared with Elvis Presley) and the Four Guys. "Leaving the Presley show was one of the hardest decisions I every made," he recalls now, "but I felt I had to make the change from gospel to country."

Since its inception, Dave Rowland & Sugar has had several No. 1 singles, six charted albums, as well as a number of top 10 releases. Rowland is quick to say he envisions the group as equals. "I never wanted to have two girl singers who stay in the background. I wanted singers who would be involved right up front with me and keep their own identities.

Yet, when Rowland decided two ears ago to change the name of the act from Dave & Sugar to Dave Rowland & Sugar, it was seen by some in the industry as an ego move designed to shift the spotlight to Rowland rather than the entire act. And when Sugar member Sue Powell left to pursue a solo career, there

were more rumblings. Rowland disagrees. "The concept for Dave & Sugar was mine from the beginning. I came up with the idea and put the girls together. I had al-ways wanted it to be called Dave Rowland & Sugar, but I was new as a recording act and getting my first show with RCA. The label liked Dave & Sugar better, so I went along with it." Underscoring his point, Rowland points to the examples of Tony Orlando and Dawn and Kenny Rogers and the First Edition as acts with a central focus in their title.

Currently, with "Fool By Your Side" bounding up the country chart, Rowland is working toward re-establishing his group as a top 10 trio in country. Although he and Sugar stay on the road more than 200 dates a year, he admits they hit a slowdown between their last single on RCA and the release of their first Elektra single.

Brokaw, who co-manages Rowland with assistant Jacque Wagnon, sees the group's potential for pop crossover a definite avenue of exploration in the future, especially on the international front where he be-lieves the trio's "Abba-like country sound" and multi-format appeal would appear strongly.

Rowland & Sugar have headlined several tours with Kenny Rogers, including two weeks at the Riviera in Las Vegas where Rowland says the billing broke previous attendance records. The act is also concentrating on more television exposure through shows like "Solid Gold" and "The John Davidson Show."

Rowland calls his sound "tuxedo country" and cites the current emphasis on groups in country music as positive. "It seems there's more interest in groups these days," he says. "The timing has never been better for us.

Denver Tour

New On The Charts

NASHVILLE - John Denver recently completed a seven-date tour of Japan. performing in Tokyo. Osaka, Fukoka and Sendai.

ted the Dick Clark special. "Rockin'

New Year's Eve" and sang the open-

ing number on the 1981 Academy

Gursey, 4570 Encino Ave., Encino, Calif. 91316 (213) 783-3713. His

booking agent is Mike North of ICM, 8899 Beverly Blvd., Los An-

geles, Calif. 90048 (213) 550-4000.

LIVE PRIDE—Prior to taping an upcoming live LP at the Grand Ole Opry House, Charley Pride, second from left, discusses last minute details with Joe Galante, Nashville vice president for RCA. Listening in are Norro Wilson, Pride's producer, second from right, and John Betancourt, vice president of pop promotion, IRCA, New York. Following the performance, Pride was presented with a gold LP for "There's A Little Bit Of Hank In Me."

Dottie West becomes the first woman in 1981 to rack up a pair of No. 1 tunes. It took 11 weeks for "What Are We Doin' In Love" to peak, beating her previous top tune, "Are You Happy Baby?" to the punch by one week.

West and daughter Shelly are also the first pair with blood ties to score top songs in 1981. The closest any other family members have come to this feat this year are **Rosanne** and **Johnny Cash.** Rosanne's "Seven Year Ache" hit the summit just one week before Johnny's "The Baron" topped out at 10.

Siblings Crystal Gayle and Loretta Lynn have recently been the most successful relatives to garner No. 1 singles. In 1978, Lynn scored with 'Out Of My Head And Back in My Bed," while Gayle chalked up "Ready For The Times To Get Better" and "Talking In Your Sleep." In 1977, Lynn took "She's Got You" to the top, as Gayle took similar honors with "You Never Miss A Real Good Thing (Till He Says Goodbye);; and "Don't It Make My Brown Eyes Blue." And resting at the summit in 1976 were Gayle's "I'll Get Over You" and Lynn's "Somebody Somewhere (Don't Know What He's Missin' Tonight)."

The next three best bets for No. 1 songs are all women, as this week **Dolly Parton** jumps to superstarred 2, followed by **Anne Murray** at superstarred 3 and Barbara Mandrell at superstarred 5. If these three follow West with consecutive trips to the top, that barrage of female success will tie with a similar feat in 1980, when a quartet of women had back-to-back top tunes. Crystal Gayle started the chain with "It's Like We Never Said Goodbye." Next in line was West's "A Lesson In Leavin'." Rounding out the foursome were **Debby Boone's** "Are You On The Road To Lovin' Me Again'' and Emmylou Harris' "Beneath Still Waters."

Although it's not hilled as a duet number West's single carries Kenny Rogers' distinctive vocals. Thus, "What Are We Doin' In Love" marks Rogers' first trip to the top since "Lady" hit last November.

It's rare for Rogers to head into the third quarter without a charttopper. He kicked off the 1980 country chart season with "Coward Of The County," which held the No. 1 position for three weeks. At this point in 1979, he'd hit with West on "All I Ever Need Is You" and a solo effort, "She Believes In Me." "Every Time Two Fools Collide" perched on top for two weeks in 1978 Rogers and West. And starting it all off in

1977 was the two-time winner, "Lucille." Handshake newcomer Terry Gregory cracks the top 30 this week, gliding to starred 29 with

her debut release, "Just Like Me." Another newcomer, John Schneider of the "Duke Of Hazzard" fame, sizzles in at starred 68 with his Scottie Bros. debut, a cover of **Elvis** Presley's 1960 No. 1 pop hit, "It's Now Or Never

Phil Everly, one-half of the famed Everly Brothers, cracks the country chart this week with "Sweet Southern Love." Along with brother Don, he enjoyed several No. 1 country numbers back in the '50s, including "Bye Bye Love," "Wake Up Little Susie," "All I Have To Do Is Dream"/"Claudette" and "Bird Dog"/"Devoted To You

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John Denver makes his first appearance

Chart Fax By ROBYN WELLS

on the chart in a while. For his first pairing with producer Larry Butler, he chooses a Dick Feller tune, "Some Days Are Diamonds" (not to be confused with John Andierson's current Billy Joe Shaver tune, "I'm Just An Old Chunk Of Coal (But I'm Gonna Be A Diamond Someday.")

A couple of ladies who recently scored with pop covers how this week. Juice Newton enters at starred 73 with "Queen Of Hearts," the fol-lowup to her top 5 pcp song, "Angel Of The Morning." Emmylou Harris takes a turn with a Rodney Crowell number, "I Don't Have To Crawl," entering at starred 79. Her recent version of "Mister Sandman" hit the country top 10 list.

Diana Trask debuts at starred 84 with "This Must Be My Ship," which went to 32 for Carol Chase. Top entry of the week are the Statler Brothers, climbing aboard at starred 67 with an original tune, "Don't Wait On Me." Rounding out the new entries are Rex Allen Jr. and Margo Smith and Amarillo.

Prime movers this this week include Larry Gatlin and the Gatlin Brothers Band, Merle Haggard, Jim Chestnut, Waylon Jennings and Jessie Colter and Joe Stampley.

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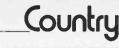
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26-year old has a history of combining both acting and musical skills. During a stint in Atlanta, Schneider wrote the entire score for a musi-cal entitled "Under Odin's Eye." In 1977, he released his first recording, children's Christmas album, "Small One." Recent musical activity for Schneider include an appearance with Roy Clark, Glen Campbell and the Oak Ridge Boys. He's also hos-

Of Country Music awards show. "It's Now Or Never" is his debut Scotti Bros. release, culled from the JOHN SCHNEIDER album of the same name. "It's Now Or Never"-68 Schneider's manager is Michael

A native New Yorker, John Schneider is best known for his portrayal of Bo Duke on the CBS series, "The Dukes Of Hazzard." But the





<u>Country</u>

B-Month Gestation Period By ROSE CLAYTON

ATLANTA-It has taken more than eight months for "Footprints In the Sand" to reach its current position on Billboard's Hot Country Singles chart, and for Jerry Buckner and Gary Garcia, who produced the record and wrote the background vocals and track, the project's success has been a step by step lesson in how the music industry works.

Arnie Geller, president of BGO Records, who holds publishing on the unusual single and LP by the same title, recorded by Edgel Groves, tells the story:

"Buckner and Garcia came to visit one day and brought this tape. I told them I thought it was terrific, but I didn't know what we could do with it because we are basically rock'n'roll." BGO is associated with acts such as the Atlanta Rhythm Section, Billy Burnette and Alicia Bridges. Geller recommended other

Geller recommended other people in the industry who could help Buckner and Garcia, but they returned about a month later confessing they had been unable to find a label that was interested. "At that time I persuaded them, if they believed in the record even though no one had encouraged them, to press it themselves," says Geller.

So, Buckner and Garcia founded their own Fountain Records label.

Youngsters Vie Over NBC-TV

NASHVILLE-Eight Opryland U.S.A. performers will be spotlighted on "Opryland: Night Of Stars And Futurestars," a musical television special airing Tuesday (16) on NBC. The young entertainers will vie for

the show's finale, two performers, one male and one female, will be dubbed "futurestars." Gene Kelly hosts the show. Headlining are Johnny Lee, Mickey Gilley and the Urban Cowboy Band,

Debby Boone, Glen Campbell, Tanya Tucker and Ben Vereen. On the panel of judges are Campbell; Martin Charnin, creator/lyricist/director of the Broadway musical "Annie"; Sheila Robinson, International Creative Management; Texi Waterman, choreographer for the Dallas Cowboys Cheerleaders; and Norro Wilson, producer and a&r executive, RCA Records. and pressed 2,000 copies which they distributed to Christian radio stations because of comments from various people that the song was too religious for country radio airplay. "They came back and said that

"They came back and said that they were receiving good airplay on the Christian stations," Geller says, "and they didn't know how to get the records into the stores. At that time, I put them in touch with a local distributor.

"I called the program director of WAEC-AM, Dan Dunnigan, to get his reaction to the record," Geller continues. "He told me: 'The record's a smash.'"

Geller felt that plans need to be made immediately for increased distribution to capitalize on the excitement the record was generating.

ment the record was generating. "I sent the record to 11 record companies and two attorneys," Geller says, "but still no one could make a deal. But one of the persons I sent it to is a promotions man, and he gave it to Armen Bolladian. an old friend of mine in Detroit. Armen called and said, 'Arnie, I've got to have that record." "Armen is one of these guys who

"Armen is one of these guys who invests in a record by himself, and he knows how to make things work," Geller says, citing the Ohio Players and Funkadelic as acts Bolladian once handled for Westbound Records. He set up the Silver Star label and began manufacturing, marketing and distributing the record. Then, according to Geller, Bolladian brought in some key country promotional men, and in four weeks the record hit number one on WCSI-AM in Detroit.

"The success this record is experiencing shows how effective a small independent with experience in promotion and marketing can be," says Geller.

Buckner adds that throughout the long process of breaking the record, they never seriously thought of giving up.

ing up. "Dan Dunnigan was one of the main reasons we went ahead with it," comments Buckner. "He heard the song not only as a Christian record, but MOR, country and even pop."

Both Buckner and Garcia had been working with Groves on other projects, but say that this was their first serious attempt at cutting a record on him.

Since the flip of the disk contains only the instrumental track, some deejays are playing it and reciting the lyrics themselves, rather than spinning the A side.



TWITTY MOMENT—Conway Twitty performs "Rest Your Love On Me" during a recent cohost stint on the "Mike Douglas Show."

CMF Taps New Board

NASHVILLE-Nearly 93.000 people passed through the Country Music Hall of Fame and Museum's turnstile during the first four months of 1981. These attendance figures eclipse comparable 1980 reports by more than 14%, according to the Country Music Foundation (CMF).

Board elections also highlighted the CMF's recent first quarterly meeting. President of the board is now Wesley Rose, president of Acuff-Rose Publications, with Frank Jones, director of Nashville operations for Warner Bros., serving as chairman.

Bill Lowery, president of the Lowery Group, is executive vice president. First vice president is air personality Ralph Emery. Serving first terms as vice president are Emmylou Harris and Rick Blackburn, vice president and general manager for CBS Records, Nashville.

Also elected to vice presidential posts are Jerry Bradley, vice president of RCA Records, Nashville; Bob Kirsch, general manager of Warner Bros. country division: Irving Waugh, producer of the Country Music Assn. awards show; songwriter/artist Pee Wee King and Brad McCuen.

Peer-Southern executive Roy Horton is secretary, with Joe Talbot, president of Joe Talbot and Assoc., serving as secretary.

Also appointed to the board are consultant Grelun Landon and promoter Connie B. Gay. Among the remaining trustee are Frances Preston, vice president, BMI, Nashville; J. William Denny, president, Cedarwood Publishing: and Jim Foglesong, president, MCA Records, Nashville.

Newcastle Fest

NEWCASTLE, Tex.-The first Lake Country Jamboree is slated for Saturday (13) here. On the bill are Ray Price, Mel McDaniel, Dave Dudley, Norma Jean, Buck Trent, Gary Edwards and the Country Travelers and several local bands. Ticket prices are \$12.50 in advance and \$15 the day of the show. Military personnel receive a special ticket price of \$10.

Bryants' Album

NASHVILLE – Veteran songwriters Felice and Boudleaux Bryant recently concluded work on their second album. The still untitled package contains new material intermixed with some of the team's standards, including "Love Hurts." "Devoted To You" and "We Could," which features guest harmony by Phil Everly.

Nashville Scene

Expect the revival any day now of the dormant Monument Records, the Nashville-based Fred Foster label which gave rise to the careers of both Kris Kristofferson and Larry Gatlin some years ago ... This time around, Monument will feature artists spanning every style from country to r&b to rock. Reportedly, the first releases will be simultaneous singles on Percy Sledge and the duet team of Charlie McCoy and Laney Smallwood, with an album shortly after on the

fabulous Muscle Shoals Horns. ... Also in the works are product by Larry Jon Wilson, Connie Smith and the Cherry Sisters (a trio of well-known female Nashville background singers).



Although the distribution deal has not been officially announced, it is known that Foster will be working closely with a couple of Muscle Shoals production companies, as well as producing several artists himself for Monument. Also-isn't Foster mulling over a new direction and sound for instrumentalist **Boots Randolph** as part of the Monument revival story???

The fifth annual One For The Sun concert in Nashville last week-end drew more than 16,000 fans to the benefit rock event. Headliners included the Allman Brothers, Delbert McClinton, Dr. Hook, Jimmy Hall, the Nighthawks, the Ron Cornelius Band and the Canadian Downchild Blues Band. The show featured more than eight hours of music (which was supposed to be nonstop, but a torrential downpour brought an hour-long interruption that abbreviated both the Nighthawks' set and Hall's appearance with the group, and cancelled **Billy Earl McLelland's** set.) Sitting in with the Downchild Blues Band was singer Spencer Davis (remember "Gimme Some Lovin'" and "I'm A Man" in the mid-1960s?) who did two songs. This year's One For The Sun, the largest ever, raised funds for both the Nashville Music Assn. and the local Crisis Call Center, and was sponsored by WKDF-FM and Wendy's of Nashville.

Spanky's was the scene of another two-night engagement of a group that's got its own momentum churning; **Danny Flowers and the Bus Riders.** The fine four-piece band had the small club packed with music people both nights and the rafters ringing with enthusiastic applause. Sitting in with the Bus Riders was singer/keyboardist **Bobby Whitlock** and his beautiful wife, **Linda**, whose voice is a perfect match for Whitlock's coal-dust gravel-throated r&b stylings. Whitlock has recently moved to Nashville and is already in demand for sessions (he was formerly singer and organist for Derek and the Dominoes during the band's "Layla" days and is now scouting his own deal).

Ohio has spawned a number of musical groups, including the Isley Brothers, the McCoys ("Hang On Sloopy") and the Michael Stanley Band. The latest to emerge from the Buckeye state is **McGuffey Lane**, who imported their brand of country/rock to Jersey Lilly's recently.

Barbara Mandrell will be realizing one of her long-time dreams when she records a live album at Opryland's Roy Acuff Theatre. To make the event more special, MCA Records has invited a number of Barbara's friends and industry guests to be in the audience for the occasion.

Bobby Bare, Hank Williams Jr., Stephanie Winslow and Gary Gentry were the big-name draws for a recent country concert held in Fresno, Calif. Sponsored by Miller High Life Beer, the show drew more than 6,000 fans. Prior to this appearance there, Gentry played a concert at the Palomino Club in L.A., where he was surprised between sets backstage by fellow labelmate **Johnny Lee** and "Real People" tv host Skip Stephenson. When Gentry found out that Stephenson had started as a stand-up comedian, he invited him onstage for the second set to do some routines.

Dolly Parton headlined an SRD engagement at Atlantic City's Resorts International Superstar Lounge the end of May. Parton was using a full orchestra plus her band, and the show spanned a number of her top hits. Few eyes in the house remained dry when Dolly gave an emotional rendition of her tear-stained ballad, "Me And Little Andy." RCA Records president Bob Summer drove in from Manhattan for the occasion, and Parton's performance had everyone on their feet by its conclusion. When it comes to live performing, few entertainers can top Dolly (or her sense of humor!)

Ray Stevens is scheduled to make a pair of appearances on NBC-TV's daytime drama, "Texas." Stevens' segment will show him as the guest star performing at the program's fictional Houston night club, the Coop. Stevens will tape his segments at the "Texas" set at NBC's studios... in **Brooklyn, N.Y.!**

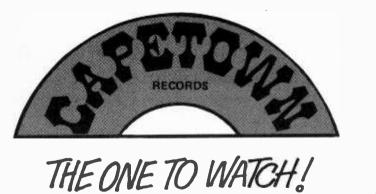


PIE EYED—Randy Goodman, RCA Nashville's administrator of country publicity, was showered with good will—and a meringue pie—by industry friends on the occasion of his recent birthday.

The **Oak Ridge Boys'** swashbuckling former piano player, **Garland**, has now joined another group called **Cedar Creek**, represented by the Jim Halsey Co. Cedar Creek appears during Fan Fair on the CMA's International Show and if Garland hasn't changed his stage antics, he'll be a highlight of this group just as he was for the Oaks.

Spurred by the rousing reception his very first single, "Unwound," has received an MCA, newcomer George Strait will be leaving his Texas cattle spread long enough to cut an album for the label.







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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.	TTLE - Artist (Writer). Label & Number (Dist. Label) (Publisher, Licensee)	THIS	LAST WEEK	WKS ON CHART	TITLE-Artist (Writer), Label & Number (Dist. Labei) (Publisher, Licensee)
4	2	11	WHAT ARE WE DOIN' IN LOVE-Dottie West (R. Goodrum), Liberty 1404 (Chappell/Salfmaker, ASCAP)	\$	46	3	DIXIE ON MY MIND—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47137 (Bocephus, BMI)	68	NEW E		IT'S NOW OR NEVER—John Schneider (W. Gold, A. Schroeder), Scotti Bros. 02105 (CBS) (Gladys. ASCAP)
公	5	10	BUT YOU KNOW I LOVE YOU-Dolly Parton (M. Settle), RCA 12200 (Tro-Devon, BMI)	资	47	4	TOO MANY LOVERS-Crystal Gayle (M. True, T. Lindsay, S. Hogin). Columbia 11-02078 (Cookhouse/Mother Tongue, ASCAP)	69	NEW E		WHILE THE FEELING'S GOOD—Rex Allen Jr. & Margo Smith (R. Bowling, F. Hart), Warner Bros. 49738 (ATV/Hartline. BMI)
\clubsuit	6	11	BLESSED ARE THE BELIEVERS—Anne Murray (Black, Bourke, Pinkard). Capitol 4987 (Chappell/Unichappell, ASCAP/BMI)	37	42	5	(Jookhouse-Moller Longue, Aschr) BALLY-HOO DAYS—Eddy Arnold (S. Pippin, L. Henley, R. Van Hoy, L. Keith, J. Slate), RCA 12226 (Tree/Windchime, BMI)	70	74	3	TIME HAS TREATED YOU WELL—Corbin-Hanner Band (D. Hanner), Alfa 7001 (Sabal, ASCAP)
4	4	12	I'M JUST AN OLD CHUNK OF COAL—John Anderson (B.J. Shaver), Warner Bros. 49699 (ATV, BMI)		49	2	(3. rippin, C. Henrey, N. Yali Hoy, C. Hertin, J. Sinte), RCA 12226 (Tree/Windchime, BMI) THEY COULD PUT ME IN JAIL—Beilamy Brothers	D	78	2	SWINGING DOORS-Del Reeves (M. Haggard). Koala 333 (Blue Book, BMI)
公	13	6	I WAS COUNTRY WHEN COUNTRY WASN'T COOL-Barbara Mandrell	1239	48	4	(B. McDill), Warner/Curb 49729 (Hall/Clement, BMI)	72	77	2	I OUGHT TO FEEL GUILTY – Jeannie Pruett (B. Zerface, J. Zerface, B. Morrison), Paid 136 (Combine, BMI/Southern Nights, ASCAP)
6	1	12	(K. Fleming, D.W. Morgan). MCA 51107 (Pi-Gem. BMI) FRIENDS/ANYWHERE THERE'S A JUKEBOX—Razzy Bailey	40	8	11	I SHOULD'VE CALLED-Eddy Raven (E. Raven), Elektra 47136 (Milene, ASCAP) A MILLION OLD GOODBYES-Met Tillis	办	NEW E		QUEEN OF HEARTS—Juice Newton (H. DeVito), Capitol 4997 (Drunk Monkey, ASCAP)
			(J. Slate, D. Morrison, R. Bailey), RCA 12199 (House Of Gold, Bobby Goldsboro, BMI)				(B. Cason, S. Gibb, B. Russell), Elektra 47116 (Buzz Cason, Angel Wing/Pirus, ASCAP)	•	84	2	HEADIN FOR A HEARTACHE - Cindy Hurt (B. Hill, J.R. Wilde), Churchill 7772 (Welbeck, ASCAP)
X	9	11	FIRE AND SMOKE-Earl Thomas Conley (E.T. Conley), Sunbird 7561 (Blue Moon/April, ASCAP)		43	6	I STILL MISS SOMEONE-Don King (J. Cash, R. Cash), Epic 19-02046 (Rightsong, BMI)	*	83	2	FOOL, FOOL-Brenda Lee (T. Seals, J. McBee, M.D. Barnes), MCA 51113
	12	11	IT'S A LOVELY, LOVELY WORLD-Gail Davies (B. Bryant), Warner Bros. 49694 (Acuff-Rose, BMI)	企	52	3	I STILL BELIEVE IN WALTZES—Conway Twitty and Loretta Lynn (M.D. Hughes, J. MacRae, B. Morrison), MCA 51114 (Southern Nights. ASCAP)	76	41	7	(Irving, Down N' Dixie/Danor/ Almo, BMI/ASCAP) THE ALL NEW ME-Tom T. Hall
23	14	9	LOVIN' ARMS/YOU ASKED ME TO – Ewis Presley (T. Jans, W. Jennings, B.J. Shaver). RCA 12205 (Almo, ASCAP, Baron, BMI)	43	45	6	FOOTPRINTS IN THE SAND—Edgel Groves (J. Buckner, G. Garcia). Silver Star 20 (BGO. Southfield, ASCAP)	1	NEW E		(T.T. Hall), RCA 12219 (Hallnote: BMI) SOME DAYS ARE DIAMONDS-John Denver
10	10	11	WHISPER—Lacy J. Datton (.L.J. Daiton, M. Sherrill), Columbia 11-01036 (Algee. BMI)	44	18	11	DO I HAVE TO DRAW A PICTURE—Billy Swan (B. Swan, G. Clark), Epic 19:51000 (Earl McGrath, ASCAP/Missing Finger, BMI)	78	55	12	(D. Feller), RCA 12246 (Tree, BMI) GETTING OVER YOU AGAIN—Ray Price
11	n	9	MONA LISA—Willie Nelson (J. Livingston, R. Evans), Columbia 11-02000 (Famous. ASCAP)	45 246	51	5	NORTH ALABAMA-Dave Kirby (D. Kirby, J. Allen), Dimension 1019 (Millstone, ASCAP/J. Allen, BMI)		NEW ((D. Kirby, W. Robb), Dimension 1018 (Millstone, ASCAP/Baray, BMI)
¢	15	10	BY NOW-Steve Wariner (D. Pfrimmer, C. Quillen, D. Dillon), RCA 12204 (Pi-Gem, BMI/Chess. ASCAP)	2405	58	2	WILD SIDE OF LIFE/IT WASN'T GOD WHO MADE HONKY TONK ANGELS—wayton & Jessi (A. Carter, W. Warren, J.D. Miller). RCA 12245 (Unart/Peer. BMI)	80	56	6	(R. Crowell), Warner Bros. 49739 (Visa. ASCAP)
办	16	10	SURROUND ME WITH LOVE—Charty McClain (N. Wilson, W. Holyfield), Epic 19-01045 (Al Gallico, BMI/Bibo, ASCAP)	\$	59	4	WHISKEY CHASIN'— Joe Stampley (B. Cannon). Epic. 19:02097 (Sabal, ASCAP)	81	57	9	SLOW COUNTRY DANCIN'-Judy Bailey (L. Green, L. Walden), Columbia 11-02045 (Baray, BMI) YOU'RE CRAZY MAN-Freddie Hart
山	17	8	THE MATADOR—Sylvia (B. Morris, D. Pfrimmer), RCA 12214 (Pi-Gem, BMI)		50	5	ANGELA-Mundo Earwood (M. Earwood), Excelsior 1010 (Music West Of The Pecos. BMI)	82	62	11	(F. Hart, C. Owens), Sunbird 7560 (Red Ribbon, Hartline, Blackwood, BMI)
金	26	4	FEELS SO RIGHT-Alabama (R. Owen). RCA 12236 (May Pop, BMI)	1	54	5	LIKIN' HIM AND LOVIN' YOU—Kin Vassy (J. MacRae, B. Morrison), Liberty 1407 (Southern Nights. ASCAP)	83	63	14	(W. Kemp, W. Robb), Mercury 57047 (Tree/Baray, BMI)
1	20	7	LOVIN HER WAS EASIER—Tompall & The Glaser Bros. (K. Kristofferson). Elektra 47134 (Combine, BMI)	50	53	4	YOU MADE IT BEAUTIFUL—Charlie Rich (B. Sherrill, S. Davis, G. Sutton), Epic 19:02058 (Warner-Tamerlane/Algee, BMI)	84	NEW E		I LOVED 'EM EVERY ONE-T.G. Sheppard (P. Sampson), Warner/Curb 49690 (Tree, BMI) THIS MUST BE MY SHIP-Diana Trask
佥	21	9	MY WOMAN LOVES THE DEVIL OUT OF ME-Moe Bandy (B.P. Barker), Columbia 11-02039 (Baray, BMI)	愈	61	3	LONGING FOR THE HIGH - Billy Larkin (0.B. McClinton, S. McCorvey). Sunbird 7562 (Cross Keys. ASCAP/Timber, SESAC)	10	NEW C		(R. Murrah, T. Murrah, S. Anders), Kari 121 (Blackwood/Magic Castle, BMI)
18	3	11	ELVIRA—The Dak Ridge Boys (D. Frazier), MCA 51084 (Acuff-Rose, BMI)	2525	66	2		86	85	3	SWEET SOUTHERN LOVE—Phil Everty (P. Everly, J. Palge), Curb/CBS 02116 (Everly & Sons/Music Table, BMI) SEVEN DAYS COME SUNDAY—Rodney Lav
W	23	9	LOVE DIES HARD-Randy Barlow (F. Kelly), Paid 133 (Frebar, BMI)	53	19	17	RAINBOW STEW—Merie Haggard (M. Haggard), MCA 51120 (Shade Tree, BM1) SEVEN YEAR ACHE—Rosanne Cash				SEVEN DAYS COME SUNDAY—Rodney Lay (B. House, G. Francis), Sun 1164 (On His Own, BMI/Arian, ASCAP) SOMEHOW, SOMEWAY AND SOMEDAY—Amarillo
20	24	9	DARLIN'- Tom Jones (O.S. Blandemer). Mercury 76100 (September, Yellow Dog, ASCAP)	54	27	13	(R. Cash), Columbia 11-11426 (Hotwire/Atlantic, BMI)	88	64	13	(D. Jackson), NSD 81 (Mountainwood, BMI) AM I LOSING YOU-Ronnie Mitsap
A	25	9	DOES SHE WISH SHE WAS SINGLE AGAIN – Burrito Brothers (R. Leigh, M. Blackford), Curb/CBS 01011 (United Artists. ASCAP)				(P. Richey, J. Taylor, B. Sherrill), Columbia 11-60516 (First Lady/Sylvia's Mother's/Algee, BMI)	89	67	14	(J. Reeves). RCA 12194 (Rondo, BMI) HEY JOE (Hey Moe)—Moe Bandy and Joe Stampley
22	22	10	I WANT YOU TONIGHT—Johnny Rodriguez (S. Davis), Epic 19-01033 (Algee, BMI)	55	65	3	COULD YOU LOVE ME (One More Time)—John Conlee (C. Stanley), MCA 51112 (Fred Rose, BMI)	90	75	9	(B. Bryant), Columbia 11:60508 (Acuff-Rose, BMI) HERE'S TO THE HORSES—Johnny Russell
23	29	6	FOOL BY YOUR SIDE—Dave Rowland & Sugar (B. Cox), Elektra 47135 (Kelly & Lloyd, ASCAP)	56	36	14	I DON'T THINK LOVE OUGHT TO BE THAT WAY-Rebs McEntrire (L. Martie Jr., R. Mainegra), Mercury 57046 (Ray Stevens/Lucy's Boy, BMI)	50	/5		(R. Bourke, G. Oobbins, H. Moffatt), Mercury 57050 (Chappell, ASCAP; Rightsong, BMI)
24	7	12	LOUISIANA SATURDAY NIGHT-Mei McCaniei (B. McCili), Capitol 4983 (Hall-Clement (Welk), BMI)	57	60	5	MIDNITE FLYER—Sue Powell (P. Craft), RCA 12227 (Rocky Top, BMI)	-91	79	5	TELL ME SO—Gary Goodnight (V. Guzzetta), Door Knob 81-155 (Door Knob, BMI).
M M	31	7	LOVE TO LOVE YOU-Cristy Lane (D. Heavener), Liberty 1406 (Cristy Lane, ASCAP)	58	37	12	EVIL ANGEL—Ed Bruce (J. Winchester), MCA 51076 (Fourth Floor/Hot Kitchen, Blendingwell, ASCAP)	92	81	14	PRIDE—Janie Fricke (W. Walker, I. Stanton), Columbia 11-60509 (Cedarwood, BMI)
M	30	8	GOOD OL' GIRLS—Sonny Curtis (D. Wilson), Elektra 47129 (Cross Keys, ASCAP)	259	70	2	RICH MAN-Terri Gibbs (E. Mattson), MCA 51119 (Song Biz, BMI)	93	82	7	GO HOME AND GO TO PIECES – Donna Hazard (D. Roth), Excelsior 1009 (Flying, Dutchman/Scimitar, BMI)
27	28	9	SOME LOVE SONGS NEVER DIE-BJ. Thomas (A. Klester, B. Morrison, J. MacRae), MCA 51087 (Southern Nights, Youngun, ASCAP. BMI)	60	68	3	THEY'LL NEVER TAKE ME ALIVE-Dean Dillon (D. Dillon, F. Dycus), RCA 12234 (Pi-Gem, BMI)	94	86	6	MUSIC IN THE MOUNTAINS—Ernie Rowell (E. Rowell, F. Anderson, V. Warner), Grass 63-07 (NSD) (Blue Creek, BMI/King Cleo, ASCAP)
28	32	6	DON'T BOTHER TO KNOCK—Jim Ed Brown & Helen Cornelius (K. Fleming, D.W. Morgan), RCA 12220 (Pi-Gem, BMI)	261	80	2	WIND IS BOUND TO CHANGE—Larry Gatiin (L. Gatiin), Columbia 11-02123 (Larry Gatiin, BMI)	95	87	10	SPREAD MY WINGS-Tim Rex and Oklahoma (G. Stevens, C. Hendricks, R. Harris, J. Sisk), Dee Jay 111 (NSD)
	33	7	JUST LIKE ME—Terry Gregory (D. Anton, R. Wilkins), Handshake 70071 (Al Gallico/Algee, BMI)		76	2	BEDTIME STORIES—Jim Chestnut (D. Morrison, C. Lester), Liberty/Curb 1405 (House Of Gold. BMI)	96	88	6	SINCE I DON'T HAVE YOU—Don McLean (J. Beaumont, J. Vogel, J. Verscharen, J. Taylor, W. Lester), Millennium 11804
30	34	8	LEARNING TO LIVE AGAIN—Bobby Bare (B. McDill), Columbia 11-02038 (Hall-Clement/Welk, BMI)	63	73	3	RUN TO HER—Susie Allanson (G. Goffin, J. Keller), Liberty/Curb 1408 (Screen Gems/EMI, BMI)	97	89	6	(RCA) (Bonnyview/Southern, ASCAP) TEXAS IDA RED-David Houston
	35	7	DON'T GET ABOVE YOUR RAISING—Ricky Scaggs (L. Flatt, E. Scruggs), Epic 19:02034 (Peer, BMI)	164	69	4	DREAM MAKER—The Shoppe (B. Hill, J.R. Wilde), NSD 90 (Welbeck, ASCAP)	98	90	3	(P. Baugh, S. Milete), Excelsior J012 (Crosslake/Captar, BMI) LOVE (Can Make You Happy)—James Marvell (J. Sigler Jr.), Cavaleer 118 (Dandelion & Rendezvous Tobac, BMI)
327	38	3	PRISONER OF HOPE—Johnny Lee (S. Whipple, G. Metcall), Full Moon/Asylum 47138 (Elektra/Asylum, BMI)	165	71	4	LOVE TAKES TWO-Roy Clark (R. Lane, O. Morrison), MCA 51111 (House Of Goid/Tree_ BMI)	99	91	7	SIDEWALKS ARE GREY-Kenny Serratt
No c	39	5	DREAM OF ME-Vern Gosdin (R. Squires, B. Cannon, J. Darrell), Ovation 1171 (Sabal/Sawgrass, BMI/ASCAP)	166	72	3	KEEP ON MOVIN'-King Edward IV (K.E. Smith, C.L. Ruttedge), Soundwaves 4635 (Phono, SESAC)	100	40	8	(T. Collins), MDJ 1008 (House Of Cash, BMI) LOVE KNOWS WE TRIED—Tanya Tucker
X	44	5	UNWOUND—George Strait (D. Dillon, F. Dycus), MCA 51104 (Pi-Gem/Pännin' Gold, BMI)	67	REW	A787	DON'T WAIT ON ME-The Statter Brothers (H. Reid, D. Reid). Mercury 57051 (American Cowboy, BMI)				(J. Crutchfield, K. Chater, R. Bourke), MCA 51087 (Duchess/MCA/Red Angus/Chappell, ASCAP/BM1)
			Superstance are swarded to these products showing greatest upwar	mover	nent on	he cur	ent week's chart (Prime Movers). ★ Stars are awarded to those products sho	wing are	atest a	rolay ar	nd sales strength Recording Industry Assn Of

🕸 Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). 🛧 Stars are awarded to those products showing greatest airplay and sales strength. 👁 Recording Industry Assn. Of America seal for sales of 2,000,000 units. indicated by triangle.)

COUNTRY SINGLES A-Z (Producers)

33

OCONTINU ONTOLE	-
A Million Old Goodbyes (Jimmy Bowen)	40
Am I Losing You (R. Milsap-T. Collins)	88
Angela (J. Darrell-S. Vining)	48
Bally-Hoo Days (Bob Montgomery)	37
Bedtime Stories (J. Gillespie-J. Chestnut)	62
Blessed Are The Believers (Jim Ed Norman)	3
But You Know I Love You (Mike Post-Greg	
Perry)	2
By Now (Tom Collins)	12
Could You Love Me (One More Time) (Bud	
Logan)	55
Darlin' (S. Popovich-B. Justis)	20
Dixie On My Mind (Jimmy Bowen)	35
Dream Maker (Charlie McCoy)	64
Oo I Have To Draw A Picture (B. Vaughn-J.	
Grayson)	44
Does She Wish She Was Single Again (Michae) Lloyd)	21
Don't Bother To Knock (Tom Collins)	28
Don't Get About Your Raising (Ricky Scaggs)	31
Don't Wait On Me (Jerry Kennedy)	67
Don't Hat on the (beny Kennedy)	07

Dream Of Me (Brien Fisher) ...

Elvira (Ron Chaney) ... 18 Evil Angel (Tommy West) 58 Feels So Right (Alabama-L. McBride-H. Shedd).. 15 Fire And Smoke (Nelson Larkin-P. Grisset-E.T. orny) Fool By Your Side (Jimmy Bowen). 23

Friends/Anywhere There's a Jukebox (Bob Montgomery) 6 Getting Over You Again (Ray Pennington) Go Home And Go To Pieces (Ed Kelley)... 78 93 Good Ol' Girls (The Hitman)...... Headin' For A Heartache (Bob Milsap).... 26 74 Here's To The Horses (Jerry Kennedy) Hey Joe (Hey Moe) (Ray Baker) 90 89 I Don't Have To Crawl (Brian Ahern). 79

I Don't Think Love Ought To Be That Way 56 83

72

39

(Jerry Kennedy).... I Loved 'Em Every One I Ought To Feel Guilty (W. Haynes) I Should've Called (Jimmy Bowen)

I Still Believe In Waltzes (R. Chancey-C. Twitty-Collins)..... I'm Just An Old Chunk Of Coal (Norro Wilson). It's A Lovely, Lovely World (Gail Davies)...... 4 Keep On Moving (Gene Elders-G. Betzer). Learning To Live Again (Rodney Crowell)... 66 30 Likin' Him And Lovin' Him (Larry Rogers). Longing For The High (Nelson Larkin-E.T. 49 51 Conley). Louisiana Saturday Night (Larry Rogers). Love (Can Make You Happy) (C. Chambers-L. 24 Walls) 98 Love Dies Hard (Fred Kelly) .. 19 100 65 25 9

Love Dies Hard (tred Kelly). Love Knows We Tried (Jerry Crutchfield)...... Love Takes Two (Larry Butler). Love To Love You (Jerry Gillespie). Lovin' Arms/You Asked Me To (Felton Jarves)... Lovin' Her Was Easier (Jimmy Bowen)...... Midnight Flyer (Jerry Bradley).....

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16 57

Music In The Mountains (Ernie Rowell) My Woman Loves The Devil Out Of Me (Ray Baker) North Alabama (Ray Pennington) Pride (Jim Ed Norman). Prisoner Of Hope (Jim Ed Norman)..... Queen Of Hearts (Richard Landis). Rainbow Stew (Merle Haggard) Rich Man (Ed Penney) Run To Her (Michael Lloyd) Seven Days Come Sunday (B. Castleman). Seven Year Ache ... Since I Don't Have You (Larry Butler)...... Sidewalks Are Grey (Larry McBride-Harold

Mona Lisa (W. Nelson-P. Buskirk-F. Power)......

11

94

17

45

92

32

73 52

59

63

86

53

96

99

80 77

27 87

95 13

85 71

Shedd) Slow Country Dancin' (Ray Baker). Some Days Are Diamonds (Larry Butler) Some Love Songs Never Die (Larry Butler). Somehow, Someway And Someday (Redman) Spread My Wings (L.D. Allen-Joe Gibson) Surround Me With Love (Larry Rogers). Sweet Southern Love (P. Everly, J. Piage). Swinging Ooors (B. Vaughn).

The All New Me (Tom T. Hall) 7 The Baron (Billy Sherrill) 5 The Matador (Tom Collins) 1 They Could Put Me in Jail (Michael Lloyd) 1 They Could Put Me in Jail (Michael Lloyd) 1 They IN ever Take Me Alive (Jerry Bradley) 6 This Must Be My Ship (Bill Rice) 6 Time Has Treated You Well (Tommy West) 7 Too Many Lovers (Allen Reynolds) 3 Unwound (Blake Mevis) 3 What Are We Doing In Love (Brent Maher- Randy Goodrum) 6 While The Feelings Good (Curtis Allen) 6 Whiskey Chasin' (Ray Baker) 4 Whisper (Billy Sherrill) 1 Wid Side OL Life/It Wasn't God Who Made Honky Tonk Angels (R. Albright-W. Jennings) 6 Wind Is Bound To Change (Larry, Steve, Rudy, Gallin) 6 You Made It Beautiful (Billy Sherrill) 9	The All New Me (Tom T. Hall) The Baron (Billy Sherrill) The Baron (Billy Sherrill) The Matador (Tom Collins) They Could Put Me in Jail (Michael Lloyd) They'll Never Take Me Alive (Jerry Bradley) They'll Never Take Me Alive (Jerry Bradley) This Must Be My Ship (Bill Rice) Time Has Treated You Well (Tommy West) Too Many Lovers (Allen Reynolds) Unwound (Blake Mevis) What Are We Doing In Love (Brent Maher-Randy Goodrum) White The Feelings Good (Curtis Allen) Whisker Chasin' (Ray Baker) Whisker Chasin' (Ray Baker) Whisker Chasin' (Agy Baker) Wid Side Of Life/It Wasn't God Who Made Honky Tonk Angels (R. Albright-W. Jennings) Wind Is Bound To Change (Larry, Steve, Rudy, Gallin) Your Made It Beautiful (Billy Sherrill) Your Wite Is Cheatin' On Us Again (S. Walls-W. Kemp)	Tell Me So (Gene Kennedy)	91
The Baron (Billy Sherrill) 5 The Matador (Tom Collins) 1 They Could Put Me in Jail (Michael Lloyd) 1 They IN ever Take Me Alive (Jerry Bradley) 6 This Must Be My Ship (Bill Rice) 6 Time Has Treated You Well (Tommy West) 7 Too Many Lovers (Allen Reynolds) 3 Unwound (Blake Mevis) 3 What Are We Doing In Love (Brent Maher-Randy Goodrum) 6 While The Feelings Good (Curtis Allen) 6 Whiskey Chasin' (Ray Baker) 1 Wid Side OL Life/It Wasn't God Who Made 1 Wonky Tonk Angels (R. Albright-W. Jennings) 6 Wind Is Bound To Change (Larry, Steve, Rudy, Gallin) 6 You Made It Beautiful (Billy Sherrill) 5	The Baron (Billy Sherrill). 5 The Matador (Tom Collins). 1 They Could Put Me in Jail (Michael Lloyd)	Texas Ida Red (Not listed)	97
The Baron (Billy Sherrill) 5 The Matador (Tom Collins) 1 They Could Put Me in Jail (Michael Lloyd) 1 They IN ever Take Me Alive (Jerry Bradley) 6 This Must Be My Ship (Bill Rice) 6 Time Has Treated You Well (Tommy West) 7 Too Many Lovers (Allen Reynolds) 3 Unwound (Blake Mevis) 3 What Are We Doing In Love (Brent Maher-Randy Goodrum) 6 While The Feelings Good (Curtis Allen) 6 Whiskey Chasin' (Ray Baker) 1 Wid Side OL Life/It Wasn't God Who Made 1 Wonky Tonk Angels (R. Albright-W. Jennings) 6 Wind Is Bound To Change (Larry, Steve, Rudy, Gallin) 6 You Made It Beautiful (Billy Sherrill) 5	The Baron (Billy Sherrill). 5 The Matador (Tom Collins). 1 They Could Put Me in Jail (Michael Lloyd)	The All New Me (Tom T. Hall)	76
They Could Put Me in Jail (Michael Lloyd)	They Could Put Me in Jail (Michael Lloyd) S They'll Never Take Me Alive (Jerry Bradley) G This Must Be My Ship (Bill Rice) G Time Has Treated You Well (Tommy West) G Too Many Lovers (Allen Reynolds) G Unwound (Blake Mevis) What Are We Doing In Love (Brent Maher- Randy Goodrum) While The Feelings Good (Curtis Allen) W While The Feelings Good (Curtis Allen) G Whisper (Billy Sherrill) Wild Side Of Life/It Wasn't God Who Made Honky Tonk Angels (R. Albright-W. Jennings) Wind Is Bound To Change (Larry, Steve, Rudy, Gallin) G You Made It Beautiful (Billy Sherrill) You Wife Is Cheatin' On Us Again (S. Walls-W. Kemp)		
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This Must Be My Ship (Bill Rice)	This Must Be My Ship (Bill Rice)		38
This Must Be My Ship (Bill Rice)	This Must Be My Ship (Bill Rice)	They'll Never Take Me Alive (Jerry Bradley)	60
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JUNE 13, 1981 BILLBOARD



opyright 1981⁻³Billboard Publications of in a retrieval system, or transmitted ocopying, recording, or otherwise, wi Chart Charl Week Week Weeks on 8 TITLE TITLE Weeks Artist, Label & Number (Dist. Label) Artist, Label & Number This Last (Dist. Label) 40 SOUTHERN RAIN 12 SEVEN YEAR ACHE 41 28 Roseanne Cash, Columbia JC 36965 Mel Tillis, Elektra 6E 310 41 38 37 LOVE IS FAIR 13 FEELS SO RIGHT Barbara Mandrell MCA 5136 Alabama, RCA AHL1 3930 42 44 HARD TIMES 36 19 ROWDY Lacy J. Dalton, Columbia JC 36763 Hank Williams Jr Elektra/Curb 6E 330 43 46 8 WASN'T THAT A PARTY 34 **GREATEST HITS** The Rovers Cleveland Int./Epic JE 37107 Kenny Rogers, Liberty LOO 1072 44 47 31 LOOKIN' FOR LOVE 14 WILD WEST Johnny Lee, Asylum 6E 309 Dottie West, Liberty LT 1062 45 52 53 MY HOME'S IN 8 **OUT WHERE THE BRIGHT** ALABAMA LIGHTS ARE GLOWING Alabama RCA AHL1-3644 Ronnie Milsap, RCA AAL1 3932 46 49 5 MUNDO EARWOOD 8 I LOVE EM ALL Mundo Earwood T.G. Sheppard, Warner/Curb BSK 3528 Excelsior XLP 88006 47 36 6 LIVE 12 JUICE Hoyt Axton, Jeremiah 5002 Juice Newton, Capitol ST 12136 48 32 41 HONEYSUCKLE ROSE 13 SOMEWHERE OVER THE Columbia S236752 RAINBOW Willie Nelson, Columbia FC 36883 45 49 38 THESE DAYS 27 9 TO 5 AND Crystal Gayle, Columbia JC 36512 ODD JOBS ● 50 42 I HAVE A DREAM 14 Dolly Parton, RCA AHL1 3852 Cristy Lane, Liberty LT 1083 5 WHERE DO YOU GO 51 50 48 THAT'S ALL THAT WHEN YOU DREAM MATTERS Anne Murray, Capitol SOO 12144 Mickey Gilley. Epic JE 36492 48 HORIZON 🔺 52 48 29 ENCORE Eddie Rabbitt, Elektra 6E-276 Mickey Gilley, Epic JE 36851 8 DRIFTER 53 10 56 DAKOTA Svivia, RCA AHL1 3982 Stephanie Winslow Warner/Curb BSK 3529 13 LEATHER AND LACE Waylon Jennings & Jessi Colter, RCA AAL1 3931 THE CONCRETE COWBOYS 54 58 5 BAND MAKIN' FRIENDS Excelsior XLP 88007 3 Razzy Bailey, RCA AHL1 4021 55 62 16 TWO'S A PARTY Conway Twitty & Loretta Lynn MCA 5178 16 EVANGELINE Emmylou Harris, Warner Bros. BSK 350 56 54 BOBBY GOLDSBORO 4 Bobby Goldsboro, Curb/CBS JZ 36822 SOMEBODY'S KNOCKIN' 19 Terri Gibbs MCA 5173 57 53 **GREATEST HITS** 20 35 **GREATEST HITS** Larry Gatlin and the Gatlin Ronnie Milsap, RCA AHL1 3772 Brothers Band, Columbia JC 36488 GREATEST HITS ● MUSIC MAN
Waylon Jennings. RCA AHL1-3602 58 61 54 The Oak Ridge Boys. MCA 5150 43 I BELIEVE IN YOU 59 63 51 HABITS OLD AND NEW Don Williams, MCA 5133 Hank Williams Jr Elektra/Curb 6E-278 FANCY FREE The Oak Ridge Boys, MCA 5209 65 I'M GONNA LOVE YOU BACK TO LOVING ME 60 8 GREATEST HITS ▲ Waylon Jennings. RCA AHL1-3378 AGAIN Joe Stampley, Epic FE 37055 I AM WHAT I AM George Jones, Epic JE 36586 60 21 61 I'LL BE THERE GREATEST HITS ▲ Anne Murray, Capitol SOO 12110 **Gail Davies** Warner Bros. BSK 3509 62 59 16 **GREATEST HITS BLUE PEARL** Dave Rowland & Sugar Earl Thomas Conley Sunbird ST 50105 RCA AHLI 3195 63 57 3 OUTLAWS I'M COUNTRIFIED Waylon Jennings. RCA AFL1 1321 Mel McDaniel, Capitol ST 12116 68 64 3 MY TURN 32 BACK TO THE BARROOMS Donna Hazzard, Excelsior XLP Merle Haggard, MCA 5139 88008 CARRYIN' ON THE FAMILY 3 65 66 55 THE BEST OF DON NAMES WILLIAMS VOL. II David Rizzell & Shelly West, Warner Bros. BSK 3555 Don Williams, MCA 3096 66 55 5 **GREATEST HITS** Jim Ed Brown & Heten Cornelius RCA AHL1 3999 3 SURROUND ME WITH LOVE Charly McClain, Epic FE 37108 67 51 32 LOOKIN' GOOD 6 JOHN ANDERSON 2 Loretta Lynn, MCA 5148 John Anderson, Warner Bros. BSK 3547 68 64 132 WILLIE AND FAMILY LIVE 🔺 **ROLL ON MISSISSIPPI** Willie Nelson Columbia Charley Pride, RCA AHL1 3905 KC 2-35642 69 71 DARLIN' 28 SONS OF THE SUN Tom Jones, Mercury SRM 14010 The Bellamy Brothers, Warner/Curb BSK 3491 GUITAR MAN 70 73 33 TEXAS IN MY REAR VIEW Elvis Presley, RCA AHL1 3197 MIRROR **REST YOUR LOVE ON ME** Mac Davis, Casablanca NBLP 7239 Conway Twitty, MCA 5138 71 72 7 WHO'S CHEATIN' WHO HEY JOE, HEY MOE Charly McClain, Epic JE 3685 oe Stampley 72 75 40 RAZZY Columbia FC 37003 Razzy Bailey, RCA AHLI 3688 THE BEST OF 73 74 9 I'LL NEED SOMEONE TO EDDIE RABBITT HOLD ME WHEN I CRY Elektra 6E 235 Jame Fricke, Columbia JC 36820 ONE TO ONE 74 70 83 WHISKEY BENT AND Ed Bruce MCA 5188 HELL BOUND STARDUST 🔺 Hank Williams Jr Elektra/Curb 6E-237 Willie Nelson, Columbia JC 35305

General News

Catalog Of 1,200 Big Band Albums Mailed To 200,000 By DAVE DEXTER JR.

LOS ANGELES-Trumpeter and veteran band leader Ray Anthony says he has completed mailing copies of his "Big Bands Record Library" catalog to about 200,000 record buyers and 1,000 radio sta-

It's a part of his plan to bring back the big band sounds. Anthony is president of the Big Bands '80s organization in Los Angeles, whose membership includes Woody Herman, Les Brown, Freddy Martin, Alvino Rey, Sammy Kaye, Les Elgart, Pat Longo, Bill Tole, Zim Zemarel and Jack Morgan, all leaders of fullsized dance aggregations.

The catalog lists about 1,200 LPs featuring 160 bands on 80 different record labels.

Single LPs ordered from the catalog list at \$9. Double LPs are pegged at \$14. The Anthony office at 9288 Kinglet Dr., Los Angeles 90069, is processing orders. California residents must add 6% sales tax and, in addition, there's a \$1.50 postage charge for orders of one to three albums.

Twenty-three Anthony albums are featured in the catalog, several of them oldies he recorded for Capitol in the early 1950s. Count Basie's band is represented by 65 LPs. More than 60 Ellingtons and about 50 Benny Goodmans are prominent. Harry James, Woody Herman, Stan Kenton, Glenn Miller, Artie Shaw and Lawrence Welk also are prolifically featured. But there are others by long-forgotten outfits like Anson Weeks, Hal Kemp, Jan Savitt, Bennie Moten, Isham Jones and Sonny Dunham.

"Our organization is now a year old," says Anthony. "We are setting up big band clinics and workshops at junior and senior high schools. We will sponsor competitions for

The study was conducted initially

to ascertain the need for such a cen-

ter to accommodate church ban-

quets and recitals, under the aus-

pices of the Camden Citizens

However, the original concept was

expanded by the group to include the prospect of a 10,000-seat arena

that would offer shows featuring

rock stars, soul and gospel groups,

jazz bands and other performers

representing the black cultural and

The concept was expanded be-

cause of the interest in the project

shown by Kenny Gamble, chairman

of the board of Philadelphia Inter-

national Records, based across the

The development corporation

here has reached an agreement with

the Philadelphia-based Uniland

Corp., a land development firm

headed by Gamble with Ernest Ed-

wards as president. Richard Rhodes

is chairman of the publicly funded

Camden Citizens Housing Develop-

ment Corp.; and Roy Jones has been

the project manager on the civic cen-

Eventually, Edwards says, the

center could be an alternative to

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historical experience.

river in Philadelphia.

ter study.

Housing Development Corp.

group.

young musicians. We are working to obtain grants for unusually gifted kid musicians, and we are dickering with public television to obtain exposure for the youngsters and big bands still active."

Big Bands '80s is a non-profit organization, Anthony emphasizes. Profits from the sales of albums will be used to undertake fund raising activities

We hope to present a big band festival before the year ends." he

Copies of the catalog are available at the Kinglet Drive address for \$1.



POINTERS PERFORM-The audience is treated to a special duet performance by Noel Pointer and his mother during the former's recent headlining engagement at the Savoy in New York.

JUST LIKE MUSIC BUSINESS **Experiment By Students At** No. Alabama Plugs Singer

By BILL JARNIGAN

MUSCLE SHOALS-John Blaylock is unknown in the U.S. recording industry, but Univ. of North Alabama commercial music business students feel they can help the Warrior, Ala. singer to the limelight.

Blaylock was the focal point of an experiment in education started this year at the university by Terry Woodford, producer and president of the Wishbone studio, production and publishing complex in Muscle Shoals.

The 67 students in Woodford's record production class recently actually performed at the facets necessary for creating a record.

This "bold'B approach is being tried for the first time in the six-year history of the commercial music business program founded by Woodford. NARAS also assisted in starting the course, believed to be

Camden As Center For Soul?

By MAURIE ORODENKER

19,500-seat Spectrum, major enter-CAMDEN, N.J.-A study funded federally and by the city on the tainment and sports complex in building of a civic center aimed at Philadelphia. The center, he adds, making Camden related to soul mucould also be the impetus for the desic as Nashville is to country music. velopment of related shops and ofwas unveiled last week by a civic fices.

Edwards, whose Uniland firm has already developed several residential developments in the Philadelphia area, projects the construction cost of the civic center at up to \$20 million. He acknowledges that there is no financial commitment at the moment, but adds that he expects funds could be obtained.

Architect Gray Smith conducted the feasibility study over the past several months for the local citizen's group on the original prospect of building a \$7 million to \$10 million center that would provide banquet facilities and a 1,200-seat theatre. He says the smaller project outlined in his 13-page report could be easily expanded to a larger Spectrum-type facility. The city's community development director William P. Hankowsky reports there is "interest" on part of the administration for the expanded project.

The feasibility study suggested four potential sites for the expanded civic center-the waterfront near a new country park expected to open this year; a mid-city site about a mile from City Hall, the site of the National Guard Armory, and an available 2.3-acre site fronting the boulevard just a block from City Hall.

the first such four-year curriculum in the world.

At the start of this spring semester, some students auditioned for the artist and studio parts. Others separated into committees to handle certain functions, such as publishing, song selection, arranging, engineering and union contracts.

Woodford says, "The approach has been to take a practical avenue to let the students know what is really going on. We do that by bringing in people from the industry and by letting the students participate in functions carried out in the business.'

The actual recording sessions with Blaylock, the rhythm section and later the background vocalists, horns and others were done at Wishbone studio, which Woodford provided free of charge.

After the final mix, the publicity committee went to work, promoting Blaylock and the recorded material. Tapes are now being taken to North Alabama radio stations to try to create interest in the product.

The program has four basic courses-publishing, the record company, studio techniques and record production. Besides the commercial music business major, students must have minors in music and business administration.

It is Woodford's philosophy that the students, and the industry, will benefit by giving creative people a business knowledge of the industry.

Dr. Frank McArthur, dean of the School of Arts and Sciences, says the course has been popular since its inception. Woodford estimates more than 600 students have enrolled. Graduates are now working in several recording centers, including Muscle Shoals and Nashville.

"We're also entertaining a lot of new ideas. With the advent of video disks and music into videocassettes. I'm working closely with the school television and arts people to set up a course for the benefit of all the people in the arts. It will be a visual music course, which should also be the first of its kind in the U.S.," says Woodford, who also co-owns Flying Colors, a Muscle Shoals-based video production company.

Showcase Moves

LOS ANGELES-The Los Angeles Songwriters Showcase, sponsored by BMI and formerly held at West L.A. Music's Hollywood store, has moved to the Hollywood Roosevelt Hotel.

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those prod-ucts showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1.000.000 units. (Seal indicated by triangle.)

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THE GAMBLER

Kenny Rogers, United Artists UA-LA 934-H

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Disco Business



DANCE CHAMPIONS-Eddie Vega and Loudes, his dancing partner, mesmerize British audiences with original and expertly executed dance movements during a recent promotional tour of the United Kingdom. The team are winners of a U.S. disco dance championship sponsored by Dance Fever, a nationally-televised show.

Electric Circus Drawing Crowds Controversial Fifth Avenue Club Is On N.Y. Upswing

NEW YORK-Using a combination of creative theme parties, popular live entertainment and an aggressive advertising and promotion campaign, the beleagured Electric Circus discotheque here is finally gaining acceptance as one of the city's more trendy niteries.

Behind the drive to win the public acclaim, which always seemed to elude it during the two years of its existance, is Deborah Day, its creative, optimistic, 26-year-old manager.

Day, who started as a hat-check person when the club opened in 1979, and has since worked her way up through the ranks, has the advantage over past managers of being really clued into current disco trends. An admitted disco enthusiast, she spends several nights each week monitoring the competition, and then going one better on promotional programs they offer.

As a result, her theme parties have featured such titillating presenta-tions as Whipped Cream Wrestling, a less repulsive version of mud wrestling, in which a group of lusty females calling themselves the New York Knockers, cover themselves in whipped cream to provide what Day calls "a delightful dessert that's feast for the eyes.

Also very popular with the club's audiences are its nights of "Erotic Adventure," featuring erotic danc-ers, and an invitation to come dressed or undressed. Upcoming events are fashion show, entertain-ment with comedy team Cheech & Chong, and dance contests.

Equally popular with the Electric Circus' customers are its live concerts featuring popular rock'n'roll groups of the 1950s and 1960s. Held on the club's lower level, the

concerts feature such groups as the Crystals, the Belmonts, the Chiffons

the Impalas, Randy & The Rainbows, Bruno & the Volkswagons, the Cleftones, the Earls, the Lights, Fred Paris & The Five Satins, the Mellow Kings, Juke Box Saturday Night, the BMT's, Fats Deacon & The Dumb-waiters, Little Anthony, and the original Teenagers from Frankie Lymon & The Teenagers.

In addition to its own activities. the cluh leases its facilities to a gay women's group on Wednesdays and Sundays for their own disco parties. The arrangement has worked well for the Electric Circus, especially since the Sahara (the city's only gay women's discotheque) went out of business

Working on the theory that today's discotheque must offer the customer an environment where there is more than just dancing. Day has encouraged the club's owners to gear the facilities to as wide a variety of activities as possible. In keeping with this, both the lower level and the upstairs VIP room have been refurbished to serve as lounge, game room and concert auditorium.

Day claims that the move is also attracting audiences of a broader age group than was previously realized. The older, more mature crowd gravitate to the club's VIP room, the rock'n'rollers and new wave fans congregate in the lower level, and the main level where disco dance music, spun by deejay Preston Powell, attracts a more conventional disco crowd.

Although under New York State liquor laws it must open its doors to the general public, the Electric Circuis still remains a roster of private members. A \$400 "Superstar II" annual membership fee for a couple, waives the general admission fee which is usually between \$10 and \$12 per person. It also entitles the holders to invite two guests at reduced rates.

The club's "Superstar I" membership costs \$300 a year for a single person, offers the holder free admission and reduced admission rates for one guest. A \$100 annual membership fee entitles the holder and one guest to reduced admission rates to the club. Meanwhile the room's VIP lounge is reserved exclusively for use by members.

Although under Day's guidance the light at the end of the tunnel may be growing brighter for this controversial club, its problems are still far from resolved. One of the popular boasts of the operators of the room is that it is the only discotheque on fashionahle Fifth Avenue in Manhattan. As trendy as this may sound, it is also the source of the club's biggest headaches.

From the outset, the erection of the room within shouting distance of one of the finer residential neighborhoods in the city, has been a bone of contention with neighborhood groups and community associations. For a long while the club's owners were fought tooth and nail in the courts on the grounds that the club would bring noise and an unsavory element into the area. Today, on the surface, an uneasy truce seems to ex-ist, but Day admits that the club's owners are still under constant, more covert harrassment from the neighborhood which still has not fully accepted its presence.

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12,000 Expected To Attend Discom '81 NEW YORK-More than 12,000

people are expected to attend Discom '81, the annual international exposition sponsored by French entre-preneur Bernard Chevry for the discotheque leisure and entertainment industries.

This year's show will be held October 26-29 at the Parc des Expositions, Porte de Versailles, Paris. Exhibitors from around the world will show professional sound and lighting equipment, illuminated dance floors. special effects products, airconditioning, furniture, refrig-eration systems, bar equipment and accessories, audiovisual materials, lasers, electronic games, security and surveillance equipment, clothing and accessories, gadgets and novelty items, sound insulation products and wall and floor coverings. Close to 400 exhibitors from 41

countries are expected to take part. The show will be covered by close to 200 journalists representing more than 100 newspapers, radio and television stations in 15 countries.

Among those expected to attend are deejays, club owners and operators, managers of cultural and recreational centers, directors and tech-nicians of theatres and cabarets, show promoters and organizers, retailers, games operators, sound technicians and installation experts.

Emergency Broadens Into R&B, Funk Acts

NEW YORK-Emergency Records, which established a name for itself in this country with the successful marketing of the Euro-disco sound, is broadening its operations to include more r&b and funk acts.

As part of this move, the independent label, formed in 1979 by Sergio Cossa, is negotiating with U.S. producers, artists and songwriters for dance music products with a funky beat.

In the two years of its existence, the label has enjoyed chart success with such acts as Billy Moore ("Go Dance"), Kano. ("I'm Ready"), and Firefly ("Love Is Gonna Be On Your Side".)

Among the label's new acquisitions is an r&b act called Vin Zee. Its first record, "Funky Be-bop," will be released in the very near future. According to Cossa, Emergency

plans on releasing three albums and four 12-inch singles this year.

The label's products are distrib-uted nationwide by Brasilia Records & Tapes.

Holland Will Organize 1st 'Discoh '81' **By WILLEM HOOS**

AMSTERDAM-For the first time, Holland is to organize its own discotheque trade exhibition, following in the wake of successful events staged in other European territories, notably the U.K., France

and West Germany. It will be tagged "Discoh '81," and is set for the Hilversum Expo Hall, October 1-3, as an initiative of the Dutch Top 40 Foundation, Hol-land's leading chart system organization. It will take in the latest developments of the disco world, in-cluding sound, lighting and special effects, plus fashion, video and record accessories.

The Dutch Top 40 organization will invest some \$50,000 in the exhibition, with co-sponsorship expected from the Camel cigarette company. Around 20,000 visitors are expected. A subsidiary promotional plus will be a compilation album, "Discoh '81," released by Arcade, Holland, and featuring top disco acts.

Exhibition details from Peter van Dooren, Dutch Top 40 Foundation, Oude Enghweg 26, 1217 JD Hilversum, Holland

U.K. DJ Federation Providing Legal Fees

JUNE LONDON – The fast-growing Disk Jockey Federation here has provided all its members with free 13 legal fees insurance. This specifically entitles members to pursue claims against third parties for injury sustained while at work.

1981

BILLBOARD

In the event of a disk jockey being killed, it would allow relatives to take up the claim. The policy also offers protection where injuries are sustained while operating or setting up equipment.

The scheme is with Hambro Housley Legal Protection Ltd., and DJF secretary Bill Forrester says: We've needed this kind of cover for ages because our members are often in potentially hazardous situations.

The recent Dublin disco fire, where 60 people lost their lives, is a case in point. Forrester adds: "Experience has shown that where a person has the backing of legal fees insurance, speedy out-of-court settlements tend to become commonplace. Besides it gives our members a deserved peace of mind.





Disco Business Disco Mix

By BARRY LEDERER

NEW YORK-Yellow Magic Orchestra continues to progress and find new musical avenues to ex plore. Its A&M 12-inch 33½ r.p.m. is from the artists' current album "BGM." Both sides of the disk are distinctly different and should work easily in both rock and disco clubs. "1,000 Knives" is a 5:21 minute electronic voyage that is totally instrumental with a musical approach that varies from a rock/new wave format to sensually-smooth and evenly-paced synthesized tracks. A certain haunting quality is noticed throughout. The flipside is titled "Cue" and should not be missed. Both efforts are new directions for the group and should delight their fans. * * *

One of the better aspects of the current motion picture Thief, is the sound track by Tangerine Dream. Elektra Records has released a 12 inch 33½ r.pm. that features two of the cuts "Dr. De structo" and "Diamond Diary." The dancing potential is somewhat limited, but an adventurous deejay might find a place in his evening's program for the group's progressive material. * * *

TSR Records 12-inch 31/3 r.p.m. of "Capital Tropical" by Two Man Sound, offers an English ver-sion on one side and a Spanish version of the flip. A hot Latin sound is maintained on both sides that features spicy brass bell and bongo arrangements. The vocals are catchy and are in tegrated effectively to a peppy tempo while a rousing break continues of "Cuba" by the Gibson Brothers and should prove to be a summer favorite. The Spanish version is shorter at 4:52 minutes and does not contain a break while the English side runs 7:24 minutes. The disco mix is by Lou Lacoste and Lou Depriyck.

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BILLBOARD

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JUNE

"Iko, Iko" available as a 12-incher on Prism Records, is a disappointment, in that it doesn't measure up to the original. Although the ap proach is different and features an interesting instrumental section laden with saloon piano, Les Paul guitar, chanting pagan maidens, and Kraftwerk synthesizer effects, there is a lot missing. Increased tempo, decreased length and added drive is warranted. The flipside "San Francisco Serenade" is an alluring disco tune with bouncy perky tracks with which the group, Loverde, seems more at ease. * * *

Perspective Records, a New York label, has released a 12-inch 33½ r.p.m. titled "Nice And Soft" by Wish, with a downtown and an uptown version. These alternative sides, though geared for different crowds, are uptempo high energy with drum, bongo, and handclapping introduc-tions. The intensity picks up on both sides when lead singer Rita Gaskin's deep and soulful vocals begin. An intense break toward the end adds momentum. The uptown version contains the most punch and is the longer of the two, running 10:47 minutes. This side should prove to be the deeiay favorite. The downtown mix, in contrast, is lighter and breezier and not as funk oriented. The record is produced and arranged by Greg Carmichael with mix by John Morales.

* * * Ullanda McCullough follows her hit "Bad Company" with "Rock Me" which should also find broad acceptance. Under the polished reins of Ashford and Simpson, and the creative mixing of Jimmy Simpson, this bouncy Atlantic 12-incher has an engaging melodic structure and rich string arrangements. Distinctive piano instrumentation and the artist's gutsy yet soulful vocals never let the tempo subside. An effective handclapping and cowbell break finishes off this fine production. A local New York band called ESG is starting to receive enthusiastic response

as well as chart action here. The group, consist ing of four sisters and a conga player, have already appeared in several New York clubs to favorable press. The raw rhythms of the group's vocals combine rhythmic funk and a Latin flair to their music, using only bass, drums, congas, percussion and an occasional guitar. Their album plays at 45 r.p.m. and is on 99 Records. Three of the tracks were recorded live at Hurrah's in New York and demonstrate the excite ment of this group. "Earn It,"; "ESG," and "Hey" were produced by Ed Bahman. Side one, produced by Martin Hannett, also contains three noteworthy songs: "You're No Good," "Moody," and "UFO."

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One of the better aspects of the current mo tion picture "Thief" is the soundtrack by Tan gerine Dream. Elektra has released a 12-inch 33% r.p.m. that features two of the cuts "Dr. Destructo" and "Diamond Diary." The dancing potential is somewhat limited but an adven tureous deejay might find a place in his evening's program for the group's progressive ma terial

GLI Develops A-V Speakers

NEW YORK-GLI has begun developing sound systems for the flourishing audiovisual market. The New York based company has de-veloped models A-VI and A-VIP self-powered amplifiers, along with a line of model FRA-2 speakers, in a move to capitalize on what it calls the neglected quality sound reproduction of the AV market.

The units are all available in high density wood stock cabinets, and feature heavy duty metal crash cor-ners recessed handles and perforated steel protective screens.

The model A-VI is said to handle up to 100 watts of power, and pro-duces in excess of 96db at one meter with one watt input. Its frequency response is 60-20,000 Hz. The model A-VI also features wide dispersion pattern, and long-term maximum acoustic output of 103 db at one meter. The speaker components consist of two six inch by nine inch passive disk radiators, two extended range drivers and a high frequency dome tweeter. It weighs 18 pounds and sells for \$135.

The GLI model A-VIP is said to have a power output FTC rating of 25 watts RMS. The system may be driven off a tape deck pre-amplifier or mixer, and a feedthrough on terminal plates allows for hookup of additional amplified speakers.

The model FRA-2 speaker has a frequency response of 50 to 20,000 Hz with wide dispersion and suggested power amplification of 30 to 175 watts. It retails for \$350.

Meanwhile, the firm, a division of Integrated Sound Systems, has opened an office in Kansas City, Missouri. The new branch is headed by Marc Rainen, former manager of Beatty Electronics of Kansas City.

NEW 12"-Grace Jones (Remlx), Gino Soccio, Amil Stewart, Night Force, Gioria Gaynor, Stevle Winwood, Sea Cruise (Beach Boys Medley), Kelley Marie (Love Triai/Head tor Ihe Stars), Magnifique, Christopher Mills, Karen Sliver, Magazine (Medley), Ecstasy Passion & Pain, Passengers (Midnight), Stephanie Mills (2 Hearts), Carol Williams, Quick (Zuiu), Visa (Remix), Visian Reed, Nife Force, Gang of 4, Cheryl Lynn, Wish, Chaka Khan, Rah Band (Slide & Down Side Up), Two Die), Lime (V our Love-Remlx), Vogue, Peter Batah (New), Boney M (Both), Billy Newton Davis, Suzey Q (Both), Ganymed (Future Word), Tanta en Espanol, Night Lile Uni, Ibo Me Fonlight), Vivian Vee (Let Him Go & Come Back), Classic Nouveau, Patrice Rushen (Look Up), Shock (Angel Face), Bill Summers, Qunicy Jones, Claudja Barry (New), Grover Washington, Liquid Gold (Don't Panic), Harlow (Remix), Lene Lovilch. Gap Band (Humping), Bernard Wright, Ain't No Stopping Us (Medley), Space (New), Yoko Ono, Duncan Sisters, Striefly (Remix), Visage (Remix), Nick Striefly (Barmado Lear (Incognito), Freddie James, Companion, Magazzine (Medley), Ronnie Jones, Vera, Harry Chal-kitis, Cerrone 687. DISCO & DANCE REC. MAIL ORDER SERVICE Retail • DJ • Imports & U.S. Telex: 230 199 SWIFT-UR (MAIL-O) Call or write us—We have the fastest service, best stock and cheapest retail price on U.S. and imports. Send for our FREE lists of Imports, 12" Discs, and U.S. LP's. Call us about our AUTOMATIC MAILING SUBSCRIPTION— SERVICE—personalized to the needs of your disco or area. We export to DJs in all foreign co (retail only). REWROS All orders are shipped immediately U.P.S. We give personal attention to your needs MAIL O DISC RECORDS PO Box 143, Kings Park, N.Y. 11754 Phone (516) 269-5530

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(LP) BSK 3536 (LP) ILPS 9624 HIT N' RUN LOVER-Carol Jiani-Ariola (12-inch) OP2208 18 4 I WILL FOLLOW-U2-Island 54 34 16 (LP) ILPS 9646 NIGHT (Feel Like Getting Down)/STAY THE NIGHT-Billy Ocean-Epic (12-inch) 48-02049 5 10 55 35 9 LOVE RESCUE-Project-PBI (12-inch) 1001 IF YOU FEEL IT—Thelma Houston—RCA (LP/12-inch) AFL1 3842/JD 12216 8 9 56 59 4 THE BOOGIE'S GONNA GET YOU-Woods Empire-Tabu (LP) JZ 37334 DON'T STOP/DO IT AGAIN-K.I.D.-SAM (12-inch) S-12337 6 12 57 60 4 ANY TIME IS RIGHT-Archie Bell-Becket Records (12-inch) BKD 501 GIVE IT TO ME BABY-Rick James-Gordy (LP) G8-1002M1 12 7 585 CAPITOL TROPICAL-Two Man Sound-TSR 88 2 (12-inch) 826 7 LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON-Abba-Atlantic (LP) SD 16023 FEELS LIKE I'M IN LOVE-Kelly Marie-Coast to Coast/ 21 47 59 11 DREAMING OF ME-Depeche Mode-Mute 10 30 2605 90 2 STAND AND DELIVER/BEAT MY GUEST-Adam And The CBS (12-inch) 4Z8-02023 AI NO CORRIDA/RAZZAMATAZZ/BETCHA' WOULDN'T HURT ME-Quincy Jones-A&M (LP) SP 3721 Ants-CBS (7-inch) Impor 11 15 61 61 4 CEREMONY-New Order-Factory DYIN' TO BE DANCIN'-Empress-Prelude (12-inch) PRLD 607 (12-inch) Imnort 9 11 62 62 4 LET SOMEBODY LOVE YOU-Keni Burke-RCA (LP) REMEMBER/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/ CRUISIN' THE STREETS-Boystown Gang-Moby Dick Records (LP) BTG 231 18 AFL1 4024 4 A 92 2 THE SOUND OF THE CROWD-Human League-Red SEARCHING TO FIND THE ONE--Unlimited Touch--Prelude (LP) PRL 12184 14 28 64 64 MAKE ROOM-Fad Gadget-Rough Trade 8 (7-inch) Import) FUNKY SONG/YOU CAN'T LOSE .../TOO MUCH TOO SOON-Fantasy-Pavillion (LP) JZ 37151 2655 15 27 87 2 HERE IS MY LOVE/GIVE IT UP (Don't Make Me Wait)-Sylvester-Fantasy/Honey (12-inch) D-165 13 15 HEARTBEAT-Taana Gardner-West End ME NO POP I/QUE PASA/ME NO POP L-Coati Mundi-Antilles/Ze (12-inch) AN 807 66 66 15 (12-inch) 22132 15 BODY MUSIC-The Strikers-Prelude 1675 16 2 86 I'LL DO ANYTHING FOR YOU-Denroy Morgan-Becket (12-inch) PRL 608 (12.inch) BKD 503 23 9 STARS ON 45-Stars on 45-Radio 68 67 36 CAN YOU FEEL IT/WALK RIGHT NOW-The Jacksons-Epic Records/Atlantic (7-inch) 3810 (LP) FE 36424 17 7 GOOSEBUMPS-Debra Dejean-Handshake 69 39 18 GET TOUGH/LICENSE TO DREAM/DE KLEEER THING-(12-inch) 4W8 70072 GET UP (Rock Your Body)-202 Machine-Fire Sign (12-inch) FST 1451 20 14 70 I'M IN LOVE-Evelyn King-RCA (LP) NEW AFL1-3962 NEW TOY-Lene Lovich-Stiff (12-inch) IT 97 19 9 \mathfrak{A} 91 2 ANGEL FACE/R.E.R.B.-Shock-RCA (7-inch) Import WHAT CHA' GONNA DO FOR ME/I KNOW YOU I LIVE YOU/WE CAN WORK IT OUT-Chaka Khan-Warner (LP) HS 3526 72 27 6 58 11 YOUNG MEN DRIVE FAST-The Quick-Epic (12-inch) Impor 73 73 25 SET ME FREE-The Three Degrees-Ariola 21 17 LOVE IS GONNA BE ON YOUR SIDE-Firefly-Emergency (LP) OL-1501/ (12-inch) 6515 74 40 TANTRA-THE DOUBLE ALBUM-all cuts-Tantra-Importe/ 74 24 CALL IT WHAT YOU WANT-Bill Summers & Summers 9 12 (LP) MP-310 15 Heat-MCA (LP) 5176 NEW ENTRY POCKET CALCULATOR-Kraftwerk-Warner (LP) 25 MAGNIFIQUE-Magnifique-Ariola 6 HS 3549 NIGHT TRAIN-Stevie Winwood-Island (LP) ILPS 9576 (12-inch) Import 76 76 8 26 BETTE DAVIS EYES-Kim Carnes-EMI America (7-inch) 8077 77 77 8 MEMORABILIA-Soft Cell-Some YOUR LOVE-Lime-Prism (12-inch) PDS 409 22 20 Bizarre (Import) 78 NEW ENTRY STRAY CAT STRUT-Stray Cats-Arista SET ME FREE/LDVE ME TONIGHT-Karen Silver-RFCI/ Quality (12-inch) QRFC 001 37 3 (7-inch) Import 1 SIT UP-Sadane-Warner (LP) BSK 3503 NEW ENTRY 29 (We Don't Need This) FASCIST GROOVE THANG-Heaven 9 80 17-BEE (12-inch) Imnor FUNKY BE BOP-Vin-Zee-Emergency (12-inch) EMDS 6517 NEW ENTRY 28 12 BAD COMPANY/WARM & GENTLE EXPLOSION/ROCK ME-Ullanda McCullough-Atlantic (LP) 1929 YOU ARE THE ONE/HOOKED ON YOUR LOVE-Cerrone-Maligator (LP) Import .81 79 9 MYSELF TO MYSELF/WHITE SWEATER TALK DIRTY (TO ME)-Romeo Void-415 Records (LP) A0004 36 5 82 DOG EAT DOG/'ANTMUSIC'/KINGS OF THE WILD FRONTIER-Adam And The Ants-Epic (LP) NJE 37033 72 18 TAKE ME TO THE BRIDGE-Vera-Rio Records (12-inch) Import 32 10 83 48 MESSAGE OF LDVE/CUBAN SLIDE-Pretenders-Sire (EP) Mini 3563 8 PRIMARY-The Cure-Fiction (12-inch) Import 38 7 DANCING WITH MYSELF-Billy Idol & Gen X-Chrysalis (7 inch) CHS 2488 84 54 4 31 5 I REALLY LOVE YOU-Heaven and Earth-WMOT/CBS (LP) JW 3704 DOUBLE DUTCH BUS-Frankie Smith-WMOT (7-inch) 8-5351 85 89 2 4 41 STILL IN THE GROOVE-Ray Parker Jr. & Raydio-Arista (LP) 9543 IT'S A LOVE THING/UP ON SOUL TRAIN/I CAN MAKE IT BETTER-The Whispers-Solar (LP) BZL1-3578 86 56 23 ARE YOU SINGLE-Aurra-Salsoui (LP) SA 8538 42 8

KICK IN THE EYE-Bauhaus-Beggars Banquet (7-inch) Import HUNGRY, SO ANGRY-Medium Medium-Cherry Red (7-inch) Import HELP ME SOMEBODY/THE JEZEBEL SPIRIT/AMERICA IS WAITING—Brian Eno & David Byrne—Sire (LP) SRK 6093 49 11 70 7 MAKE ME OVER-Escorts-Knockout/Audio Fidelity (12-inch) KO 33101 **9**9 LOVE NO LONGER HAS A HOLD ON ME-Johnny Bristol-Handshake (12-inch) 4W8-02076 69 2 MY DESTINY-Alton McClain & Destiny-Polydor 100 97 3 (LP) PD 16320 *non-commercial 12-inch Compiled from Top Audience Response Records in the 15 U.S. regional lists.

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THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP-The Clash-Epic (LP E3x 37037

PLANET EARTH-Duran, Duran-EMI (12-inch) Import

Kinney-Malaco (LP) 7401

DANCIN' THE NIGHT AWAY-Vogue-Celsius (12-inch) Import

(12-inch) JD 12209

3565

(12-inch) 7001

I'LL BE YOUR PLEASURE-Esther Williams-RCA

LOVE ME TONIGHT/LET THE GOOD TIMES ROLL-Fern

WHAT WE ALL WANT-Gang of Four-Warner (LP) BSK

IF YOU WANT ME-Barbara Roy And Ecstasy, Passion And Pain-Roy B (12-inch) RBDS 2516

U.F.O.-Caution-Roy B. Records (12-inch) RBDS 2513 MOODY/YOU'RE NO GOOD-ESG-99 Records (12-inch) 99-04

I'M STARTING AGAIN ...-Grace Kennedy-Profile

SHAKE IT UP TONIGHT-Cheryl Lynn-Columbia (LP) FC 37034

W.O.R.K. (N.O. NAH NO! NO! MY DADDY DON'T)-Bow Wow Wow-EMI (12-inch) Import)

YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME-

BURN RUBBER/HUMPIN'-The Gap Band-Mercury (LP) SRM 76091

TWO HEARTS-Stephanie Mills-¼*TH Century (LP) T-700

HEY EVERYBODY-Peoples Choice-West End

The Spinners-Atlantic (LP) 16032

LET ME BE THE ONE-Webster Lewis-Epic (LP) JE 36878

GUILTY-Classix Nouveax-Liberty (LP) Import

(LP) BXL-3577

FUNKY CELEBRATION—Queen Samantha—D.B.A. (12-inch) G005

FULL OF FIRE/MAKE THAT MOVE-Shalamar-Solar

GROOVY FREAKS-Real Thing-Believe In A Dream (12-inch) 428 01063

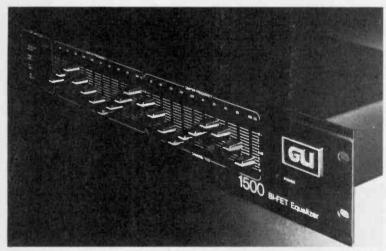
WALKING ON THIN ICE-Yoko Ono-Geffen (7-inch) Gef 49683

(12-inch) 22133

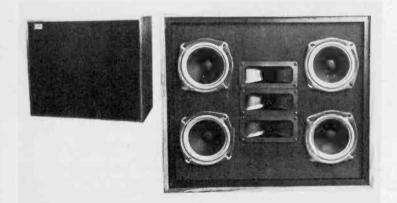
* Stars are awarded to those products showing greatest audience repsonse on 15 U.S. regional disco lists. 🛠 Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

<section-header>

VORTEC DRIVER— Vortec has introduced an extended range 5¹/₄ inch loudspeaker with a power input ranging from 100 to 5,500Hz. The unit, model 5250 is said to be suitable for use in discos, cabarets, theatres, public address systems and as studio monitors. It features a two pound magnetic structure and curvilinear speaker cone which are said to provide high rigidity, smooth frequency response, and optimum dispersion.



GRAPHIC EQUALIZER—GLI has developed a 10-band graphic equalizer that features three sets of selectable inputs complete with tape monitor function. The unit, model FQ-1500, has a range of plus or minus 12db. A relay circuit is said to mute the unit's audio output thereby preventing turnon/off transients from reaching amplifiers and speakers. The rack mounted unit also features Bi-Fet circuitries, plus a state-of-the-art gyrator.



PRO SOUND—This speaker unit, model FRA-2, by GLI, is said to be gaining in popularity in discos and cabarets across the country. It is also finding acceptance among musicians. According to Steve Friedman, Stuyvesant Music, New York, the FRA-2, is ideally suited to the high end response needs of discotheques where heavy bass is used. The unit is also said to offer low distortion at high output, and has a quick response.

Record Pool Opens N.Y. Retail Store

NEW YORK—The Music Den Record Pool of Columbus, Ohio, has opened New York Spotlite & Sound, a retail record shop specializing in domestic and imported 12-inch dance music records. It is believed to be the first time that a record pool is directly involved in the operation of a record store.

According to Frankie Asencio, president of the Music Den Record Pool, the decision to open the store was based on the fact that although the Columbus area has more than 30 discotheques, there was no record retailer adequately filling the needs of that market.

AFTER 9 LOSING YEARS

June Appal Label Out Of Red?

NASHVILLE—June Appal, a small non-profit label at Whitesburg, Ky., will turn out 11 albums this year and is predicting that sales will put it in the black for the first time in its nine-year history.

The label is part of the Appalshop communications collective, and funded by a combination of government and foundation grants, private contributions and sales.

Pat Martin, June Appal's director, says the label is interested both in cultural preservation projects and artist development.

June Appal's catalog has 32 titles, featuring such folk and bluegrass performers as Nimrod Workman, Si Kahn, Tommy Hunter, Buell Kazee, Malcolm Dalglish and Grey Larsen, Guy Carawan, Larry Sparks and Joan Ritchie.

To market its albums, June Appal uses a mailing list of 12.000 and a network of approximately 25 distributors in the U.S., Canada, France and Scotland. All releases, news about the artists and a list of their touring schedules are highlighted in a twice-a-year newsletter.

Most records, according to Martin, are produced at the label's own 8-track studio. Production budgets range from \$2.000 to \$10.000 through the master tape stage. Traditional musicians who have limited sales possibilities have pressings of from 1.000 to 2,500 albums, Martin says. Commercial artists have an initial run of 5.000. The albums retail for \$7 each.

General News

Album design and photography is budgeted at \$150 each for the front cover and \$50 each for the back—although Martin says allocations can be higher.

"In the beginning," Martin notes, "artists would sometimes provide the upfront money for recording, and we'd pay them back by giving them their albums at a lower cost or higher royalties. Now we put up the money ourselves and take it out of the royalties."

Artists are under contract to June Appal on an album-by-album basis. Some continue affiliations with other small labels.

Records are regularly sent to 325 radio stations. Martin says there is some phone followup to check airplay, but that most monitoring is done through playlists sent back by the stations. Normally, singles aren't broken out from the albums. Martin explains, however, that this technique was tried with limited success in breaking an act into the Texas market and will be tried again on a wider basis this year with country artist Ron Short.

While June Appal doesn't do bookings, it does put artists and talent buyers in touch with each other on an informal basis. Martin and her assistant, Diane Ratliff, audition tapes, check out referrals and decide which artists to record.

EDWARD MORRIS



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EAGLE HUG—Delbert McClinton, left, and Eagle Glenn Frey enjoy a friendly bearhug following McClinton's recent show at the Savoy in New York.

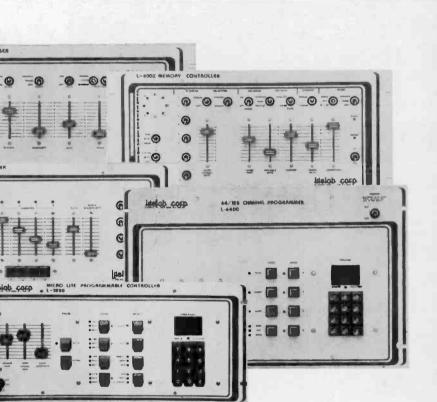
Waterhouse Goes To BBJ

CHICAGO – Minneapolis-based Waterhouse Records has signed a licensing deal calling for its product to be distributed in the United Kingdom by BBJ International of London. Product will appear on the Waterhouse U.K. label, according to Gary Marx, Waterhouse president.

BBJ, which has three other labels in its music division, also is involved in motion picture and television production.

In other licensing deals, Marx said Michael Bloomfield's "Living In The Fast Lane" has gone to Line Records in Germany and RIO Records of Canada, while Polydor of Japan and Canada's Attic Records have taken Roy Buchanan's "My Babe."

Other Waterhouse artists are the Lamont Cranston Band, Henny Youngman and Diana Hubbard.



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Sound Business CHICAGO CES HIGHLIGHTS Billboard photos by Alan Penchansky



GERSHWIN GIFT—Audio-Technica's Jon Kelly, right, gets his copy of the latest Telarc digital recording from label president Jack Renner.



CX PHASE—Phase Linear president Ed Hart plays a CBS CX-encoded disk using his company's new \$99 CX decoder and Phase Linear's straight-line tracking turntable.



CASSETTE CHEF—Michael Loranger, president of Loran blank tape, prepares one of his Lexan plastic shell cassettes for an oven-bake test. The new company is the first to use the space age heat-resistant plastic in cassette housing.



IT'S-A-GAS—Billboard's editor-in-chief Gerry Wood admires the Hill Plasmatronics helium gas loudspeaker used at the Sheffield Lab audiophile records listening room.



ALBUM DELUXE-Mobile Fidelity Sound Lab executives Herb Belkin, left, and Gary Giorgi flank the Record Bar's Steve Bennet who inspects the label's deluxe UHQR album, expected to sell in the \$45 range.



MOVIN' MUSIC—Prerecorded joggers' cassettes and protective portable stereo waist pouch are shown by Oakland, Calif.'s Ultimate Performance Products.

PROUD PARENTS—Koss Corp. executives John Koss, left, and Michael Koss are hooked up to the firm's new Music Box portable AM/FM-stereo receiver, complete with Sound Partner light-weight stereophone, \$90.





LASER DEMO--Billboard's sound business/video editor Jim McCullaugh "interacts" with laser optical videodisk system at Pioneer's hands-on exhibit.



TAPE WASHER—Discwasher's Jim Hall, right, and Bruce Maier show off the Perfect Path cassette head cleaner, \$9 list, the company's first tape player accessory.



Sound Business

Audio Market's **Rebound Seen By** Jensen's Twerdahl

By BETH JACOUES

CHICAGO-After a tough two years, the audio industry is on the upswing, according to Jim Twerdahl, a keynote speaker Monday (1) at the Consumer Electronics Audio Conference held in Chicago.

"There is a rebound going on, and 1981 and 1982 should be good years," said Twerdahl, group vice president of Jensen Sound Labs.

Citing a "somewhat improved economy" spurred by confidence in Reagan economics, Twerdahl said a tax cut could prove an immediate benefit to the industry.

"If someone has \$200 in his pocket, let's get him to spend it on audio," he said, pointing to the technological wave in the consumer electronics industry in general which has led to spin-off audio sales.

Despite the broad market appeal of industry trends toward one-brand package systems, micro-portable stereo cassette players like the Sony Walkman, and receiver/cassette combinations dubbed "casseivers,' Twerdahl said that the \$7 billion audio industry must broaden its franchise still further.

As the median age of the audio buyer creeps upward and the 18-to-24-year-old category contracts, the industry must build in a appeal to older and generally more staid, mass market buyers.

Raising the contentious issue of one-brand systems and their relationship to changing market demographics, panel moderator Len Feldman distinguished between high-end separates and one-brand systems. "Will the one-brand trend kill off components-and the audio specialty store?" he asked. the issue of name-brand speaker positionwhich are now expensive relative to cheap electronics made possible by chip technology and Detroit-style production lines-was raised but not resolved

While agreeing with panelists Hanry Akiya of Kenwood, Mark Friedman of Onkyo, Chuck Phillips of Akai and Tom Yoda of Sansui that one-brand systems would broaden the retail audio market, Jerry Kalov of California-based JBL speakers said that he had found that occasionally such systems did not offer "the best sonic value for the dollar."

"These systems could become the audio console of the '80s," he said, warning that there could be serious repercussions for the specialist dealer whose expertise would no longer be sought.

Both Henry Akiya of Kenwood and Tom Yoda of Sansui thought that one-branders would trade up into high-end products. "We try to

CES

educate the consumer as to what is the ultimate goal of hi fi," said Sansui's Yoda.

"But we have to make it easy on consumers who are scared of making lots of decisions," said Friedman of Onkyo, addressing the issue of feature-multiplication bewildering potential customers into postponing purchase. "Let's stop confusing those customers. Let's talk benefits, not specs."

Phillips of Akai concurred: "I'm not sure the public really wants to know about audiophile or high technology issues. Whatever we can do to stop customer confusion will benefit the market."

Phillips also stressed that video componentry should be welcomed by audio dealers, who can capitalize on their audio expertise to bring in the videocassette buyer. The true marriage of audio and video will be consummated when the FCC approves American broadcast of stereo TV, the panel said.

"We believe that audio hi fi will be part of the total home entertainment mix," said Tom Yoda, citing Sansui's recent entry into the home video market. "Audio and video will be facets of the complete home entertainment system."

"The video business will eventually interface very well with audio shops," concurred Friedman: "It's a technical product and so the more sophisticated hardware and peripheral products have a place in specialty stores." He nevertheless cautioned that the mass market does not want technological overkill. "They haven't got the skill, the knowledge or the desire."

Friedman went on to say that "boombox" casseiver and miniportable products were a natural progression from the portable radios which used to accompany older Americans to the beach. "They derive from the desire of the average American to have better sound," he said, adding they were products significant in broadening the consumer audio market.

Mini and portable productsdubbed "personal audio" by Sansui's Yoda-were two crucial features dictated by the desires of the mass market, said Kenwood's Akiya. Trends toward integration of systems and toward miniaturizationanswering the demands of smallspace housing and the need for "private listening"-are culminating in ever-smaller portable products. These trends had been overlooked by high tech-oriented manufacturers, according to Akiya.

"It's necessary to respond to the wishes of the marketplace," he said.

Snowcase

AMPEX

AMPEX ACTION-Ampex is gearing up for new blank tape promotions.



AUDIO OUTLOOK—Attempting to answer the question "Whither Audio" are CES panelists, from left, Mark Friedman, Onkyo, Chuck Phillips, Akai, Jerry Kalov, JBL, Len Feldman, Feldman Electronic Labs, Tom Yoda, Sansui and Henry Akiya, Kenwood.

There's No Doubting Now About Video's Penetration & Influence

• Continued from page 5

CES ANALYSIS

Is audio in its death throes? Not at all-but hopes for a major industry resurgence are pinned to the television screen and with video's rise a major audio resurgence is looked

for. "Video promises to make a high quality audio experience attractive to a much larger universe of people." says Jerry Kalov, president of major loudspeaker manufacturer JEL.

John Koss, president of Koss Corp., predicts audio and video "will be happily married in the 1980s with potential for record sales levels in both sectors."

Digital audio and personal, portable stereo also promise to revitalize the hi fi sector dramatically. These two developments carried significant high profiles at CES.

DIGITAL AUDIO DISKS

Although CES retailers were not overawed by the show of technology-digital audio players won't reach their stores until at least 1983digital audio disk players attracted much local consumer media attention. Local CBS television affiliate WBBM brought the Sony player into its studio for a lengthy segment on its nightly new broadcast.

CD players were also shown by Philips and Marantz, while Sanyo surprised the gathering with a noncompatible digital audio disk system of its own.

One potential benefit to the industry of the digital disk players has begun to be realized-their ability to lessen home taping interest.

Jim Ladwig, executive with AGT, the giant record album fabricator. said after the hearing the Sony demonstration: "It will get people more interested in buying the actual product instead of making their own copies.

The reasoning, of course, is that superior digital audio reproduction can't be duplicated-at least not until the industry gives us home digital tape recorders.

AUDIOPHILE RECORDS This continues to be a hot cate-

JUNE

BILLBO

gory for its creative blending of ar- $\vec{\omega}$ tistic excitement and high technology. More than ever, they were the favorite show souvenir item with on-the-floor sales of Telarc, Mobile Fidelity. Nautilus and Sheffield, and others, all hitting daily record show levels.

Audio Encores made its debut as a CES label exhibitor offering performances by classic rock and roll artists Sam & Dave, the Crystals. Chubby Checker and others in modern multi-track productions. The Minneapolis-based label also has been appointed distributor for digital recordings on the Sound 80 label.

Audiophile label executives were generally unimpressed with the flurry of CX activity-a technology that may begin eroding their sales base

Said Jerry Ruizicka, head of the dbx-encoded disk program: "I wel-(Continued on page 60)



Would you laugh out loud if I told you that by this time next year Track Tape Audio Cassettes will be as as Sony or Memorex?

Start Laughing:

PART I

I'm Ingegerd Engfeltfrom Malmoe, Sweden. I've just finished building the world's most modern magnetic tape plant, geared to produce as fine cassettes as the present state of the art permits. (Since the plant includes a research laboratory perhaps we can even advance the state of the art somewhat.)

This built-in audio quality is only the first reason why, by this time next year, I expect **Track Tape** to be mentioned in the same breath as Sony or Memorex; perhaps even a breath ahead.

But building a better mousetrap isn't enough any more. You have to build a better marketing strategy as well.

My marketing strategy for Track Tape

First, my design team has given **Track Tape** Cassettes an ultra-modern look to reflect their ultra-modern sound quality. So **Track Tape** Cassettes will look as beautiful as they sound. Next, I'm attaching beautiful price tags to

Track Tape Cassettes so that they'll;sell|beautifully as well.

Next, here comes the unique part of my strategy

A minute ago I said that I'm going to produce as fine cassettes as the state of the art permits, and perhaps even advance the state of the art.

But anybody can say this, talk is cheap. I'm putting my money where my mouth is



(and when I say money I don't mean potato chips).

I'm going to produce *only one quality* of each of the following kinds of cassettes:

1. Iron oxide low biased tape – only the top

quality. 2. Chrome equivalent high biased tape –

only the top quality.

3. Metal tape — only the top quality.

(It's hard to talk to you about audio tape when I know that video tape is what you'd really like to hear about. Certainly I'll be coming out with video tape but right now what I've got isn't good enough. I figure it will take my research people about another year to make a really top tape, and then I'll tell you all about it. In detail. OK? Now, let's get back to audio.)

Here's why I chose this strategy

The major advantage of this marketing strategy is that it allows me to concentrate all my engineers' skills and experience on one quality only, thus getting the maximum from these skills — instead of diluting all this engineering over the conventional range of cassette qualities.

A second important reason for this strategy was that our research showed that the proliferation of cassette symbols such as SA, AD, S, UD, BHF, LHF, EX and dozens of others only served to confuse the consumer – would it have helped us to add to that confusion?

But even if it wasn't good marketing strategy to make just one quality, this is what I would do anyhow. I *simply don't feel like* producing anything but the best. Period.

Track Tape summed up so far:

• Track Tape's new, ultra-modern plant is geared to produce sound as superb as the state of the art permits.

• Track Tape is designed to look as superb as it sounds.

Track Tape is priced to gratify all concerned including buyers of web and pancakes.
 Track Tape will.stand for top quality only.



Distributors. Please read this before you write or call:

For each European country or region I prefer a small but highly professional distributor who is presently working with cassette hardware and/or noncompetitive cassette lines. No one else will do.

Part I reprinted from Billboard's 'Audio Video Tape Directory'-published May 23rd.

well known

PART II

But great sound, superb design and beautiful price tags don't guarantee great sales. So the question is, how will **Track Tape** sell?

And the answer is, I don't know. I *expect* **Track Tape** to sell as well as TDK, Memorex or Maxell. (Maybe even better.)But how can I know that in advance?

Here's how I'm going to find out

I'm going to test-market **Track Tape** in Sweden

Ha, ha, ha, ha, ha, ha, I can hear you laughing all the way over here. Since Sweden is my home market it means that I'm giving myself an edge, right?

Wrong.

Sweden is a murderous test market, the toughest test market in the world. And especially for domestically-made cassettes.

Here's why Sweden is the world's toughest test market

First, Sweden contains the world's highest percentage of audio tape buyers so the world's biggest brands are all here, all fighting like hungry alley cats for a piece of herring. Under these circumstances, do you think that top names like Maxell, BASF, Philips, Fuji, Sony, Memorex and TDK are going to greet Track Tape with open arms and puckered lips? My guess is that they're going to greet Track Tape with a barrage of "50% off" promotions and doubled advertising budgets.

Second, in Sweden just like in your own

country, consumers look down on domestic brands, and look up to imported brands domestics are out, imports are in. (There are exceptions to this rule, but oh, boy, what you have to go through to become an exception!)

So Track Tape has to fight on two fronts

On the first front **Track Tape** has to be superior enough to fight successfully against all the biggest names in the industry. And on the

second front, **Track Tape** has to be superior enough to fight successfully against the sexy glamour of imports.

But I'm not scared.

(Well, maybe I am but only a little.) The bigger they are, the harder they fall. Right?

Myeyeu

Ingegerd Engfelt, General Manager.

Contest!

First Prize: 1,000 Track Tape Cassettes. No, that's not enough, make it 2,000 Cassettes. That's better.

Altogether, about 7 million blank audio cassettes will be sold in Sweden from about September 1st to December 31st. I want you to guess how many cassettes Track Tape will sell during this period — 100,000, 500,000, a million? *That's the whole contest.* No box tops, no jingles, nothin'. Just guess the magic number.Please be specific — like, 374,169... or... 416, 212... etc. If no one guesses the right

I guess that you will sell _____ cassettes by December 31 st.

Name
Title
Name of Company
Street Address
CityZone No
State/Country

www.americanradiohistory.com

number, the closest guess wins. In case of a tie, duplicate first prizes will be awarded.

All contestants will get a consolation prize but I haven't figured out yet what it is. (A picture of me?) Could anything be easier? *Fill in and mail the coupon right now.* Winner will be announced in Bill-

coupon right now. Winner will be announced in Billboard Magazine in February. (But you'll be hearing from me before then.)

Mail to: Ingegerd Engfelt



Track Tape AB, Bronsåldersgatan 7, Box 9031, S-20039 Malmö, Sweden. Tel. 40-22 4560. Telex 33553 Track S.

CES ANALYSIS

60

Sound Business

Video's Penetration & Influence Now Obvious

 Continued from page 57 come CBS doing their thing because it brings more attention to encoded disks in general. But since they are aiming for compatibility they have taken a compromise on noise reduction. I really believe you have to completely eliminate noise for the

audiophile market in 1981." Michael Kellman, marketing director for Telarc Records, said it was unlikely his firm would use the process and he questioned CBS' claim of compatibility.

NOISE REDUCTION Digital audio promises to erase

CES Showcase

this audio ogre forever, but the number of analog solutions to the problem continues to proliferate. The most dramatic new development. of course, is the CBS CX-encoded system, which places a compressed audio signal in the groove and plays it back through expander circuitry to achieve wide dynamic range and

surface noise elimination.

Without delving into the technical details of each entry, the companies that now are marketing them include: National Semiconductor. dbx, Dolby, Bang & Olufsen, Tele-funken, JVC and Sanyo.

PERSONAL STEREO

The portability of the cassette medium has given it a major role to play in the 80s, and the latest forms of miniaturization are increasing this importance even more-with yet to be realized impact on blank and prerecorded cassette tape sales.

The Sony Walkman started this latest phase of portable high fidelity with headphones. At this year's show the number of suppliers following Sony's lead increased dramatically.

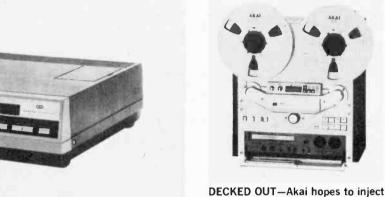
At the smaller exhibit booths on the lower levels of McCormick Place could be found off-branded portable tape players with headphones at suggested \$50 lists.

The next generation of Walkmanlike products was also startingly evident-the metal microcassette, an approach that could very well become a true hi fi music medium. Several Japanese hardware and software executives hinted that prerecorded music cassettes could appear in their home country from several labels, with some U.S. introductions in a very limited basis possible from domestic labels next year.

ACCESSORIES

Discwasher, the leader in record care products, is set to jump into the videotape care field, company president Dr. Bruce Maier revealed. It's believed the company, which recently introduced its first audio cassette head cleaner. is developing a similar product for VTRs.

The great record care boom of the 70s has quieted somewhat with most of the new products serving the needs of cassette audio and video buffs. In addition to head cleaners. video accessories include splitter couplers, interface cables, and at significantly higher price points, a new generation of add-on electronic black box sonic enhancers from such firms as Phase Linear. Among the companies already strongly entrenched in the video accessories field are such full-line suppliers as Allsop Automatic, Recoton, Robbins Industries, and Peerless Vid-Tronic Corp.

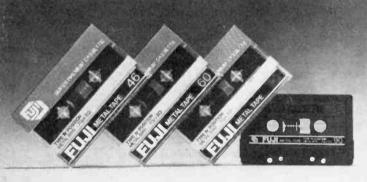


SANYO VIDEO-Sanyo offers the VDR 3000 CED videodisk player.

BIB LURE-Bib's eye-catching ideophile "mass merchandiser" tells their accessory story.



FISHER MINI-Fisher adds a new wrinkle to the portable stereo cassette market.



METAL MOVES-The Fuji metal tape lineup.

We meet the production equipment needs of the tape and record industry worldwide



1290 Avenue of the Americas New York, NY 10019 Telephone: 212-582-4870 Telex: 12-6419



new life into the open reel market

with the sophisticated GX-747.

RECOTON ACTION-Recoton offers both a Beta and VHS cartridge head cleaner, part of an expansive accessory line that embraces 100 products.



Dire Straits ... Making videos www.americanradiohistorv.com

CBS Encoded Disk System

• Continued from page 5

encoded disks on the market before the end of the year.

Audio manufacturers ranging from Zenith to the giant Japanese producers have been approached about licensing the system, but no major firm's adoption was set to be announced, said Teller.

According to the executive, a CX microprocessor chip, which will speed the circuitry's introduction into receivers and integrated amplifiers, could be available in nine months or so.

The licensing fee is 15 cents for each circuit in stereo.

According to Teller, all CBS Record mastering rooms in New York and Nashville are equipped with system encoders, and several encoders on the West Coast are being bicycled among cutting rooms

UREI, the electronics firm which is licensed to build the encoders. will be in full production by September. Teller promised.

Firms today offering consumer decoders units include Phase Linear, Audionics, MXR, Sound Concepts and Audio International.

One prediction is for several more suppliers to market decoders by fall. and at least one manufacturer,

Phase Linear, has plans to market decoders through record stores. Teller confirmed that CBS is com-

mitted to encoding all releases in

CX, although he admitted that certain types of music-such as classical pieces with many soft passages-will sound compressed if the decoder is not used.

Teller said the decision to release product that is not CX encoded would be made "on the exception basis rather than a rule.

"I can imagine that there might be a certain type of musical program played in the companded mode (non-decoded) where the quiet pas-sage would be brought up too high." Teller said there have been highly

favorable reviews of the CX-encoded classical album that was released without any publicity. Artwork for the album. Korngold's opera "Violanta," was completed before reaching the decision to encode, he said.

CBS says the CX system allows 80 db dynamic range in record playback while making disk surface noise inaudible. dbx. which also markets a "companding" noise reduction system promises another 20 db of dynamic range but its software is not compatible when listened to without decoding circuitry.

Compact Disc digital audio players, shown at CES for the first time last week, are expected to cost in the \$500 range, with digital software listing at a projected \$13-14.

These were exhibited by Sony, Marantz and North American Philips



Video

CES KEYNOTER 300% Industry Spurt Predicted By Stone

BETH JACQUES

CHICAGO--Citing industry growth "unprecedented in recent American history," keynote speaker Alex Stone predicted 300% growth in the new video industry in the decade from 1980 to 1990.

Speaking at the Video Conference at the Summer Consumer Electronics Show (CES) at McCormick place Tuesday (2), Stone-president of Quasar Electronics-offered video industry figures he had compiled through industry sources.

"This is a bigger industry than au-dio," he said. "The audiophiles of the '70s are becoming the videophiles of the '80s.'

Theme of the conference was summarized by Panasonic's Ray Gates, who foresaw the day when audio and video products would be components of the complete family home entertainment center.

Citing sales of black and white TVs steady at 6 million per year and sales of color televisions now hovering around an annual 10 million mark, Stone announced that total television sales were up 20% last year.

"That was the second-best year ever for television," he said, predicting that 1981 would also be a record year.

Initial videocassette recorder sales began slowly in 1978 with 402,000 unit sales. This figure doubled to more than 800,000 units in 1980. Estimates for 1981 exceed the one million mark, with sales doubling again to two million in 1982.

Video peripherals including tape now offer excellent growth potential. Blank videotape sales figures in 1980 stood at 18 million. Projections for 1981 and 1982 are 25 and 35 million, respectively.

Unit sales of color cameras also are becoming significant, despite initial reluctance by consumers to spend \$1,000 on what was perceived as a videocassette accessory. Item sales ran at 61,000 units in 1979, with projections for 1981 at 180,000 and for 1982 at 300,000.

Also, despite initial hesitation over high price, the projection television market is rapidly expanding. Projection televisions retail for around \$3,000 and, at a unit cost approximately seven times greater than an ordinary television, offer a "great potential for profit," according to Stone.

"Rather than spend that amount of money on a trip to Europe, families are making a big investment in quality entertainment for their home," he said.

In 1979 some 26,000 projection units were sold, compared to 57,000 in 1980. Figures for 1981 range between 75,000 and 100,000 units.

Comparing the videodisc kickoff to the quiet beginnings of VCR, Stone quoted figures of 40,000 sales for 1980 Estimated sales of hardware units for 1981 are 350,000, with 500,000 projected for 1982

Videodisk software sales will be the real bread and butter line, he said, with some 300,000 sales to date and figures estimated in the millions over the next two years.

Finally, interactive video games continue to be a big growth area. Sales running at 400,000 have been parlayed into estimates running to 21/2 million for 1981.

Cable systems with 122-channel outlets, groups of apartment owners or renters chipping in for a roof satellite dish and the onset of "telepublishing" over teletext lines available in ordinary TVs via decoders or special sets were three significant new sources of programming discussed at the conference.

"Satellite dishes are a long-term technology," said Jim Cassily, president of Third Wave Communications. Citing both legal and technical problems, he said the market has the potential for "explosive" growth after a slow start comparable to that of VTR. But home satellite receivers will not eliminate cable or teletext, according to Cassily.

"This industry is still at its very beginning," he said, cautioning dealers to move carefully.

Citing "more television sets than bathtubs" in American homes in 1980, Bill Strange of Sammans Communications' cable division estimates there are some 20 million cable subscribers in the country. The three factors which have opened up cable are the advent of satellite services, consumer demand for more channels and a move into information and distribution services such as access into computer banks.

The next day big challenge for cable is the move into urban areas on a wider basis.

Teletext is a cyclical broadcast magazine originated at a computer and "hopefully by a publisher," said Ben Smylie, vice president and general manager of Field Electronic Publishers, a subsidiary of the company which owns the Chicago Sun-Times newspaper and five television systems.

Teletext broadcast clearance is pending FCC regulation and standards approval on three competitive systems currently undergoing location tests.

"At the moment we have 20 viewers. We're the chicken and you're the egg," said Smylie. "We're practicing putting out a magazine for an audience of 20-but in two years when it's an audience of 200,000, go out there and sell a lot of sets.

In a panel on marketing video products, panel moderator Dave Lachenbruch of Television Digest cautioned that video would be an "explosion." "This will cause a dislocation, and people who are not pre-pared can get hurt," he said.

The panel included Mort Fink of Warner Home Video; Walter Fisher of Zenith, Ken Kai of Pioneer Video, Jack Sauter of RCA and Ray Gates of Panasonic. All three videodisk formats were represented, and all the panelists' firms are currently or will be involved in projection television

"Warner Brothers will be on the disk market soon with all viable formats," said Mort Fink. "But we view this technology as transparent, and we have no bets on any winners.

"We'd rather see fewer rather than more formats for inventory considerations," he added, also stating that the industry requires the development of "a new business system" to take care of the rental market and aid dealers currently required to carry heavy stock.

Zenith remains firmly committed to the manufacture of CED hardware, according to Walter Fisher, but "an examination of priorities" has postponed Zenith's 1982 projected manufacture date for up to three years.



VIDEO GOLD-CBS Video Enterprises president Cy Leslie, left, and Peter Kuyper, vice president of MGM Film Co.'s ancillary rights division hold up gold videocassette awards for CBS/MGM product, presented at CES by the ITA's Henry Brief, center.

Software & Hardware Advances Spark Interest At Chicago CES

CHICAGO-Magnetic Video's anticipated entry into videodisk, increasing support for the LaserVision and VHD videodisk camps, first look and listen to prerecorded stereo videocassettes and increasing numbers of audio manufacturers offering video equipment were only some of the fuels that paced a maze of intricate software/hardware developments at the just-concluded CES.

Additionally, such major software suppliers as Magnetic Video and CBS flexed strong verbal muscle at bootleggers and pirates with widescale litigation country-wide apparently imminent. The video piracy/ bootlegging problem remains a critical one, particularly in such markets as L.A., New York and Chicago.

Another critical issue still facing video software suppliers is the sales/ rental one but no hard developments emerged at CES on that score. Such major suppliers as Magnetic Video and CBS Video Enterprises oontinue to "evaluate" possible programs while others-such as Disney and Paramount-maintain their programs.

Warner Home Video will definitely announce a rental plan later in the year (Billboard, June 6, 1981), while other sales-only adherents should follow suit when satisfied with the workability of their own approaches

Magnetic Video will introduce 40 titles on the laser optic disk format. DiscoVision Associates will press the disks with distribution by Pioneer Home Video. Later, Magnetic Video will evolve to its own distribution for the disks. Among titles: "All That Jazz," "Alien," "Let It Be," "Blue Hawaii," "Hello Dolly," "Muppet Movie," "Black Stallion," "The Rose," Annie Hall," "9 To 5," "French Connection," and "The Graduate.'

Also, Magnetic Video extends its "Beta Sale" promotion two months and increases the number of videocassette titles involved from 15 to 50. Each title represents a \$20 savings. Among new titles involved are: "9 To 5," "The Stuntman" and "All That Jazz." The \$69.95 regular price videocassette will be offered at \$49.95. Other titles regularly priced at \$59.95 will be \$39.95. The "Big Beta" sale runs June 1-July 31.

The price reduction is a direct result of Sony's lowered price of Beta tapes & Magnetic Video. The activity is also sparking the Beta format. Magnetic Video says its CHS/Beta sales ratio is now 3:1. Sony is also

By JIM McCULLAUGH

selling Beta prerecorded cassettes to Sony retail franchises.

The LaserVision Assn. optical videodisk camp is now offering titles from Columbia Pictures Home Entertainment, Magnetic Video, MCA DiscoVision, Paramount Home Video, Optical Programming Associates and Pioneer Artists in a fast mushrooming catalog of titles.

The original video music lineup from Pioneer Artists is now Joni Mitchell's "Shadows & Light," a two-hour concert featuring the Kingston Trio, the Limelighters and Glenn Yarbrough; a Leon Russell concert, a Liza Minnelli concert, a Paul Simon concert, "Pippin" and the Royal Opera's "Tales Of Hoffman," Pioneer Artists is now the exclusive LaserVision system licensee of all programs produced by Covent Garden Video Productions Ltd. Pioneer Artists also has the inside track on Michael Nesmith's "Elephant Parts.'

CBS Video Enterprises, in addition to formally announcing its first 20 titles on the RCA CED videodisk format and eight new June releases (Billboard, June 6, 1981), made the following announcements: licensing ABC Vdeo Enterprises programs for distribution; acquiring original programs from the National Basketball Assn.; developing new programs based on the Harlequin Novels for pay cable and home video; and the distribution of "Purlie" for pay cable and the home video market.

Suggested list price for single MGM/CBS videodisks will be \$24.95 with double disks at \$19.95 per disk or \$39.95 per set. 20 more titles will be announced by year's end. CBS also plans to offer an REO Speedwagon concert to the home pay cable situation.

With the announcement of a videodisk recording session with jazz musician Bill Watrous, simultaneously underway in L.A., VHD Programs, Inc., publicly took the wraps off its commitment to the technology on Tuesday (2).

The meeting also formally announced VHD's recent software agreements with UA and MCA, which has also signed a custom pressing and distribution agreement with VHD (Billboard, June 6, 1981).

"We're committed to initiating original programming as well as buying catalog," says Paul Foster, vice president of program development. He added that due to economic pressures, the Watrous session could find its way on to other media.

Current music program material is commissioned from independent producers by VHD Programs. An in-house production facility is a possibility, Foster observed, but not immediately.

VHD has set content and technical criteria for program material, don't just mean that you can look at m it again and again, Foster "The visual music must genuinely add something.'

Assistance on this story provided by Beth Jacques.

BILLBOARD VHD's unique programmability feature also allows the viewer to repeat any segment of the disk without repeating the "start" procedure.

Emphasizing timeliness, VHD Programs president Gary Dartnall adds that the display VHD video-disk of Kim Carnes' "Bette Davis Eyes" (coincidentally number one on the charts the same day the announcements were made) was the sort of topicality VHD liked to see.

VHD expects to offer a wide range of jazz, classical, standard and current hit music concurrently with the January 1982 entry of the disk hardware on the U.S market. GE, Panasonic, Quasar and Sharp have indicated they will all launch a VHD format player at that time.

Initial rock performances on disk include work by America, April Wine and the Tubes. Jazz artist George Shearing and classical violinist Itzhak Perlman have been recorded, plus the Broadway theatrical "Eubie."

The MCA tie up also gives VHD access to music-based films including "Sgt. Pepper's Lonely Hearts Club Band," "Jesus Christ Superstar" and "Xanadu.'

An initial catalog of 75 titles, majoring heavily on feature films in-cluding "Raging Bull." and "Coal Miner's Daughter" and pre-1949 Warner Brothers films (the UA connection) such as "Casablanca" will coincide with the launch.

Additional titles will bring the total to 250 by the end of 1982 and VHD anticipates a 600-title library by 1985. At least 200 of those programs will be music and theatrical performances, according to Fostera tremendous link for the music industry.

AT WASHINGTON HEARING **Dominance In Jukes** Proclaimed By BMI

• Continued from page 1

the two performing rights groups in claiming monies for usage of their music.

The survey was accomplished by ORC researchers who visited 758 bars, restaurants and other establishments containing jukeboxes. Their findings developed lists of 5.730 plays, 2.869 of which were identified as BMI music.

ASCAP attorneys questioned the relevance of a survey done in 1981 to distribution of 1979 jukebox royalties. They also argued that an accurate survey would limit itself to licensed jukeboxes. The BMI study used a statistical sampling of all U.S. jukeboxes, licensed or unlicensed.

BMI attorneys countered that the survey is accurate and forms the best basis for weighing licensing societies' jukebox claims. Statistician Richard Link said the BMI survey uses "a larger sampling than conventional national surveys" such as Lou Harris or Gallup polls.

ASCAP economist Paul Fagan testified that an accurate survey would be impossible to do since it would have to be drawn from Copyright Tribunal location lists which are incomplete. The Tribunal's location list includes 24,462 out of 140.000 licensed jukeboxes. ASCAP recommended that the

ASCAP feels entitled to 67% of 1979 jukebox fees on these bases.

Another disagreement arose at the hearings Wednesday (3) concerning the testimony of BMI witnesses Don Van Brackel, past president of the Amusement & Music Operators' Assn., who now runs a jukebox servicing company. Van Brackel selects records for jukeboxes using Billboard and RePlay charts. He supported BMI's claim that trade charts are a useful measure of jukebox plays and also stated that there is no difference in the music performed on licensed or unlicensed jukeboxes.

ASCAP general counsel Bernard Korman alleged that BMI produced Van Brackel as a "friendly witness" in exchange for an agreement with AMOA counsel Nicholas Allen to allow the filing of an over-long brief in the 1978 distribution appeals case.

Charles Duncan, attorney for BMI, bristled at the allegation and called both Allen and Fred Koenigsberg, Korman's colleague who reputedly heard the story from Allen. to the stand. Allen admitted that he had suggested Van Brackel as a witness to BMI but found nothing questionable about this situation. He called the exchange "simply one counsel accommodating another ... We didn't use terms like 'condition' or 'friendly witness.' ...

The parties involved in the 1979 jukebox royalty distribution proceedings will appear before the Tribunal again for rebuttal arguments. A date for rebuttals will be set by the Tribunal, probably to take place in mid-July, according to Acting Chairman Tom Brennan.

General News WEA's Labels Agree To Adopt CX-Encoded System

• Continued from page 1 its lines, including Columbia. Epic. Masterworks, Mastersound and distributed labels, to one CX-encoded inventory.

The WEA announcement strengthens CBS' ability to lure home audio hardware manufacturers into the program by helping to assure the availability of sufficient software supplies.

Special CX decoders, needed for the enhanced playback, are already available from five specialty hardware manufacturers.

Stan Cornyn, senior vice president of the Warner Communications Records Group, stated "We are delighted to join with CBS Records in adopting the CX system. We believe it to be a major advance in bringing higher quality sound to the consumer, and will be urging our artists in turn to adopt the CX process."

Black Music Push By RCA

NEW YORK-RCA Records is celebrating "Black Music Month" with a month-long marketing campaign for 18 albums by black artists.

The artists represented in the June promotion are: Keni Burke, Frank Hooker & Positive People, Thelma Houston, Evelyn King, Ödyssey, Esther Williams and Michael Wycoff (RCA); Aurra, Cameron, and Skyy (Salsoul): Lakeside, Shalamar, and the Whispers (Solar): and Carl Carlton, Gene Chandler. the Impressions, Ahmad Jamal and Stephanie Mills (20th Century-Fox/Chi Sound).

The theme of the campaign is "RCA Records and Associated Labels Celebrate Black Music Month." The promotion also utilizes

No details, however, were announced as to when or what WEA titles will begin appearing in the noise reduction format.

"New Musik," by Epic recording artists Sanctuary, is the first album to be officially issued in CX-encoded format.

CBS Records is making CX available to the entire record industry under royalty free licensing agreements with other labels. CX records will be priced the same as standard LPs.

CBS demonstrated CX to WEA executives for the first time in October 1980 and a series of extensive discussion and exchanges of information followed.

The encoded-disks, played back with the proper hardware, are claimed to offer dynamic range and noise reduction similar to that expected from soon-to-be-introduced digital audio disk systems (see CX system analysis article, this issue).

NARM's "Give The Gift of Music" slogan and the Black Music Association's "Black Music: The Sound To Count On" tag. Dealer merchandising materials include two-color artists posters and a sales kit containing minis of the albums, logos of the associated labels, and headlines of the campaign slogans.

New N.Y. Spot

NEW YORK-Youthanasia, a new nightclub featuring live music and video, opens Friday (19) at midnight. The club, located at 260 Eleventh Ave. here, will be open Thursday through Sunday nights.

SelectaVision Moves Closer To Cable TV

NEW YORK-RCA's SelectaVision videodisk system's financial links with cable television projects are in sharper focus, establishing what Seth Willenson, vice president of programs and business affairs, sees as a promotional relationship similar to that of radio and recordings

In obtaining the "upfront security of pay television, we can bring larger projects into home video and offer top production values U.S. audiences are used to." adds Willenson.

Following a deal to market a stage version of "Eubie!"-a successful salute to the music of Eubie Blake-SelectaVision will market in the fall a production, videotaped in Hamilton. Ontario, of "Pippin!" starring Ben Vereen, who recreates his original Tony Award-winning role.

Although involvement with cable tv offers a hedge in SelectaVision's commitment to home video product. Willenson stresses, too, that exposure of "Pippin'" on cable tv boosts the potential of its videodisk counterpart-much like records that acquire strong airplay.

As to SelectaVision's financial stake in realizing major productions such as "Pippin" for both cable and videodisk rights. Willenson isn't making the dollar investment known, but he does state, "We'd be reluctant, for instance, to spend a half a million dollars on home video rights alone."

Both "Eubie!" and "Pippin'" expected to be priced similarly to more recent feature film product released by SelectaVision. meaning about a \$24.95 list.

Meanwhile, SelectaVision has also reported a deal for a feature film-Mel Brooks' "The History Of The World: Part 1"-prior to its national release this month, while the videodisk version goes to market in the fall.

The deal was made with Brooks, producer of the film, a fact that Willenson doesn't regard as trend-setting at this point, nor any easier when it comes to negotiations versus studios. "Studios will continue to be the important source of product,' Willenson cites.

SelectaVision is also expected to expand its involvement with additional music men for upcoming product, a move it made earlier this year with Don Kirshner. The latter's first videodisk project, a "Motown Show" featuring the Commodores, is due for release this summer.

Mary Lou Williams

- 1

• Continued from page 39

Mary Lou occasionally played concerts and clubs in recent years. In recent months, however, cancer halted her activities.

She was far and away the most gifted woman in jazz, a notably innovative and adaptable artist who made it easier for performers of her sex to follow.

Duke Ellington in his 1973 biography, "Music Is My Mistress, wrote a short paragraph which all of us who knew Mary cherish:

"Her music retains a standard of quality that is timeless. She is like soul on soul."

And that is understatement.

EMI-America / Liberty: IUNE 400% Sales Boost

• Continued from page 6

Klugh are increasingly using more r&b overtones. "We've considered reviving Blue Note, but it's not on our current list of priorities. For that, you need an individual who is sensitive to that kind of music and we don't have that expertise." he concedes.

As for video. Mazza is gung-ho. "Almost all our artists record with video in mind, thinking primarily in terms of promotional video. Just as singles are good promotion, so are videos. Our video promotion department attacks the tv airwaves while the promotional department goes after radio. We first used it about a year ago with J. Geils' "Love Stinks." I think it was partially responsible for the success of the album, which sold 900,000 units without a big hit single.'

Though the label is showing increased strength currently, Mazza plans to keep the roster small with approximately 30 acts, which is what the label has now. He wants to keep signings to one or two per quarter. There are approximately 70 employes at the label.

He admits there is competition between Capitol and EMI-Liberty but he is positive about the relationship. "The advantage of it is that I report to a record man. At other labels, you might report to someone in corporate who does not know the record business,'r explains Mazza.

Even in terms of a&r, the labels cooperate when dealing with acts with EMI international deals. "Rupert Perry, who is head of EMI's worldwide a&r and head of Capitol a&r, reviews these projects with our a&r man Don Grierson and they decause of one of the labels' style or staff."

Sheena Easton, who was with EMI U.K., landed on EMI-America because of a special request made by the latter label. "We saw she was happening overseas and we zeroed in on that and said 'we want her.' Rupert just said, 'you have the spirit and the passion, go get 'em.' '

Many of EMI-America/Liberty's signings-most notably Robert John. Gary U.S. Bonds, Kenny Rogers and Cliff Richard-have been artists who were hot then weathered a dormant period before attaining renewed success. However, Mazza denies this is a master plan. "It just happened that way," he says. "Gary walked in with his tape. When it started I was sitting down and by the end of it. I was standing up. I wanted him for no other reason than that it

Pick 10 In Black Talent Search

NASHVILLE-Judges have chosen 10 semifinalists from more than 100 entries in the Nashville Music Assn,'s first annual Black Talent Search.

From these, five finalists will be selected at auditions in Nashville and showcased Friday (19) at the Tennessee Theatre in a concert entitled "SummerSoul '81."

The winning contestants were chosen by a panel of judges including Hoss Allen, WLAC-AM; Owsley

AOR. Kim Carnes is a current example. "AOR stations are now playing her record. At first, they were very cautious. They would say 'Kim Carnes, isn't she that little singersongwriter from the San Fernando Valley?' She is moving in a rock direction. We talked at length before she went into record and we said that to go back and do Linda Ronstadt would be wrong." offers Mazza.

He is especially excited about the current British scene and says a revamped Kate Bush-a British star who issued one ill-received American album in the late 1970s-will again release material more suitable for the American market. "There is also a movement where kids are dressing up and having fun. I think this is more applicable to America whereas punk was not," he states. A

Manier, president, OM Communications; Charles Fach, president, Musiverse; Moses Dillard, president, Dillard Music Group; Dale Franklin Cornelius, executive director, NMA; and David Lombard, WVOL-AM.

The talent search was planned by the Nashville Music Assn.'s black music committee to define and focus record company attention on developing black artists and to expand public awareness of Nashville as a multi-format music center.

www.americanradiohistorv.com

sics Noveaux, is set for release here shortly. In terms of merchandising, the la-

bel has used what Mazza feels are innovative ideas including a mail order tv campaign for Rogers' "Greatest Hits," 10-second radio spots on future EMI-America/Liberty product and styrofoam displays which are said to last longer than cardboard displays.

"A mail order campaign helps retail because of every 100 people who see the commercial, a large number are retail buyers. The commercial will get those people into the stores," he explains.

No further mail order campaigns are currently planned as he says it is considered on a project to project basis. "If we ever found it was hurting the retailer, we would not utilize it," he adds.

Speaking of the radio spots, he says, "Advertising product that is not yet available is something that is not done in the record industry. The film industry has been utilizing it all the time."

While he is grateful to radio, he has one pet peeve with current pro-gramming. "The percentage of airplay for oldies is too large." he knocks. "With 30% to 40% of programming oldies, they are hurting sales because a person is less likely to go out and buy an oldie. If they were to reduce it to 10% oldies, that might yield a 1% or 2% increase in unit sales. With all the competition from video and cable, radio has to be fresh and spontaneous. They can't play filler music and dated oldies and have a conservative approach."

termine which company would be In addition to expanding into r&b best suited for it," he states, "unless and country-the label has a Nashville office he hopes to gradually exthere is some sort of interest expand-he wants more credibility at pressed by the artist or manager be-

was great." British "new romantic" group, Clas-

International

Major Blank Tape Makers Are Uniting To Fight Levy Plan

• Continued from page 1

manufacturers with record company loyalties who are not members of TMG.

Reason for the new group, according to David Kilkenny, public affairs manager, Sony U.K., is that it represents tape manufacturers' interest in an undivided way and does not include companies "with a foot in each camp."

As well as the public relations company taken on for image-building reasons, TMG has signed Sallingbury Ltd., a public affairs consultancy, to lobby members of Parliament and tax and excise officials to counter record company arguments for a levy.

Says Kilkenny: "We are also trying to identify TMG with groups of people who'd be hit by such a levy on blank tape. We're talking about the institutes for blind people, and office equipment people, and other consumer groups.

"To get the levy through, the Brit-

ish Phonographic Industry (BPI) would have to have a change in the law itself, so that means we have to put our own case to politicians." TMG is also setting up its own re-

search unit to seek evidence against BPI estimates of financial losses through home taping.

It's also likely that the tape manufacturers will delve into the whole area of copyright law and come up with alternatives, maybe a change in law to give the buyer of a record the rights to the music content for his own private use.

The BPI, through its recently circulated booklet (Billboard, May 23, 1981), suggested that losses to the industry through home taping could well be running at \$2 million a day this year. It said: "To produce a revenue roughly equivalent to the estimated loss, the levy on a C45 would be \$2.25, rising to \$6.75 for a C120.

The TMG understandably fears that this kind of levy structure would hit its business hard, with an annual turnover of some \$80-100 million. When the ETIA started its fighting fund to add muscle to its antilevy fight, Edward Naef, managing director of EMI Tape, refused to contribute, saying: "I believe that if the blank tape industry is to stay healthy it is dependent on a buoyant record industry."

While the TMG is claiming to be more singleminded in its approach, it is itself worried about counterfeit blank tapes coming in from the Far East, sapping its own profitability. And members feel that a tape levy stamp on a cassette would be easy to copy, so giving "credibility and apparent respectability" to these counterfeits.

The government Green Paper on the blank tape and home taping situation is expected inside two months, and it is confidently believed a levy at point of sale of software is included.

While the TMG is coming late into the growing dispute, it is determined to make its voice heard "loud and clear," says Kilkenny.



Bedside Parley: Ken Harding, managing director of Australia's newest label, Powderworks Records, signs the group Outline from his bed in Manly Hospital, Sydney, where he was recovering from a minor operation. Group manager Bob Yates watches from the rear.

Chrysalis Compiles Retail Data Dealers Dig Video, One-Stops—Shun 'Cassingles'

LONDON-Chrysalis Records has completed a retail survey in the U.K. that indicates dealers are bullish on video, alarmed at the number of faulty pressings, and prefer onestops to branch distributors for reasons of speed and keeping adequate inventory, especially on weekends. They also want deeper catalog service.

The survey, conducted among 150 different locations, also shows that the cassette single, or "cassingle," which has been introduced here and in Europe on a handful of releases in the past few months, is not considered a viable commercial product. Two out of three dealers say the twosong cassette has no future, based on initial public response.

Chrysalis marketing director Keith Lewis says the data from the survey will be used to formulate marketing policy within the company. The survey already suggests, he says, that dealer price policies on LPs versus cassette is holding the tape market down.

Video inevitably figures in the questioning. The survey found that 50% of dealers are stocking prerecorded videocassettes and around 75% are carrying blank video tapes. A "surprisingly small" number don't stock video software at all.

But the dealers expressed alarm at what they see as an increase in the number of faulty pressings. Fault incidence, according to the survey, is split between warping (68%), surface noise (62%) and jumping (44%).

However, Lewis attributes these faults to the fact that today's records are thinner, that more recycled vinyl is involved in their manufacture and that advanced cutting techniques mean that outdated playing equipment can't track the records properly.

Retailers also report a high wastage of display material and Lewis says he is surprised that so many record manufacturers send out these promotional aids either too late or in the wrong sizes.

More then 75% of the independent dealers quizzed say they use onestops, and think one-stops beat the major distributor on service, especially for inventory control, delivery speed and weekend action.

Tremendous support, too, for 5% returns—around 80% of those polled want this system retained. Some dealers would like 10% returns.

The research shows that U.K. dealers are nearly unanimous in wanting bigger and better record catalogs and, in particular, consistent track listings for albums.

Lewis says: "It might be an idea to invite other labels to join in producing the kind of detailed catalog the trade wants—indeed wants so badly that it would pay for it if necessary."

Dealers agree that the singles area is the most price sensitive, most selling 45s at less than the one pound or \$2.25 "barrier," but record companies find it hard keeping singles prices down because of the consistent use of color bags.

While a few dealer returns have to be mixed in to provide a final picture, the Chrysalis marketing team expressed disappointment that some 30% of the dealers price cassettes above albums, even though most manufacturers have given way to trade pressure in the past and dropped dealer price for cassettes to the same level as albums.

WEA Pacts With Midnight

SYDNEY-WEA Records, the only one of eight major Australian record companies not distributing any significant independent domestic labels, as pacted with the new Midnight Records imprint. Midnight is operated by manager Peter Rix and British record industry executive Gibson Kemp.

The first release on Midnight will be "Take It From The Boys," an album by black vocalist Marcia Hines—one of the three biggest domestic record sellers of all time. It is currently being recorded in England under expatriate producer David McKay. Lewis says this retail trend is frustrating the aim of the cassette-album pricing policy and "definitely holding down the cassette market."

Satisfied with the overall reaction to the wide-ranging survey, Chrysalis plans further research exercises, but taking smaller and more specialized retail trade topics.

4,000 Videotapes Are Confiscated By Dutch Police

By WILLEM HOOS

AMSTERDAM—In a crackdown on video pirates, Dutch police have confiscated more than 4,000 illicit videocassettes in raids on shops and warehouses here. Most of the seized product is pirated, but some of the cassettes are legitimate items on which copyright royalties have not been paid.

A squad of more than 20 plainclothes police carried out the raids. The confiscated material is currently being examined by officials of the Dutch mechanical copyright society. STEMRA, and representatives of The Motion Picture Assn. Of America at Amsterdam police headquarters.

The police action was triggered by a request from the public prosecutor, and, according to Evert jagerman, superintendent of the Amsterdam police, more raids against persons selling and renting pirate cassettes can be expected in the near future in a number of Dutch cities.

"Pirate videocassettes are flooding the Dutch market and we really have to fight this menace," says Jagerman. "What we have confiscated in Amsterdam is only the tip of the iceberg."

Ronald Mooy, a STEMRA official, says that in the past year in Holland at least 100,000 illicit videocassettes have been sold or rented. "The situation is really alarming," he adds.

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Australia's 7 Records Is Sold; Named Powderworks By GLENN A. BAKER

SYDNEY-7 Records. Australia's smallest major record company, has been purchased by two young industry figures and retitled Powderworks Records.

Allan Watson, former head of the Ariola International Group in London, and Tony Hogarth, former partner in the independent Wizard Records and production house Leo Records, have taken control of the company from the national channel 7 television network after more than a month of protracted negotiations.

Their purchase, just four weeks after Watson shifted base to Australia, includes publishing arm Bellbird Music and a complete pressing plant-a rare commodity in Australia. The new owners have announced that all factory staff will be retained, but certain administrative staff will be replaced. International labels manager Phil Israel has already tendered his resignation. Watson and Hogarth will not take up formal management positions, preferring to operate as directors. Managing Director Ken Harding will retain his position.

In a reversal of a policy just a few months old, Powderworks will abandon independent distribution. Talks are currently underway with three major companies to arrange a new system. Watson claims the pair are still a little unsure of just what they are doing; "We just decided it would be a nice idea to own a record company so we bought it. Tony was already working freelance for 7 Rec-

Soundtrack Distrib

NEW YORK--Posse Records' soundtrack to the film "Stir Crazy," starring Richard Pryor and Gene Wilder, will be distributed in Australia and New Zealand by Big Time Phonograph Record Co., based in Sidney.

The deal adds to existing distribution pacts for the LP with Quality of Canada, Shun Cheong Records in Hong Kong, Victor Musical Industries in Tokyo, and West Indies Record Co. in Barbados. RCA International is the distributor in other foreign markets. good idea of just how valuable an investment it would be." "Our initial gameplans are to trim

ords as a consultant so we had a

the catalog slightly and to expand local recording. At the moment we have Outline (ex-CBS), The Radiators (ex-WEA) and Midnight Oil, which is a great base to work from."

The 7 tv network, owned by the Fairfax & Son publishing house, will retain ownership of the tv marketing arm Endeavour Records, currently doing strong business with the necrophiliac "Rock & Roll Heaven" album.

BPI Team Take Fight To Pirates

LONDON-The British Phonographic Industry's anti-piracy team is stepping up its fight to stem, then eliminate, the growing problem of pirated Indian and Pakistani material circulating in the U.K. marketplace.

Its latest success came with a raid on premises in Manchester, above a store selling legitimately-manufactured cassettes. Upstairs, lawyers representing EMI and Polydor Records, alongside BPI investigators, found high-speed duplication equipment, which says BPI, was used to manufacture pirate copies of performances by leading Indian recording artists.

In the resulting court action, an order to pay \$8,000 damages to the plaintiffs was made against Star Video Disc, Star Video International, Mohamed Sharif, his wife and two sons, Ashraf and Ramzam Arshad.

The two sons were already subject to court orders in respect to previous cases brought against them for dealing in pirated cassettes.

The BPI says inquiries are under way against several other "individuals and organizations" alleged to be handling pirated Indian product.

International



SYDNEY-Under the watchful but so far silent gaze of the tax department, Australian record companies are gradually undertaking procedures to reduce the 27½% sales tax on records in this country.

64

The tax, often described as "iniquitous" by the record industry, is occasionally being reduced to as low as 7% by a series of carefully formulated corporate moves which have now been adopted by almost every major company.

Two different systems are currently being pursued. The first, and most effective was pioneered by Ktel in the early 1970s and is the mainstay of operations for all television marketing companies-cutting their tax levy by around a dollar a disk, which also happens to be the average amount spent on tv advertising per disk.

The method is based upon how one interprets the traditional wholesaler-retailer relationship. The current tax is levied upon the wholesale transaction, rather than the retail sale, and as the record companies have, in so far limited circumstances, ceased to become "wholesaler."

Instead, they have entered into a "principal and agent" set-up with dealers, obtaining signed declarations from them that they are acting only as agents on behalf of the supplier. Inherent in this agreement is that title of the stock never passes to the agent, putting all inventory on

sl Billion⁷ That's the size of the worldwide Spanish-Language Music/Recording Market reached by **Billboard en Español**

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By GLENN A. BAKER

consignment. For this reason, almost all applications of this procedure have been on tv marketed releases.

The drawbacks of "sale or return" dealing are deemed well compensated by a drop in tax payable from around \$1.20 to 20-30 cents on average \$7.99 tv Special albums.

The first major record company to follow the lead of the independent tv companies was PolyGram early in 1979. Since that time they have shared their experiences with other companies generously.

PolyGram, being without a pressing plant, is able to take the fullest advantage of the loophole. One legal condition makes it much harder for manufacturing companies such as Festival, CBS, Astor and EMI to participate, requiring them to press with competitors. That condition is that the "retailer" supplying the agent cannot also be a manufacturer. It can supply some art items and master tapes but no labels, disks or printed jackets. However, this edict does not entirely bind the manufacturing companies. Some have found their way around the ruling by forming a labyrinth of new companies.

The "principal and agent" ploy is being undertaken in varying degrees by labels here. Mushroom Records, an indie label with a manufacturing and distribution deal with Festival Records, issued its chart-topping Split Enz LP with a credit line identifying Festival's "retail marketing division" as the distributor. The LP also marks Festival's first departure from its standard numbering system. PolyGram's recent issue of the Who's "Face Dances" LP bears a tag line listing the marketing agent as the label's "tv merchandising division.'

Both albums were advertised on tv, of course, although that doesn't seem to be a prerequisite for the tax saving in every case. What made the

Video Arm Due Austrian IFPI

VIENNA-The anticipated upsurge in video action in Austria is reflected by the plans of the local branch of the International Federation of Phonograms and Videograms (IFPI) to set up its own video division.

Says IFPI president Peter Mampell. also managing director of EMI Columbia here: "The IFPI executive board appreciates the ever-increasing importance of video and we have to be ready to counter the evident signs of piracy in this field."

A team comprising Wolfgang Arming, president of PolyGram here, Gunther Zitha (WEA) and Helmut Hofmann (PolyGram Record Service) will make an initial investigation into the state of the Austrian video scene.

Alice To Tour, "Retire"

TOKYO-The popular trio. Alice, which sold the most records and tapes in 1979 and was third in record and tape sales in 1980, announced at a press conference here May 21 that it is "suspending" but not dissolving activities as a group after a nationwide tour June 10 to Oct. 31 this year.

Alice is made up of vocalist-guitarists Shinji Tanimura and Takao Horiuchi and drummer Toru Yazawa.

festival and Mushroom releases unusual is that it was believed to be the first time current, frontline hits were handled in this manner.

Labels approach the situation with a tentative attitude, and some have expressed fear that the new profits rolling in as a result of the tax saving could be wiped out if the tax department decided to challenge the scheme and was successful

If the tax department approves the plan, tacitly or otherwise, it will lead to a situation where all product is handled on a consignment basis. thus opening the way for a returns policy, which Australia has so far avoided. Save defectives, there are ostensibly no returns here.

The introduction of returns, label sources say, would be a cheap price to pay for the enormous tax savings that result.

This is not the first time record companies have taken advantage of complex tax laws to save money. PolyGram and EMI adopted a policy popular in other industries in 1973 that called for them to create separate "service" divisions handling freight, advertising and packing to reduce the 271/2% tax rate by about 21/2%.

But now it appears that ploy can be stretched to the limit, and the entire 271/2% levy cancelled so far as the labels involved are concerned.

JVC Posts Rise Of 13% TOKYO-Victor Musical Indus-

tries recorded an increase in sales of 13% in the year from March 21, 1980 to March 20, 1981, for a total of nearly \$156 million or 34,626 million yen.

Record sales accounted for more than \$103 million, an increase of 8%. The ratio between Japanese and international repertoire was 59% to 41%, respectively.

Sales of prerecorded tapes came to \$52.5 million, up 24%. The ratio here was 74% indigenous to 26% for-

eign. The ratio for both records and tapes was 64% Japanese to 36% foreign.

Japanese singers whose singles sold well were Kazuko Matsumura. Yumi Takigawa, Hiromi Iwasaki and Mako Ishino. With the exception of Matsumura, an "enka" or Japanese ballad singer, the others are Japanese pop singers.

International repertoire singers hitting with singles were Arabesque, Donna Summer and the Mamas and the Papas, last-named with reissue product.

As for Japanese LPs, top singers were Hiromi Iwasaki, Mako Ishino, Southern Allstars, Plastics (techno pop), Yumi Takigawa and Yasuko Agawa (jazz).

International repertoire LPs included Arabesque's "High Life," Richard Clayderman's "Best Of Richard Clayderman," Sadao Watanabe's "Nice Shot" and Stevie Wonder's "Hotter Than July."

Victor Musical Industries is aiming to up sales in the April 1981-March 1982 period by about 10%.

Upon the expiration of his term. Victor president Saburo Watanabe was replaced by Ichizo Taguchi at a director's meeting May 11. Watanabe now becomes a director of Victor Co. of Japan (JVC). New president Taguchi began working for JVC in April 1948. SHIG FUJITA



MEXICAN MASTERS—Veteran recording artist and A&M Records vice chairman Herb Alpert is seen, seated at right, during discussions on his upcoming recording dates in Mexico City with producer Jose Quintana. Quintana will oversee the singles dates together with associate producer Eduardo Magal-

Dead Kennedys Score In U.K. Despite

LONDON-With the BBC banning it, and with the Independent Broadcasting Authority and many consumer publications refusing to mention its title in paid advertisements, the Dead Kennedys' single "Too Drunk To F--k" has made the charts here, with sales in excess of 40,000, apparently on four-letter word of mouth.

The U.S. group's album "Fresh Fruit For Rotting Vegetables" is also turning over big business for the independent Cherry Red label here, with local sales in the 70,000-80,000 region.

Says Ian McNay, Cherry Red executive: "It has to be a wordof-mouth triumph. We just wouldn't compromise with advertisements in papers and magazines which wouldn't spell

Thomson, Thorn Pact In Doubt

PARIS-The victory of France's new Socialist president Francois Mitterrand has thrown into doubt an agreement on technical cooperation between major audio manufacturer Thomson-Brandt and international electronics firms Thorn EMI, AEG Telefunken and JVC.

The deal had already been initialed and would almost certainly have been finalized, but for the Socialist win, which raises the prospect of nationalization in the near future. A spokesman for Thomson-

Brandt describes nationalization of

Poland Gets Dixieland Jazz Club

ahead.'

ips.

the upsurge of popularity of jazz in Poland comes from the opening of the new Dixie Dance Club here, where the emphasis is on trad jazz, and live shows are mixed with records. Most of the "trad" jazz is Dixieland.

There were also full houses for the recent Old Jazz Meeting festival here, incorporating the Gold Washboard competition. It's been staged annually since 1965 by the Stodola Students Club, and many of today's top professional jazz bands having

WARSAW-Further evidence of been previous contest winners. Trumpeter Buck Clayton from the U.S. was chief foreign guest this

> year Additionally, the Hybrydy Students Club here staged its annual Miles Davis Days, when upcoming Polish bands play Davis compositions.

> Alongside the trad jazz boom, there's a growing interest in gospel music in Poland, and U.S. group, the Johnny Thompson Singers, attracted big audiences, appearing mainly in churches.

out the proper title.

the trade press because it was obviously important to us to get retailers behind the single.' A Cherry Red national poster campaign for the release ran into

problems with presumably outraged citizens tearing most of them down. But the company serviced the main rock clubs with copies and gave away free Dead Kennedy badges with the first 15,000 copies sold.

"The band took the line that

that kind of control and bureau-

cracy is what they'd get from a

major record company, not our

kind of independent. But we did

use adapted advertisements in

Now the single is set for release in at least eight European and Scandinavian territories, with intensive airplay promised in some, Sweden especially

the \$700 million company as "a very

real possibility," adding that a dos-sier on the subject will be submitted

to the government. If the state take-

over does go ahead, say Thom-

son's, "Then everything will depend

on our partners in the agreement, as

to whether they still want to go

Thomson-Brandt recently an-

nounced agreements on hi-fi exports

with Thorn EMI and AEG Tele-

funken, on videodisk with JVC, and

on the audio compact disk with Phil-

PETER JONES

To Pay Cost Of U.K. Probe

LONDON- A U.K. dealer in pirated and bootleg albums started illegally importing material from the U.S. early this year, then went on to manufacture some 18,000 LP units of his own, involving such artists as the Exciters, Joy Division, Shirley Ellis and Jackie Wilson. So say local authorities

Pricing of his home-made product went from \$4 to \$24 and he sold them through classified advertisements in the British consumer music press.

Now, as a result of High Court action initiated by the British Phonographic Industry, the dealer is handing over 15,000 illegal press-ings, virtually all manufactured in Britain, to BPI lawyers.

The dealer. Kevin Roberts, of Nottingham in the Midlands. trading as Record Merchandising and Hollywood, was, in the High Court, "perpetually restrained" from dealing in bootleg or pirated material. He also agreed to a BPI inquiry into damages.

Additionally, the BPI was granted an order for costs.

Plaintiffs in the action were A&M Records Inc., A&M Records Ltd., CBS Inc. and CBS (U.K.) Ltd., sueing on behalf of themselves and representing all other members of the BPI.

Roberts' early dealings in importing illegally manufactured material from the U.S. involved big name acts like Police and Blondie.

The BPI believes that as a result of the unearthing of Roberts' pirate activities, he was able to dispose of only some 2.000 records, the antipiracy undercover operation "freezing" him out of business early.

Roberts has told BPI lawyers that he has debts of around \$40,000 in the U.K. and had started his bootleg and piracy operation with the main aim of rising \$100.000 to enable him to emigrate to the U.S.

BBC Beams China Concert

LONDON-The first ever live digital stereo concert from China was broadcast by the BBC's Radio 3 here May 17. It featured the BBC Symphony Orchestra, currently on a successful tour of China, Japan and Korea, in a performance at Shanghai's City Hall.

New digital encoding equipment known as NICAM 3 and developed by BBC engineers was used for the first time on air to relay the signal. which was fed from Shanghai by ra-dio link to a Peking satellite ground station, beamed up to the Intelsat satellite in geostationary orbit over the Indian Ocean, and picked up by British Telecom at a ground station in Southern England.

Ariola Launches **Motorists Promo**

AMSTERDAM-Ariola-Benelux has launched an MOR/Pop cassette series in conjunction with Dutch garage-owners' association BOVAG, aimed at motorists in the Benelux territories.

The 16 titles range from reggae to country to German "schlager" music, all given easy listening treatment. Artists featured include Pat Boone, Fats Domino, Gheorghe Zamfir, Leo Sayer, Udo Jurgens and Roger Bennet.

International Accused Duper U.K. SATELLITE Financing Still In Doubt Despite Market Potentia

LONDON-The U.K. is geared to

start direct television satellite broad-

casting to viewers in the mid-1980s,

but there's virtually no chance of

any public money being made avail-

able as back-up from government

here by William Whitelaw, the

Home Secretary, and it triggers a

whole set of financial queries about

just who would, or could, provide

its own satellite. The Independent

Television Authority, commercial

television's watch-dog, is occupied

with a new fourth national tv chan-

nel, plus the debut here of breakfast-

time television, and is unlikely to be

it is hard to envision private industry

having either the money or the incli-

nation to fund such endeavor.

In today's U.K. economic climate,

Meanwhile, it is only a matter of

time before U.K. households receive

a choice of television satellite pro-

gramming from continental Europe.

West Germany announced joint

plans to provide national satellite

services, probably operational in

1984. The Nordic territories, plus

Italy, have individual plans for sat-

A couple of years ago, France and

The state-run BBC cannot afford

That's a summary of a statement

sources

the service.

involved.

By PETER JONES

ellite expansion. There are existing plans in Luxembourg and Switzerland for part-English language commercial satellite services.

With a satellite, the U.K. could beam programs as far afield as Moscow. A two-channel scheme is apparently favored by the government, that would cover virtually all France, the Benelux countries, parts of Scandinavia, Spain, Switzerland and West Germany.

A few weeks ago, a consortium of U.K. merchant banks was set up to invest around \$25 million in a satellite system to beam television programming through most of Europe, hiring part of an existing satellite (Billboard, May 16, 1981).

Promo For Gates-Bread

Despite Market Potential

Despite the new government ap-

proval of satellite services in prin-

ciple, finance remains a hang-up. It's estimated here that a satellite sys-

tem would cost up to \$400 million

today, rising through inflation. Operating costs would be up to \$55 mil-

The government survey has

looked into higher tv license fees,

satellite licenses and advertising

The government accepts that li-

cense fees, easy to collect, couldn't

fully meet the cost of the service,

while advertising revenue, certainly

in the early years, might be too low

are radio and television commer-

cials. plus newspaper advertising.

Arcade put the album together with

full cooperation from WEA Hol-

land, which has re-released the

Bread album "The Guitar Man" to

build extra interest in the Bread-

Arcade has only Benelux distribu-

tion rights to the album and it's

likely that WEA Holland will go for

David Gates product.

distribution worldwide.

to provide even a cut-rate service.

space, as ways to support the cost.

lion, including programming.

AMSTERDAM-Arcade Holland has built a costly promotion campaign around the album "The Music Of David Gates and Bread," claiming it is the first compilation anywhere in the world to carry both the group's music and that of its former lead singer.

It features 16 ballads, nine from the group, and the rest from Gates, and will be distributed throughout Benelux.

Included in the promotional push



Photo Play: Sheena Easton offers a lesson in poise as she faces a battery of photographers during a press con-ference following her successful Japanese tour. Sheena's "9 To 5 (Morning Train)" is an international smash.

Easton Stirs Excitement, Sales On Highly Successful 10-Day Tour Of Japan

TOKYO-The 10-day promotion tour of Japan by Sheena Easton was a huge success, generating much publicity and promoting sales of her records, according to Kinji Ogino, a&r manager for EMI and Capitol at Toshiba-EMI. Deke and Jill Arlon, managers for Easton, and Easton herself, were astonished but pleased when more than 50 photographers showed up for her press conference in the Tokyo Hilton Hotel

May 12. During the tour, which ended May 20. Easton appeared on four major television programs. includ-ing "Let's Go Young." "Music Fair." "11 P.M." and "Young Plaza" (ABC in Osaka), as well as six other television programs in outlying cities.

Toshiba's Ogino said that after Easton's appearances on tv. sales of her records picked up. Her LP, "Take My Time," released March 21. reportedly has already sold 250,000 copies. The single, "Mod-ern Girl," has gone over 200,000, while "9 To 5." released May 5, has already surpassed 100.000, reports indicate.

Huge Easton posters put up at 200 railroad and subway stations throughout the nation are disappearing-fans remove them and take them home to pin up in their rooms-so fast that Toshiba-EMI is having a hard time replacing them.

Deke and Jill Arlon were satisfied with the promotion scheduled by Toshiba-EMI, as well as the results. Angus Margerison, international marketing manager for

www.americanradiohistorv.com

EMI Records (U.K.) who accompanied the Arlons and Easton on the promotion tour, said. "Everything went very smoothly, and we couldn't hope for anything better." At her press conference, Easton

said she was hoping to return in November or December for a concert tour. Ogino said a concert tour is definitely scheduled for this November

Easton's 15-minute spot every Saturday over FM Tokyo's "Saturday Adventure" program (Billboard, April 4. 1981), which was instrumental in promoting sales of her records, ended April 25.

Ogino said that because of the popularity of the radio program. Toshiba-EMI taped 200 copies of it and sent them to record shops to help promote sales. SHIG FUJITA

WONDER TOUR Local Labels, **Media Toast Motown Star**

(This story prepared by Wolfgang Spahr in Germany, Leif Schulman in Sweden and Pierre Haesler in Switzerland.)

FRANKFURT-Stevie Wonder's current European tour has been something of a triumph punctuated by gold and platinum award ceremonies for records sold.

In Switzerland his first concert in the sold-out Zurich Hallenstadion was enthusiastically received. followed by the presentation of a gold disk for 25,000 sales of "Hotter Than July.

The award was made by Motown's Swiss representatives. Mario Magistris. general manager of Bellaphon Switzerland, and Bellaphon Records president Branko Zivanovic.

In Stockholm Wonder celebrated his 31st birthday with a 31/2-hour performance in the sold-out Ice Stadium, singing "Happy Birthday" and having it sung back to him by the audience in its Swedish version 'Ja Ma Han Leva.'

Afterwards Hans-Ove Eriksson. managing director of Motown's Swedish licensee Electra, presented him with gold and platinum disks for 100,000 sales of "Hotter Than July.'

The day after he was in Frankfurt receiving another gold award, his 50th, also for "Hotter Than July," on which German sales exceed 250,000.

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13

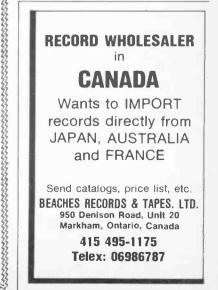
1981

BILLBOARD

Audiofidelity Deal Set

NEW YORK-Audiofidelity Enterprises has completed foreign licensing arrangements for its Amberjack, Knockout, Phoenix and Coco labels.

Amberjack product will be distributed by Dureco in the Benelux countries; Socieded International De Sonida (S.I.S.) for Columbia, Interkird in Germany, Austria and Switzerland; Nove Companhia de Musica Ltd. in Portugal; and Palacio de La Musica in Venezuela. Knockout will be handled by Hansa in Europe. The Coco and Phoenix labels will be distributed by S.A. Records in Argentina. Uraguay and Chile. Coco will go through T.H. Records in Argentina, Uruguay and de La Musica in Venezuela. Product in the U.K. is handled by the company's wholly-owned subsidiary, Audiofidelity Enterprises U.K. Ltd., headed up by Robin Taylor.



International **CBS-Dischi Distrib Center Bows;** Wants Diversity Into New Lines And Midprice Disks

MILAN-CBS Dischi formed here in 1977 when the old CBS-Sugar partnership was dissolved, has opened its own distribution center at San Giuliano, southern suburban Milan.

The major started its own distribution branch in March this year, after four years with CGD-MM, part of the Sugar group of companies.

Piero La Falce, CBS managing director, stressed that the company was established in Italy through its foreign and national pop repertoire, and now planned to enter the classical field and lanch a midprice line, alongside preparing its distribution unit to handle product from other Italian companies.

The San Giuliano center, designed in cooperation with the CRI Distribution Warehouse Operations New York staff, is an order-selecting and bulk storage complex.

Through its computer system, it can accept and fulfill orders up to 60,000 records a day. The warehouse is structured to maintain sufficient inventory to last at least one day. Stock pickers are assigned to fixed zones while roller/belt conveyors are used to move orders through the system.

Other CBS departments have moved to the new center. Sales. finance operations, management information systems and the computer system is also based there.

Franco Crepax, CGD-MM managing director; as well as artists and producers. La Falce denied emphatically

there are too many distribution networks operating in Italy. "The real problem is record retail outlets are too few. We deal with around 1,600 reliable retailers, and there are about 20,000 paper and magazine stalls. That explains why some book publishers have met with huge success selling record-cum-booklet series through their own channels, specially those involving classics or jazz.

"It all shows interest in music is wide in Italy, but records and prerecorded tapes don't really benefit, mainly because of the scarcity of outlets and inadequate record product promotion.

"We'll press the AFI people in order to reach new outlets. Our view is

McCartney Finishes Up New Album

LONDON-Paul McCartney is back here supervising overdubbing and mixing his upcoming new album, working with producer George Martin for the first time since the Beatles split up.

Some of the tracks were laid down in the AIR studios in Montserrat. Visiting artists included Stevie Wonder, Ringo Starr, and Denny Laine, who had quit Wings. Geoff Emerick, engineer, had performed that function on every Beatles' album from "Revolver" to "Let It Be."

By DANIELE CAROLI

that new marketing approaches must be applied.

"While contributing to the fight against piracy and illegal imports, issues facing the whole industry, we're putting muscle into promoting local and foreign artists in Italy and, especially, improving the image of Italian repertoire abroad.

He added that CBS could make "a real dent" in the classical field. "And here new outlets should be avail350,000 units, the Police's "Zenyatta Mondatta" topping 300,000, and "Xanadu" soundtrack exceeding 100,000 sales. The Clash's "Sandinista" triple-LP and Bruce Springsteen's "The River" double album have also been big, and other top selling acts include Santana Julio Iglesias and Barry White.

Local repertoire has achieved success, too, according to La Falce, the Banco rock group selling 50,000-



New Plant: CBS Dischi managing director Piero La Falce, left, takes CBS Records Group deputy president Dick Asher on a tour of the company's new distribution center in Italy. Accompanying them are CBS senior vice president of European operations Peter De Rougemont and CBS Dischi operations manager Franco Negri (clapping hands).

able. Bookshops and hi fi retailers would be ready to deal with classical recordings.

"We're plotting our own midprice line, readied for November this year, involving both pop and classical releases, current and catalog.

Since the start of 1981, CBS has figured in the Italian charts with a string of hits. The "Anna Dai Capelli Rossi" single topped the chart for two months, selling 400,000-plus units, but the album action has been equally convincing, with Barbra Streisand's "Guilty" selling over

plus units of the album "Urgentissimo," its first LP for CBS, and Alberto Camerini, a rock-orientated singer-songwriter, nearing 30,000 with a new album. Hopes are high for a new Claudio Baglioni LP.

CBS here has gained classical ground since May this year with recordings by Zubin Mehta (Strauss' "Also Sprach Zarathustra,"), Leonard Bernstein (Shostakovich's "Symphony No. 5,") and violinists Isaac Stern, Itzhak Perlman and Pinchas Zukerman, on "Stern's 60th Anniversary Celebration" album.

E. GERMAN ACT Greeks Hail 'City'; **Fans Get Feisty**

ATHENS-In a market that has been mostly sluggish for the last year. one of the brightest upsurges has been the success of East German group City, the first Iron Curtain act to make a popularity breakthrough in the Greek market.

With its hypnotic blend of jazz. rock and folk. City struck gold first time out when its debut album "City I," released late last year by CBS, went gold with 50,000 sales. Next came "City II." in English, and hard on its heels, climbing the Greek charts, is "Dreamland," which takes its name from the debut album's hit number "Tagtraum."

A four-date tour of Greece in late May-one of the group's first forays into non-Communist Europe-confirmed City's success. Around 8,000 spectators witnessed the final show in Athens' Apollo Football Ground. a good turnout considering most young Greeks at this time of year are absorbed in their school examinations.

But another, more sinister factor keeping potential concert-goers away was the threat of street violence. Though the Apollo show went off without trouble. City's appearance in Thessaloniki the previous night had resulted in rock fans scuffling with police and a number of arrests for assault and the burning of a car. JOHN CARŘ

federation of small local-based sta-

tions, VEBE, will not tolerate any

political or commercial interference

and demands that the law should be

adjusted to make it legally con-

trolled by the government so that

free radio can exist alongside the na-

broadcast free radio stations,

VEBORA, makes it crystal clear that

it wants to work on a purely com-

mercial basis, admitting advertising

matter to its programming. In other

words, VEBORA wants to exist as a

direct competitor to the BRT/RTBF

networks because the government is

in agreement that advertising should

Basically, VEBORA wants legal

adjustments to include what it calls

"a free economy spirit on all avail-

Added to these problems is that many free radios in the Flemish part

of Belgium are in constant conflict

with the police, whereas the major

outlets in Brussels and local stations

in the French part of the country are

is causing the crisis-point discus-

ting involved, looking for a defini-

tive solution to the free radio setup,

and that could end the monopoly of

are circulating support from their

listeners, estimated at 200,000 in a

total population of less than 10 mil-

Meanwhile, VEBE and VEBORA

It is this ambiguous situation that

Now a government ministry is get-

able frequencies.

left alone to operate.

sions here in Belgium.

state broadcasters.

be added to the national stations.

Yet the federation of nationally-

tional BRT/RTBF networks.

Radio 'Free' Belgium

BRUSSELS-There are at least 120 "free" radio stations in Belgium today, operating illegally but of tremendous promotional value to national record companies.

In fact, there's no doubt that the whole free-enterprise broadcasting setup is nearing a critical phase in its development and growth.

On the "legal" side, there are the national and approved BRT and RTBF networks, which include television. The law says only these outlets are acceptable.

"Free" radio started here in 1978. in the French-language areas, initially for political purposes, operating over comparatively small local regions. Now, in big cities such as Brussels and Antwerp, there is extra transmission power so that programs can be received nationally.

The political arguments split even the commercial radio factions. The

Turnover Up To '81 Levels CGD-MUSICALI **Despite CBS Catalog Loss**

MILAN-Turnover for leading Italian indie CGD-Messaggerie Musicali in the first few months of 1981 was well up to 1980 levels, said managing director Franco Crepax in a keynote address to the group's annual convention, held here May 22-23. This was despite the loss of the CBS Dischi catalog which, until CBS took over its own distribution in March 1981, had accounted for around 40% of total record and tape turnover.

More than 200 delegates present heard Sandro Delor, general manager of the CGD Records division, outline the sales growth achieved in recent years. 1980 was up 25% on 1979, and the first quarter of 1981 showed a further 20% gain, even though important new releases from Umberto Tozzi, Adriano Celentano and the Rockets were postponed to the second and third quarters.

Said Crepax: "In agreement with our president Piero Šugar, we decided to leave the CGD-MM structure unchanged, although we knew we would be losing CBS this year. It was a 40% risk which we decided to run, and as it turned out our sales in March and April this year were worth \$5.46 million, against \$5.69 million in 1980."

Sales manager Romano Razzini provided further figures. Total group turnover in 1980 was \$34.8 million, he said, of which CBS sales accounted for around \$13 million. Earnings from sheet music sales were \$1.1 million, and from musical instrument sales \$2 million.

This year's first quarter turnover was \$10 million, exclusive of around \$4 million from CBS catalog sales in January and February. All figures were net of financial discounts.

CGD Records itself earned \$12.7 million in 1980, according to Sandro Delor. He added: "We had an incredible contribution from the Arista/Ariola catalog, which ex-ceeded budget by 70%. We also feel we can do even better, because there are signs that the market can be expanded considerably where established names are involved.

A special salute was addressed to Baby Records president Freddy Naggiar, absent in the U.S., whose highly successful production company, distributed by CGD, had two singles and three albums in the top ten

And the audience was much moved by another tribute, this time to the founder and former president of the CGD-MM group Ladislao Sugar, who died May 6 this year at the age of 84. Hungarian-born Sugar came to Italy in 1931 and stayed on, founding the Melodi publishing company and adding a sales and distribution operation, Messagerie Musicali, in 1936. The following year he acquired the Mascheroni Publishing Company, and 10 years later took on the distribution of CGD Records, later becoming a 50% partner and finally sole owner. By the mid-'60s there were more than 50 publishing companies groupedunder the Sugarmusic umbrella, with branches all over the world,

www.americanradiohistory.com

and at about the same time Sugar made an agreement with CBS to bring the CGD label into a new jointly-owned company which became known as CBS-Sugar.

CGD-MM's performance was seen against a background of recession in the Italian industry-around 10% according to Sandro Delor, though there were signs of improvement, and the widely televised San Remo Festival had brought many people back to the record shops.

Australia 'Legends' Score

lion.

SYDNEY-Taking strong advantage of its wealth of back catalog, PolyGram Australia last year launched an ambitious series of 45 budget-priced albums titled "Rock Legends," by Cream, The Walker Bros., Allman Bros., The Blues Project. Richie Havens, Slade. John Mayall, The Easybeats, Maggie Bell and John Sebastian.

Packaged in a uniform sleeve design, the series filled a void in the rock history market and was an instant success.

Priced at \$5.99, as opposed to CBS \$6.99 Nice Price and the WEA \$6.99 LP series, "Rock Legends" have collectively sold more than 150,000 units.

"I would estimate that about onefifth of the overall sales have been for export," says product manager Dermot Hay. "This success in the international market will ensure our

continuation of the series throughout 1981."

Hoy has also joined forces with chart compiler David Kent in the preparation of a dozen volumes of a mixed series titled "The Golden Years," which has made available classics from the catalogs of Polydor, Philips, MGM, Mercury, Fontana, Verve and others under the Poly Gram umbrella. This will be augmented with a MOR series titled "Evergreens."

PolyGram's dominance of the rock "oldie" market in this country is destined to be expanded when it takes over full rights to Decca within the next few months.

Additional international coverage can be found on page 71. ~~~~~

Billboard® HitsOfTheWorld®

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	anical, photocopying, recording, or otherwise, without		in any normality in any normal by any marine, more than the second second second second second second second se	
BRITAIN	30 17 I AM A PHOENIX, Judie Tzuke,	26 21 SAMSTAG ABEND, Hanne Heller,	15 12 AI NO CONCERTO, Richard	HOLLAND
(Courtesy of Music Week)	Rocket 31 30 COME AND GET IT, Whitesnake,	Ariola 27 NEW BETTE DAVIS EYES, Kim Carnes,	Clayderman Orchestra, Victor 16 NEW JIGGLE, Keiko Mizukkoshi, Polydor	(Courtesy BUMA/STEMRA)
As of 6/6/81 SINGLES	Liberty	EMI	17 11 HEART & SOUL, Shannels, Epic/ Sony	As of 6/1/81 SINGLES
This Last	32 NEW BARRY, Barry Manilow, Arista 33 NEW VIENNA, Ultravox, Chrysalis	28 22 SEVEN TEARS, Goombay Dance Band, CBS	18 15 YUME TSUXURI, Gamu, Teichiku	This Last Week Week
Week Week	34 NEW KILIMANJARO, Teardrop Explodes,	29 28 WE ARE ON THE RACE TRACK,	(Yamaha M)	1 1 HOW 'BOUT US, Champaign, CBS
1 1 STAND AND DELIVER, Adam &	Mercury	Precious Wilson, Hansa Intl.	19 14 NIJI DENSETSU, Masayoshi	
Ants. CBS 2 2 YOU DRIVE ME CRAZY, Shakin'	35 NEW THE RIVER, Bruce Springsteen, CBS	30 NEW JOHNNY BLUE, Lena Valaitis, Ariola	Takanaka, Polydor 20 NEW ANAR CHY CITY, Anarchy, Victor	2 2 MAKING YOUR MIND UP, Bucks Fizz, RCA
Stevens, Epic	Epic/Cleveland Jntl.	ALBUMS		3 4 DE VERZONKEN STAD, Frank En Mirella, Polydor
3 7 BEING WITH YOU, Smokey	37 24 PUNKS NOT DEAD, Exploited, Secret	1 3 A WIE ABBA, Abba, Polydor	AUSTRALIA	4 9 CHANSON D'AMOUR, B.Z.N.,
Robinson, Motown	38 25 STRAY CATS, Stray Cats, Arista	2 1 DIE SCHOENSTEN MELODIEN DER		Mercury
4 NEW FUNERAL PYRE, Jam, Połydor	39 NEW PLAYING WITH A DIFFERENT SEX,	WELT 2, Anthony Ventura	(Courtesy Kent Music Report)	5 3 DANCE ON, Doris D & Pins,
5 4 CHEQUERED LOVE, Kim Wilde, Rak	Au Pairs, Human	Orchestra, Arcade	As of 6/1/81	
6 11 HOW BOUT US, Champaign, CBS 7 3 STARS ON 45, Star Sound, CBS	40 31 JOURNEY TO GLORY, Spandau	3 4 FACEVALUE, Phil Collins, Atlantic	This Last SINGLES	Phonogram 6 6 THIS OLE HOUSE, Shakin' Stevens,
8 9 I WANT TO BE FREE, Toyah, Safari	Ballet, Reformation/Chrysalis	4 2 TURNOF THE TIDE, Barclay James Harvest, Polydor	Week Week 1 1 JEALOUS GUY, Roxy Music, Polydor	CBS 7 5 CAN YOU TELL IT, Jacksons, Epic
9 6 SWORDS OF A THOUSAND MEN,	CANADA	5 5 LONGPLAY ALBUM, Stars on 45,	2 2 ANGEL OF THE MORNING, Juice	8 NEW KIDS IN AMERICA, Kim Wilde, EMI
Temple Tudor, Stiff		CNR	Newton, Capitol	9 NEW HE'S JUST A RUNAWAY, Sister
10 23 WILL YOU, Hazel O'Connor, A&M 11 10 BETTE DAVIS EYES, Kim Carnes,	(Courtesy Canadian Broadcasting Corp.) As of 6/6/81	6 14 UPRISING,Bob Marley & Wailers, Island	3 3 KEEP ON LOVING YOU, REO	Sledge, WEA
EMI America 12 24 ONE DAY IN YOUR LIFE, Michael	This Last SINGLES	7 7 UDOPIA, Udo Lindenberg, Telefunken	Speedwagon, Epic 4 13 THIS OLE HOUSE, Shakin' Stevens,	10 8 DOUBLE DUTCH BUS, Frankie Smith, WMOT
Jackson, Motown	Week Week 1 1 BETTE DAVIS EYES, Kim Carnes,	8 6 WIRKINDER VOM BAHNOF ZOO, Soundtrack, RCA	Epic 5 12 TURN ME LOOSE, Loverboy, CBS	ALBUMS
13 28 MORE THAN IN LOVE, Kate	EMI America	9 8 STINKER, Marius Mueller-	6 4 IN THE AIR TONIGHT, Phil Collins,	1 1 THE WORLD OF FREDDY FENDER,
Robbins, RCA		Westernhaghen, Warner Bros.	Atlantic	Freddy Fender, Arcade
14 8 KEEP ON LOVING YOU, REO Speedwagon, Epic	Robinson, Motown	10 10 VISAGE, Visage, Polydor 11 NEW COMPUTERWERK, Kraftwerk, EMI	7 5 9 TO 5, Sheena Easton, EMI	2 NEW 2ND LIVE, Golden Earring, Polydor
15 13 ALL THOSE YEARS AGO, George	3 3 TAKE IT ON THE RUN, REO	12 9 DOUBLEFANTASY, John Lennon &	8 16 BETTE DAVIS EYES, Kim Carnes,	3 6 LET'S TWIST AGAIN, Chubby
Harrison, Dark Horse	Speedwagon, Epic		EMI America	Checker, K-tel
16 17 AIN'T NO STOPPING, Enigman,	4 11 STARS ON 45, Quality	Yoko Ono, Geffen	9 6 FADE TO GREY, Visage, Polydor	4 2 HOW 'BOUT US, Champaign, CBS
	5 5 WATCHING THE WHEELS, John	13 13 QE2,Mike Oldfield, Ariola	10 8 COOL WORLD, Mondo Rock, Avenue	5 5 ZIJN GROOTSTE HITS, Peter
Creole	Lennon, Geffen	14 17 FLASHGORDON, Queen, EMI	11 17 KIDS IN AMERICA, Kim Wilde, Rak	Maffay, Arcade
17 5 OSSIE'S DREAM (WAY TO	6 7 LIVING INSIDE MYSELF, Gino	15 18 KILLERS,Iron Maiden, EMI	12 7 HISTORY NEVER REPEATS, Split	6 8 ABSOLUTELY, Madness, Stiff
WEMBLEY), Spurs FA Cup Final Squad, Shelf	Vannelli, Arista	16 11 CLUES,Robert Palmer, Island 17 NEW HOTTERTHAN JULY, Stevie Wonder,	Enz, Mushroom	7 7 ALLE 20 SCHUIN, Various, Arcade
18 12 THE SOUND OF THE CROWD,	7 4 ANGEL IN THE MORNING, Juice	Bellaphon	13 15 THEY WON'T LET MY GIRLFRIEND	8 NEW DE VERZONKEN STAD, Frank En
Human League, Virgin	Newton, Capitol	18 NEW ZENYATTAMONDATTA, Police, CBS	TALK TO ME, Jimmy & Boys,	Mirella, Polydor
19 25 CHARIOTS OF FIRE, Vangelis,	8 9 TOO MUCH TIME ON MY HANDS, Styx, A&M	19 NEW SCHNEIDER WITH THE KICK, Helen	Avenue 14 11 9 TO 5, Dolly Parton, RCA	9 NEW FACE VALUE, Phil Collins, WEA 10 3 HERINNERT U ZICH DEZE NOG,
Polydor	9 6 JUST THE TWO OF US, Grover	Schneider, WEA	15 9 ANTMUSIC, Adam & Ants, CBS	Various, EMI
20 14 STRAY CAT STRUT, Stray Cats,	Washington Jr., Elektra	20 20 REDSKIES OVER PARADISE, Fischer	16 18 FLASH'S THEME, Queen, Elektra	
Arista 21 16 DON'T LET IT PASS YOU BY, UB40,	10 8 MORNING TRAIN, Sheena Easton,	Z, United Artists	17 14 HIP SHAKE JERK, Quick, Epic	
Dep Intl. 22 18 IT'S GOING TO HAPPEN,	EMI America 11 10 YOU BETTER YOU BET, Who,	JAPAN	18 NEW VIENNA, Ultravox, Chrysalis 19 NEW GOTTA PULL MYSELF TOGETHER,	SWEDEN
Undertones, Ardeck	Warner Bros.	(Courtesy Music Labo)	Nolans, Epic	(Courtesy GLF)
23 NEW GOING BACK TO OUR ROOTS,	12 12 I MISSED AGAIN, Phil Collins,		20 NEW TO CUT A LONG STORY SHORT,	As of 5/30/81/81
Odyssey, RCA	Atlantic	As of 6/8/81	Spandau Ballet, Chrysalis	This Last SINGLES
	13 16 A WOMAN NEEDS LOVE, Ray	This Last SINGLES	ALBUMS	Week Week
24 19 WHEN HE SHINES, Sheena Easton, EMI	Parker, Jr. & Raydio, Arista 14 NEW ALL THOSE YEARS AGO, George	Week Week	1 1 THE BEATLES BALLADS, Beatles,	1 1 KOPPABAVISA, Bengt Pegefeit,
25 21 TREASÓN, Teardrop Explodes,	Harrison, WEA	1 1 RUBY NO YUBIWA, Akira Terao,	Parlophone	Masmedia/Goodwill
Mercury		Toshiba-EMI (Ishihara)	2 2 CORROBOREE, Split Enz, Mushroom	2 3 KIDS IN AMERICA, Kim Wilde, Rak
26 22 AI NO CORRIDA, Quincy Tones,	15 19 THIS LITTLE GIRL, Gary U.S. Bonds,	2 2 NATSU NO TOBIRA, Seiko Matsuda,	3 3 FACE VALUE, Phil Collins, Atlantic	3 2 MAKING YOUR MIND UP, Bucks
A&M	EMI America	CBS/Sony (Sun/JCM)	4 4 SWING SHIFT, Cold Chisel, WEA	Fizz, RCA
27 15 GREY DAYS, Madness, Stiff	16 18 I LOVE YOU, Climax Blues Band,	3 3 NAGAI YORU, Chiharu Matsuyama,	5 7 1981: THE SOUND, Various, EMI	4 4 IN THE AIR TONIGHT, Phil Collins,
28 20 CHI MAI, Ennio Morricone, BBC	WEA	New Record (STV Pack, Panta)	6 6 CHRISTOPHER CROSS, Warner	Atlantic
29 32 SPELLBOUND, Siouxzie & Banshees,	17 NEW SUKIYAKI, A Taste Of Honey,	4 8 HURRICANE, Shannels, Epic/Sony	Bros.	5 8 HUBBA HUBBA ZOOT ZOOT,
Polydor	Capitol	(PMP/JVK)	7 5 ARC OF A DIVER, Steve Winwood,	Caramba, Trash/Polar
30 30 LET'S JUMP THE BROOMSTICK,	18 17 WHILE YOU SEE A CHANCE, Steve Winwood, Island	5 5 OYOME SAMBA, Hiromi Go, CBS/ Sony (April)	Island	6 5 ISADORA, Isadora Juice, RCA
Coast To Coast, Polydor 31 27 KILLER LIVE EP, Thin Lizzy, Vertigo	19 NEW THE WAITING, Tom Petty & Heartbreakers, MCA	6 4 DAKARETAI MOU ICHIDA, Eikichi	9 9 HI INFIDELITY, REO Speedwagon,	7 NEW VIENNA, Ultravox, Chrysalis 8 9 SHADDAP YOU FACE, Joe Doke,
32 31 DROWNING / ALL OUT TO GET YOU,	20 13 KISS ON MY LIST, Hall & Oates,	Yazawa, Warner Pioneer	Epic	Frituna
Beat, Go-Feet		7 10 NAGISA NO LOVE LETTER, Kenji	10 16 NO. 50: THE GOLDEN	9 10 KINESISKA MUREN, Dag Vag,
33 NEW TAKE IT TO THE TOP, Kool & The	RCA	Sawada, Polydor (Watanabe)	ANNIVERSARY ALBUM, Slim	Silence
Gang, DeLite	ALBUMS	8 7 SUNSET MEMORY, Naomi	Dusty, Columbia	10 NEW SENSUELLA ISA BELLA, Tomas
34 34 JUST THE TWO OF US, Grover	1 3 FACE VALUE, Phil Collins, Atlantic	Sugimura, Połystar (NTV)	11 10 GREATEST HITS, Dr. Hook, Capitol	Ladin, Polar
Washington Jr., Elektra	2 1 ARC OF A DIVER, Steve Winwood,	9 6 SHADOW CITY, Akira Terao, Toshiba	12 14 MAKING MOVIES, Dire Straits,	
35 36 ROCKABILLY GUY, Polecats,	Island	EMI (Ishihara) 10 11 OKUHIDA BOJOU, Tetsuya Ryu, Trio	Vertigo 13 13 KINGS OF THE WILD FRONTIER,	ALBUM 1 1 FACE VALUE, Phil Collins, Atlantic
Mercury 36 29 ONLY CRYING, Keith Marshall,	CBS	(Best Friend)	Adam & Ants, CBS	2 2 MODERNA TIDER, Gyllene Tider,
Arrival	4 4 FACE DANCERS, Who, Warner Bros.	(Ishihara)	14 11 DOUBLE FANTASY, John Lennon &	Parlaphone
37 26 MAKING YOUR MIND UP, Bucks	5 6 MISTAKEN IDENTITY, Kim Carnes,		Yoko Ono, Geffen	3 4 RUNAWAY BOYS, Stray Cats, Arista
Fizz, RCA	EMI America	12 12 DON'T STOP THE MUSIC,	15 12 HOTTER THAN JULY, Stevie	4 3 EXISTENS-MAXIMUM, Hanson De
38 37 CARLESS MEMORIES, Duran Duran,	6 5 DIRTY DEEDS DONE DIRT CHEAP,	Yarbrough & Peoples, Mercury	Wonder, Motown	Wolfe United, Bastun
EMI	AC/DC, Atlantic	13 13 SEXY MUSIC, Nolans, Epic (PMP)	16 8 SKY 2, Sky, Ariola	5 6 TWANGING, Dave Edminds, Swan
39 33 IS VIC THERE, Department S,	7 9 HARD PROMISES, Tom Petty &	14 14 9 TO 5 (MORNING TRAIN), Sheena	17 17 FACE DANCERS, Who, Polydor	6 8 KRAAKSANGER, Mikael Wiehe,
Demon	Heartbreakers, Backstreet	Easton, Toshiba-EMI (Chappell)	18 18 BACK IN BLACK, AC/DC, Albert	Amathea
40 NEW IS THAT LOVE, Squeeze, A&M	8 7 MOVING PICTURES, Rush, Anthem	15 9 BOOGIE WOOGIE I LOVE YOU,	19 19 ICE HOUSE, Flowers, Regular	7 NEW THE RIVER, Bruce Springsteen, CBS
ALBUMS	9 8 WINELIGHT, Grover Washington Jr.,	Toshihiko Tahara, Canyon	20 20 THE JAZZ SINGER, Neil Diamond,	8 NEW VIENNA, Ultravos, Chrysalis
1 1 STARS ON 45, Star Sound, CBS	Elektra	(Janny's)	Capitol	9 5 KINGS OF THE WILD FRONTIER,
2 3 ANTHEM, Toyah, Safari	10 NEW BEING WITH YOU, Smokey	16 17 CINDERELLA SUMMER, Yuko		Adam & Ants, CBS
3 2 KINGS OF THE WILD FRONTIER, Adam & Ants, CBS	Robinson, Quality	Ishikawa, Radio City (Yamaha) 17 18 Al NO CORRIDA, Quincy Jones, Alfa	ITALY	10 NEW TINSEL TOWN REBELLION, Frank Zappa, CBS
4 6 DISCO DAZE & DISCO NUTS,	WEST GERMANY	(Taiyo/Intersong) 18 16 YOKOHAMA CHEEK, Masahiko	(Courtesy Germano Ruscitto) As of 6/2/81	
Various, Ronco 5 4 THIS OLD HOUSE, Shakin' Stevens,	(Courtesy Der Musikmarkt)	Kondo, RCA (Janny's) 19 19 MINATO-HITORI UTA, Hiroshi Itsuki,	This Last SINGLES	SPAIN
Epic	As of 6/1/81	New Creek (TV Asahi)	Week Week	(Courtesy El Gran Musical)
6 19 THEMES, Various, K-tel	This Last SINGLES	20 NEW SMILE FOR ME, Naoko Kawai,	1 1 SARA' PERCHE' TI AMO, Ricci E.	As of 5/30/81
7 12 CHARIOTS OF FIRE, Vangelis, Polydor	Week Week 1 1 STARS ON 45, Stars on 45, CNR	Nippon Columbia (Geiei/TV	Poveri, Baby/CGD-MM 2 3 AMOUREUX SOLITAIRES, Lio,	This Last SINGLES
8 5 WHA' HAPPEN, Beat, Go Feet	2 3 HANDS UP, Ottawan, Polydor	Asahi)	Ariola/CGD-MM	Week Week
9 7 LONG DISTANCE VOYAGER, Moody	3 2 IN THE AIR TONIGHT, Phil Collins,		3 5 JOHNNY AND MARY, Robert	1 7 STARS ON 45, Stars On 45,
Blues, Threshold	Atlantic	ALBUMS	Palmer, Island/Ricordi	Fonogram
10 NEW HEAVEN UP HERE, Echo &		1 1 REFLECTIONS, Akira Terao, Toshiba-	4 2 GIOCA-JOUER, Claudio Cecchetto,	2 2 EVERYBODY'S GOT TO LEARN
Bunnymen, Korova	4 4 SHADDAP YOU FACE, Joe Dolce, Ariola	EMI 2 4 TOKI O KOETE, Chiharu Matsuyama,	Hit Mania/Fonit Cetra	SOMETIME, Korgis, Zafiro
11 NEW PRESENT ARMS, UB40, Dep. Int.	5 5 MAKING YOUR MIND UP, Bucks	News Record	5 4 MALEDETTA PRIMAVERA, Loretta	3 3 TE QUIERO, Jose Luis Perales,
12 40 HE FOX, Elton John, Rocket	Fizz, RCA	3 2 SILHOUETTE, Seiko Matsuda, CBS/	Goggi, WEA	Hispavox
13 9 HI INFIDELITY, REO Speedwagon,	6 7 LIEB MICH EIN LETZTES MAL,	Sony	6 6 SEMPLICE, Gianni Togni, Paradiso/	4 1 TE QUIERO TANTO, Ivan, CBS
Epic	Roland Kaiser, Hansa	4 3 MODERN GIRL, Sheena Easton,	CGD-MM	5 8 MAKING YOUR MIND UP, Bucks
14 8 BAD FOR GOOD, Jim Steinman, CDS	7 6 THIS OLD HOUSE, Shakin' Stevens,	Toshiba-EMI	7 7 ENOLA GAY, Orchestral Manoeuvers	Fizz, RCA
15 NEW MAGNETIC FIELDS, Jean Michael	CBS		In The Dark, Ricordi	6 4 EL DORADO, Goombay Dance Band,
Jarre, Połydor	8 9 FADE TO GREY, Visage, Polydor	5 5 A LONG VACATION, Eiichi Ohtaki,	8 10 TUNNEL OF LOVE, Dire Straits,	CBS
16 10 HOTTER THAN JULY, Stevie	9 8 KIDS IN AMERICA, Kim Wilde, Rak	CBS/Sony	Vertigo/Polygram	7 5 AMOUREUX SOLITAIRES, Lio, Ariola
Wonder, Motown	10 10 LOOKING FOR CLUES, Robert	6 18 GREATEST HITS, Arabesque, Victor	9 9 WOMAN IN LOVE, Barbra Streisand,	8 10 CAPERUCITA FEROZ, Orquesta
17 16 THE JAZZ SINGER, Neil Diamond,	Palmer, Island	7 7 YUKO HARA GA KATARU	CBS	Mondragon, EMI
Capitol	11 30 MIND OF A TOY, Visage, Polydor	HITOTOKI, Yuko Harax, Victor 8 6 SEXY MUSIC, Nolans, Epic	10 12 WOMAN, John Lennon, Geffen/WEA	9 NEW LOOKING FOR CLUES, Robert Palmer, Ariola
18 11 THE ADVENTURES OF THIN LIZZY,	12 11 WOMAN, John Lennon, Geffen	9 8 TWILIGHT DREAM, Naoko Kawai,	11 8 NON POSSO PERDERTI, Bobby Solo,	10 6 DE DO TO DO, DE DA DA DA,
Thin Lizzy, Vertigo	13 18 STOP THE CAVALRY, Jona Lewie,	Columbia	EMI	
19 14 MAKING MOVIES, Dire Straits,	Stiff	10 NEW MIZU NO NAKA RO ASIA E, Yumi	12 13 TI ROCKERO, Heather Parisi, CGD-	Police, A&M
Vertigo	14 NEW AGADOU, Saragossa Band, Ariola	Mattoya, Toshiba/EMI	MM	
20 15 QUIT DREAMING AND GET ON THE	15 13 STOP 'N' GO, Peter Kent, Electrola	11 16 THE DUDE, Quincy Jones, Alfa	13 16 BIA LA SFIDA DELLA MAGIA, I	ALBUMS
BEAM, Bill Nelson, Mercury	16 12 TE-SE-CA, Secret Service, Strand	12 9 RINGETSU, Miyuki Nakajima,	Piccoli Stregoni, Fonit Cetra	1 1 NIDO DE AGUILAS, Jose Luis
21 18 ROLL ON, Various, Polystar	17 17 DO YOU FEEL MY LOVE, Eddy	Canyon	14 14 ANCORA, Edoardo De Crescenzo,	Perales, Hispavox
22 29 FACE VALUE, Phil Collins, Virgin	Grant, Ice		Ricordi	2 2 BON VOYAGE, Orquesta Mondragon,
23 20 EASTSIDE STORY, Squeeze, A&M	18 15 VIENNA, Ultravox, Ariola	13 10 UMI O WATARU CHOU, Shinji	15 11 PER ELISA, Alice, EMI	EMI
24 13 SECRET COMBINATION, Randy	R9 27 MARIE MARIE, Shakin' Stevens, Epic	Tanimura, Polystar	16 17 QUESTO AMORE NON SI TOCCA,	3 5 CLUES, Robert Palmer, Island
Crawford, Warner Bros.	20 14 AMOUREUX SOLITAIRES, Lio, Ariola	14 13 ONLY YOU, Takurou Yoshida, Four	Glanni Bella, CGD-MM	4 3 ALBUM DE ORO, Joan Manuel
25 28 MANILOW MAGIC, Barry Manilow,		Life	17 15 HOP HOP SOMARELLO, Paolo	Serrat, Zafiro
Arista	21 26 OH NO NO, Bernie Paul, Ariola 22 19 FLASH, Queen, EMI		Barabani, Baby/CGD-MM	5 7 THE RIVER, Bruce Springsteen, CBS
26 34 CHRISTOPHER CROSS, Warner	23 16 MISTER SANDMAN, Emmyiou	For Spanish-language hits in	18 NEW I RAGAZZI CHE SI AMANO, I	6 6 SUPER TROUPER, Abba, Columbia
Bros.	Harris, Warner Bros.		Collage, Lupus/Cicordi	7 NEW FACE VALUE, Phil Collins, Hispavox
27 22 POSITIVE TOUCH, Undertones,	24 20 KEEP ON LOVING YOU, REO	Spanish-speaking countries, see	19 20 I WANNA BE YOUR LOVER, La	8 9 NOU DISC, La Trinca, Ariola
Ardeck	Speedwagon, Epic	Billboard En Espanol.	Bionda, Baby/CGD-MM	9 NEW AY AMOR, Victor Manuel, CBS
28 23 THE DUDE, Quincy Jones, A&M	25 23 I MISSED AGAIN, Phil Collins,		20 19 ROMEO AND JULIET, Dire Straits,	10 4 INOLVIDABLES, Nat King Cole,
29 21 COMPUTER WORLD, Kraftwerk, EMI	Atlantic		Vertigo/Polygram	Capitol

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JUNE

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Number of LPs reviewed this week 33 Last week 25



Billboard's 🗉

Survey For Week Ending 6/13/81

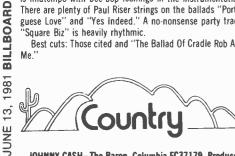
PAT METHENY & LYLE MAYS—As Falls Wichita, So Falls Wichita Falls, ECM ECM-1-1190. Produced by Manfred Eicher. Metheny and partner Lyle Mays return to the sweeping guitar, keyboard and synthesizer tapestries that earned them an avid fusion audience via Metheny's quartet recordings. This time out, it's Mays' keyboard textures that dominate, exemplified by the oceanic depth of the 20-minute title cut, which fills side one as a musical collage as close to Mike Oldfield or Pink Floyd as it is to other players associated with the fusion field. With Metheny himself doubling on bass and labelmate Nana Vasconcelos handling percussion, the set's as rich as the group's outings. Best cuts: Title song, "Ozark," "September Fifteenth."

JOHNNY VAN ZANT BAND-Round Two, Polydor PD-1-6322. Produced by Kevin Elson. A soulful set of Southernbased rock'n'roll boogie emphasized by that genre's romping guitar licks, dished out by Robbie Gay and Erik Leif Lundgren, rhythmic bass and drum lines, well timed by Danny Clausman and Robbie Morris respectively, and Van Zant's heartfelt vocals. All band members, as well as producer and engineer Kevin Elson, tent their songwriting proficiences to this skillfully balanced set of ballads and rockers. Best cuts: Side One



TEENA MARIE-It Must Be Magic, Gordy G81004MI (Mo town). Produced by Teena Marie. Crisp and imaginative orchestration, coupled with Marie's distinctive vocals make this another hit package for the songstress. A clever, lyrical hook makes the uptempo title track appealing while "Revolution" is midtemon with bee-bop leanings in the instrumentation There are plenty of Paul Riser strings on the ballads "Portuguese Love" and "Yes Indeed." A no-nonsense party track, 'Square Biz'' is heavily rhythmic.

Best cuts: Those cited and "The Ballad Of Cradle Rob And



JOHNNY CASH-The Baron, Columbia FC37179. Produced by Billy Sherrill. When it comes to telling moral fables, Cash is still the standard every other yarn-spinner must be judged by. This collection is filled with diverting stories-some wise, some whimsical. Happilly, to balance off emotionally such lachrymose efforts as the title cut and "The Reverend Mr. Black/Lonesome Valley," there is the hilariously picturesque "Chattanooga City Limit Sign," an example of the sad-sack saga at its best. Producer Sherrill has found some gold here in Cash's cavernous voice.

Best cuts: Those cited, plus "Thanks To You," "Hey, Hey Train.



NICK MASON'S FICTITIOUS SPORTS-Columbia FC37307. Produced by Nick Mason, Carla Bley. All words and music for this album by Pink Floyd percussionist Mason are by radically avant-garde musician Carla Bley. As could be expected, much of the material here wanders into territory that is seldom explored in a pop context. Vocals are shared by Robert Wyatt and Karen Kraft with Mason only playing percussion. Noted British guitarist Chris Spedding is also part of the lineup. Still, for all its noncommercial trappings, this is a remarkably listenable album with such cuts as "I Was Wrong," "Slam," "Mervin'," "Do Ya" and "I'm A Mineralist" being the best. Gary Windo's saxophone work is especially powerful.

Best cuts: Those mentioned.

Billboard's Recommended LPs

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JIM MESSINA-Messina, Warner Bros. BSK3559. Produced by Jim Messina. Messina debuts on Warner Bros. after a decade on Columbia, first as a member of Loggins & Messina and then, less successfully, as a solo act. His new LP is a pleasing mix of pop and rock elements, with some of the cuts, most notably "Sweet Love," suggesting the sound of Loggins' own solo endeavors. Messina's momentum has cooled since the

Spetlight_

mid-'70s, but a label switch could inject some new blood Best cuts: "Money Alone," "Sweet Love," "Stay The Night," "Move Into Your Heart.

RANDY VANWARMER-The Beat Of Love, Bearsville BRK3561 (Warner Bros.) Produced by John Holbrook, Ian Kimmett. Re member the Randy Vanwarmer of "Just When I Needed You Most" fame? Well, forget him. The 1981 Vanwarmer is a new, much improved model. New wavers take note: Brian Briggs plays guitar and synthesizers. This is a tipoff for this set of handsomely mounted pop rockers and ballads. "Suzi Found A Weapon" and the title track are excellent, mature songs which deserve to be hits. AOR stations shouldn't be put off by his past hit. Best cuts: "Suzi Found A Weapon," "Babel/ Don't Hide," "Frightened By The Light Of The Day," "The Beat Of Love," "When I'm Dead And Gone.

ARLO GUTHRIE-Power Of Love, Warner Bros. BSK3558. Produced by John Pilla. Guthrie wrote only two songs here, "Slow Boat" and "Living Like A Legend," deciding instead to cover tunes by contemporaries such as T-Bone Burnett's title track, Richard Thompson's "When I Get To The Border," Jimmy Webb's "Oklahoma Nights" and others. Guthrie's duet with Rickie Lee Jones on "Jamaica Farewell" is one of the LP's many delights. Each song is delivered in Guthrie's inimitable personality. **Best cuts:** "Power Of Love," "Jamica Farewell," 'Garden Song," "When I Get To The Border.

GARY WRIGHT-The Right Place, Warner Bros. BSK3511. Produced by Gary Wright, Dean Parks. Gary "Dream Weaver" Wright's first LP in two years is a sophisticated package of electronically programmed styles all underlined by accessible pop foundations. Each cut sets its own mood, many of them thick with interesting textures. Wright, one of pop's more dar ing keyboard players, and former member of Spooky Tooth, wrote or co-wrote all selections, with a number of singles candidates. Best cuts: "Heartbeat," "Really Wanna Know You," 'The Right Place.

BILL WRAY-Fire And Ice, Liberty LT1098. Produced by Ed E. Thacker. Wray debuts on Liberty after a stint on MCA with an excellently-paced collection of energetic rock. Wray is fortunate to have a sound accessible enough for pop singles for mats and still able to crack more tough-minded AOR outlets The three-man backup band lends aggressive support. EMI executive Don Grierson executive produced. **Best cuts:** "Blue Eyes, White Lies," "Lonely Heart," "Louisiana Rain," "Fire And Ice.

THE ENGLISH BEAT-Wha'ppen? Sire SRK3567 (Warner Bros.) Produced by Bob Sargeant. If there is such a category as "progressive reggae" then this is what this six-piece Brit ish group plays. Their rhythmic sound is a mixture of reggae r&b, jazz and artful lyrics. Thanks to the sax playing of 60-year old Saxa, there is a certain distinctiveness to the music. The first album and a tour last year established the group and this well wrought effort should further their popularity. Best cuts: "Dream Home In N.Z.," "I Am Your Flag," "Cheated," "All Out To Get You," "Doors Of Your Heart."

THE PSYCHEDELIC FURS-Talk, Talk, Talk, Columbia NFC37339. Produced by Steve Lillywhite. The thick, layered sound which earned this band a following in the U.S. with its first release returns with a vengeance. Dissonant and accessible simultaneously, the Furs are distant relatives of the Doors by way of Bowie and other influences. Much of this could be programmed into rock discos as the beat is usually there even when the melody wanders into the abstract. Pitch to those who like U2. **Best cuts:** "Into You Like A Train," "Pretty In Pink," "Dumb Waiters," "Mr. Jones."

THE A's-A Woman's Got The Power, Arista AL9554. Produced by Rick Chertoff-Nick Garvey. Synthesizers and harmonized vocals are the main backdrop of this LP, although the cuts produced by Chertoff stick more to the basics while Garvey's are lusher in their use of keyboard effects and vocal harmonies. The banjo break and authentic American rock'n'roll passages add an interesting diversion in "Heart Of America" and "Little Mistakes" takes us back to the 60's "Leader Of The Pack" days and includes a sassy sax break. Best cuts: "A Woman's Got The Power," "How Do You Live," "When The Rebel Comes Home," "Insomnia."

KID CREDLE & THE COCONUTS-Fresh Fruit In Foreign Places, Sire SRK3534 (Warner Bros.), Produced by August Darnell. Darnell is one of the most creative people in modern music and this second Coconuts LP shows why. A humorous

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GEORGE HARRISON-Somewhere In England, Dark Horse DHK3492 (W.B.). Produced by George Harrison, Ray Cooper. This LP's calling card is "All Those Years Ago," Harrison's tribute to John Lennon with support from Ringo Starr and Paul McCartney. However, there are additional treats such as Hoagy Carmichael's "Hong Kong Blues," "Baltimore Oriole," a Paul Webster/Carmi chael collaboration as well as Harrison's own composi tions, some very popish, others more spiritual such as "Life Itself." The ex Beatle gets superb playing from a cast of stellar players including Gary Brooker, Tom Scott, Neil Larsen, Jim Keltner and others. Best cuts: "All Those Years Ago," "Hong Kong Blues,"

"Blood From A Clone," "Teardrops

and intriguing mix of Latin music, reggae, jazz and 1940s style MOR, Darnell and crew tell a strange tale of a sea journey to various places outside New York. The same offbeat humor which propelled Dr. Buzzard's Savannah Band, which Darnell piloted with much critical success, is evident here. Best cuts: "Going Places," "I Stand Accused," "Gina, Gina," "Table Manners," "Schweinerei."

DARTS-Across America, Kat Family, JW37356 (CBS). Produced by Tommy Boyce, Richard Hartley, Darts, Phil Chapman. Contrary to the liner notes, this is not Darts' first U.S. album. The group was previously on Polydor. This does not put a shadow on the quality of the album however. Though ignored on these shores, this British multiracial, sexually integrated nine-piece is akin to a grittier Manhattan Transfer with 1940s sass, 1950s doo wop and 1960s soul. Cover versions of James Brown's "Think" and Four Tops' "Reach Out, I'll Be There" are highly recommended. Best cuts: Those mentioned plus "Cover To Cover," "Peaches," "Sand And Lonely

ORIGINAL SOUND TRACK-Superman II, Warner Bros. H\$3505. The music to the "Superman" sequel was composed and conducted by Ken Thorne from original material composed by John Williams. The score reflects the film's camp action, soaring and cresting through the marvelous orchestral arrangements. The LP is laser-etched with the Superman shield which makes for some eye-opening visuals as it spins. Best cuts: Choose your favorites.

soul

STARGARD-Back 2 Back, Warner Bros. BSK 3456. Produced by Norman Whitfield. Down from a trio to a pairsome, Stargard still features strong, soulful vocals and punchy, brassfilled instrumentation with the emphasis on funk. Several of the cuts here recall Whitfield's "Car Wash" score with Rose Royce, specifically "Here Comes Love," "Back To The Funk" and "High On The Boogie." The tempo varies with a couple of moody ballads, "Just One Love" and an improbable revival of David Gates' introspective "Diary." Best cuts: Those mentioned

SYLVESTER-Too Hot To Sleep, Fantasy F9607. Produced by Harvey Fuqua, Sylvester. Plagued with a disco image, Sylvester makes a bold step away from the limited identification with this collection of pop/r&b dance music tracks and ballads. Most notable of these is the single "Here Is My Love," a smooth ballad with a melodic acoustic piano solo. He adds a new hue to Smokey Robinson's "Ooo Baby Baby" and energetically delivers the uptempo title cut and rhythmic "Thinking Right." Best cuts: Those mentioned.

ZINGARA, Wheel WHA 10001. Produced by Lamont Dozier. One of three projects that Dozier has on the market at present, this album features workmanlike vocals and subtle, sensitive orchestrations which recall the producer's own alburns for ABC in the mid '70s. Highspots include "You Sho' Know How To Love Me," a duet between Zingara members Wali Ali and Karen Coleman, and the impassioned "Love's Calling," recently an r&b chart item. Also impressive is the melancholy "Are You Ready For Love," with sophisticated strings and woodwind work, and expressive vocals, Best cuts: Those cited.

JAMES BROWN-Nonstop! Polydor PD16138. Produced by James Brown. The king of soul returns with another set of frenetic dance music. "Popcorn 80's" is an update of one his biggest hits, and as such may draw the most interest to the album; but the best cut may be "You're My Only Love," a change-of-pace ballad. Here Brown proves he can also be a master at music meant for dancing close. Best cuts: Those cited plus "Give That Bass Player Some," "Super Bull/Super

FATBACK-Tasty Jam, Spring SP16731. Produced by Bill Curtis, Gerry Thomas. Funky rhythms and repetitious melodies prevail on this latest LP by the r&b veterans. The music is driving (led by thumpin' guitars and bass) as on the uptempo "Take It Any Way You Want It," "Wanna Dance (Keep Up The Dance)," and "Get Ready For The Night." A blend of p-funk underscores the rap cut, "Kool Whip" and the bass prominently thumps throughout the musically repetitious "Keep Your Fingers Out The Jam." Best cuts: Those cited.

country

LEFTY FRIZZELL-Treasures Untold: The Early Recordings Of Lefty Frizzell, Rounder Special Series II. No producer listed. There is enough power here to spark a full-fledged Frizzell revival among old-timers and to expose new country fans to the artistic ancestor of such contemporary stars as Merle Haggard, John Conlee, John Anderson and Johnny Rodriguez. The selections are all from Frizzell's hottest period, 1950-53. Best cuts: "Shine, Shave, Shower," "Run 'Em Off," "Look What Thoughts Will Do," "My Baby's Just Like Money," "Treasures Untold."

JOZZ

BILL EVANS-Re: Person I Knew, Fantasy F9608. Produced by Helen Keane. Recorded at New York's Village Vanguard in 1974, the pianist is backed agreeably by Eddie Gomez, bassist, and Marty Morell on drums. Album is comprised of eight titles, five of which are Evans compositions. There are many nuances in playing; he was one of the most creative musicians of his era. And indispensible album for Evans' many followers. **Best cuts:** "Emily," "34 Skidoo."

CARLA BLEY-Social Studies, WATT/ECM ECM W11. Pro-duced by Carla Bley. The WATT collective, already associated with leading creative music from the past decade, bows its new link to Manfred Eicher's ECM combine with composer/ keyboardist Bley's first album to be distributed by a major branch system. That hasn't diluted her ambitions or her wit, although these larger ensemble pieces generally hew to tightly arranged, melodic compositions. A six-piece brass/ reed line, augmented by bassist Steve Swallow and rockerturned-jazzman D. Sharpe on drums, renders the charts beautifully. Best cuts: "Reactionary Tango," "Utviklingssang.'

BARBARA COOK-It's Better With A Band, MMG DMMG104. These results, from a Cook concert at Carnegie Hall last fall, are a delight. Cook, an accomplished soprano, may have made her mark in recent years as a performer in intimate clubs, but she can really fill a big half with a song in front of a big band, led here by Wally Harper. Cook is particularly at home with a Bernstein medley which includes "Simple Song" from his "Mass" to "I Can Cook Too" from "On The Town. Best cuts: All.

STU GOLDBERG-Variations by Goldberg, Pausa 7095. Produced by Stu Goldberg. The sometimes eccentric Los Angeles pianist taped these seven selections in Germany a year ago Five are his own compositions. He shows a lot of technique, and unusual versatility, performing without the help of a rhythm section. A young musician to watch. Best cuts: "Piru," "Donna Lee," "Core Of The Apple."

THE SINGERS UNLIMITED-A Capella, Pausa 7100. Produced by Gene Puerling and Hans Georg Brunner-Schwer. Bonnie Herman, producer Puerling, Len Dresslar and Don Shelton make up the this sterling group, perhaps the finest of its kind anywhere. Of the 10 songs offered, three are Beatles standards and all are sung the hard way-without accompaniment. It adds up to a remarkable tour de force, and an LP which should enjoy plus sales. Best cuts: "Michelle," "Try To Remember," "Both Sides Now," "Lullaby."

STANLEY COWELL-New World, Galaxy GXY5131. Produced by Ed Michel. Cowell plays acoustic and electric piano, Hammond organ, kalimba, chimes and sings in this dullish, nonswinging program of six tunes, only one of which is not a Cowell original. A string trio, three horns, two percussions and three singers round out the lineup in a puzzling, unsatisfying entry which is neither fish nor fowl nor anything in-between. Cowell has done better-and surely will again. Best cuts: "Come Sunday."

Spotlight-The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks-predicted for the top half of the chart in the opinion of the reviewer; recommended-predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harri-son; Reviewers: Paul Grein, Douglas E. Hall, Kip Kirby, George Kopp, Roman Kozak, Iry Lichtman, Ed Morris, Richard M. Nussar Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Gerry Wood, Jean Williams.

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New Directors

NEW YORK-Maurice and Verdine White, members of Earth, Wind & Fire, have been named to the board of directors of the Black United Fund. The Fund is said to be the largest black-run self-help organization channeling funds from the black community, foundations and corporations to primarily black charities.

The involvement of the Whites in the organization was announced at a press conference here Friday (29), at which Walter Bremond, executive director of the Fund, was present.

West Germany

Social Security Legislation For German Artists

BONN-Legislation on a new social security scheme for West German artists and composers has passed the lower house of the Bonn parliament, despite opposition from the Christian Democrat party. Now the law must get through the upper house before it can come into effect.

As previously reported (Billboard Feb. 28, 1981), the scheme has aroused considerable controversy, with suggestions that in the form outlined by the original Green Paper it was unconstitutional. The record and publishing industries here are united in their hostility to an overall levy of 5% on all fees and licenses paid.

Should the law make its way through parliament, the West German music publishers have announced they will take the issue to the Constitutional Court in Karlsruhe.

U.S., German Acts Win Golden Europa

SAARBRUCKEN – German singer Stefan Waggershaufen and U.S. performer Helen Schneider are the first artists this year to receive the Golden Europa awards given by radio station Europa Welle Saar. Waggershaufen is top national artist. Schneider is top international act. MUNICH-Publishing company Telstar Music has started a campaign here to raise film performance fees for soundtrack music, which in West Germany are extremely low, compared to other countries.

This was brought home to Telstar when the La Bionda Bros. composed and produced a soundtrack for the label for the Terence Hill/Ernest Borgnine movie "Super Snooper." With performance fees set at 38 pfennings (88 cents) per 1,000 seconds, it became apparent that in West Germany, at least, such projects do not pay.

ects do not pay. In Italy and France the fees for authors and publishers provide an incentive to soundtrack investment. This means publishers can look forward to recouping their money if the movie is successful, and has done much to stimulate the quality of film soundtracks in general.

While the music in German films has declined steadily since the glorious days of the '30s, the Italian and French film industries have produced a series of classic scores that not only paid off for their producers. but went on to become part of film history.

Now, having investigated the market and the legal position in other territories. Telstar has launched an initiative within mechanical and performing rights organisation GEMA to raise film performance fees, and wants a fee fixed at 1% of seat price. Average cinema seat cost in West Germany is around \$3.

RATES VERY LOW

Telstar Music Vies

For Film Fee Hike

Telstar is enlisting support from relevant branches of the film industry.



HAMBURG—As part of his European tour. Bob Dylan starts his visit to the Germany language territories with an open-ai concert in Bad Segeberg, northern Germany, July 14.

A total of four open-air gigs are included in the trek arranged by Hamburg concert agency Lippmann and Rau. Other Dylan dates: Lorelei (17); Mannheim (18): Munich (19): Wien (21): Basle, Switzerland (23).

Artist Gives Gold

HAMBURG-New York rock reggae artist Garland Jeffreys put the shoe on the other foot here recently: he awarded publishers Chappell a gold disk for their work in his 500.000-selling single hit "Matador." Jeffreys' latest album "Escape Artist" has just been released here.



By DAVID FARRELL

TORONTO-Sampler promo albums seem to be coming back into vogue in the record industry here, with no effort being made to make the specialty disks available to the consumer.

CBS recently compiled a 10-track sampler for radio to expose tracks from the three-album set "Sandanista" by the Clash. According to Bob Muir, director of promotion for the label, within a week of the LP's release it became apparent that a condensed version of the LP was needed in order for music directors to get a fix on the material included in the multi-set.

Attic Records has two samplers on the market for radio programmers. Marketing manager Lindsay Gillespie says he used the sampler packages to draw attention to up-coming releases from the label and to highlight specific cuts from the releases that he thought would be prospective on-air tracks.

Attic's sampler packages included a seven-track radio LP to promote the release of rock band Goddo's 18track, double-set Best Seat In The House live LP, and a four act sampler of material to be released on the all-new Stiff Canada logo.

WEA Music earlier released an in-store "New Musik" sampler LP which included key tracks from new music acts like the B-52s. Ramones, Talking Heads, Buggles and Madness. Capitol, from time to time, has circulated sampler EP disks for radio use to highlight specific tracks from an LP, aimed at breaking a specific song from an LP for AM radio use.

CBS Unveils New Promos

TORONTO-CBS unveiled three new marketing promotions this month, aimed at exploiting heavy metal, country and prerecorded cassette repertoire.

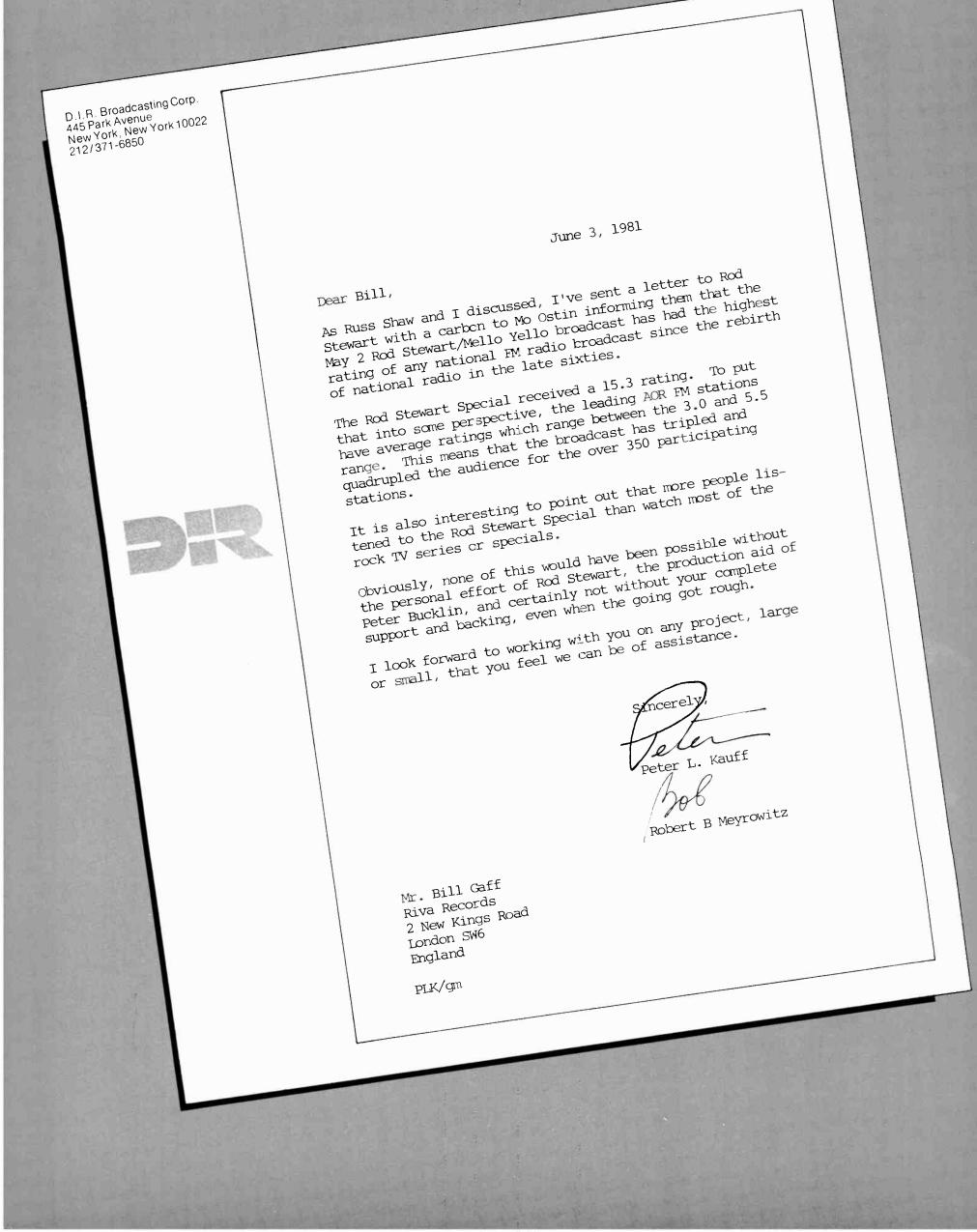
For devotees of heavy metal. CBS has its customized "Music To Weld By" program, which offers retailers incentives to stock and sell titles by Ozzy Osbourne, Judas Priest and Winnipeg group the Queen City Kids. The program includes point of purchase materials and an instore sampler LP.

The country music program is an RCA co-op with 100 titles drawn from the two record company cata-

log (Billboard, May 16, 1981). Again, extensive display materials are offered in conjunction with the program and an instore sampler LP which features six acts from the CBS catalog and six from RCA's.

The third sales program is tied to a total of 100 prerecorded cassette titles in the CBS catalog which are being offered with incentives to retailers under the "Summer Cassette Sale" program. According to a spokesman for the company, 18.000 merchandising boxes have been assembled for distribution to stores across the country to house the titles.





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perm	nissic			he publisher. Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Bill- board.						t			Summind				ц			Suggested	
2 MCCN	T WEEK	Weeks on Chart	5	ARTIST Title	RIAA	Suggested List Prices LP, Cassettes,	Soul LP/ Country LP	IS WEEK	ST WEEK	Weeks on Chart	ARTIST Title	RIAA	Suggested List Prices LP. Cassettes,	Soul LP/ Country LP	THIS WEEK	LAST WEEK	Weeks on Chart	ARTISI Title	RIAA	List Prices LP. Cassettes.	Sou
	L LAST	_	-	Label, Number (Dist. Label) REO SPEEDWAGON	Symbols	8-Track	Chart	SIH1	LSVI 42	₹ 4	Label, Number (Dist. Label)	Symbols	8-Track	Chart	Ĕ 71	5 64	¥ 13	Label, Number (Dist. Label) CHAMPAIGN	Symbols	8-Irack	C
	4	7	7	Hi Infidelity Epic FE 36844 KIM CARNES		8.98			39	12	There Goes The Neighborhood Asylum 5E-523 (Elektra) ROSANNE CASH	-	8.98		72	67	13	How 'bout Us Columbia JC 37008 WILLIE NELSON	•	7.98	SLI
5			1	Mistaken Identity EMI-America SO 17052		8.98		T			Seven Year Ache Cołumbia JC 36965		7.98	CLP 1				Somewhere Over The Rainbow Columbia FC 36883		8.98	c
	3	5	9	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033		8.98		38	38	12	ALABAMA Feels So Right rca ahl1-3930	•	7.98	CLP 2	73	69	27	ABBA Super Trouper Atlantic SD 16023	•	8.98	
4	2	20	0	STYX Paradise Theatre A&M SP 3719		8.98		Ø	40	6	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project Epic FE 36918		8.98	SLP 11	敛	NEW E	IRV	AIR SUPPLY The One That You Love Arista AL 9551		8.98	
3	6	:	3	VAN HALEN Fair Warning Warner Bros. HS 3540		8.98		40	36	13	A TASTE OF HONEY Twice As Sweet Capitol ST-12089		8.98	SLP 16	75	NEW EX	107	OAK RIDGE BOYS Fancy Free		8.98	c
3	7		4	TOM PETTY AND THE HEARTBREAKERS Hard Promises		8.98		蘝	44	6	STARS ON LONG PLAY Stars On Long Play Radio Records RR 16044 (Atlantic)		8.98	51110	1	86	5	MCA MCA-5029 JIM STEINMAN Bad For Good Epic/Cleveland International FE 36531		8.98	
7	5	22	2	Backstreet BSR 5160 (MCA) STEVE WINWOOD Arc Of A Diver	•			欲	NEW EN		MOODY BLUES Long Distance Voyager Threshoid TRL-1-2901 (Polygram)		8.98		77	77	31	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	•	8,98	
8	9	14	4	Island ILPS 9576 (Warner Bros.) PHIL COLLINS		7.98		43	20	28	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)		8.98		78	82	11	DENIECE WILLIAMS			1
	11		9	Face Value Atlantic SD 16029 SANTANA		8.98		44	45	16	ADAM AND THE ANTS Kings Of The Wild Frontier				79	80	13	ARĈ/Columbía FC 37048 CAROL HENSEL Dancersize		8.98	
0	10			Zebop Columbia FC 37158 SMOKEY ROBINSON		8.98	SLP 55	A57	65	7	Epic NJE 37033 BILLY SQUIER		7.98		10	87	6	Vintage VNJ 7701 (Mirus) SOUTHSIDE JOHNNY & THE		8.98	+
			1	Being With You Tamla T8:375M1 (Motown)		8.98	SLP 7	46	47	9	Don't Say No Capitol ST-12146 CHANGE		8.98		-			ASBURY JUKES Reach Up And Touch The Sky Mercury SRM-2-8602 (Polygram)		11.98	
l	8	1!	5	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)		8.98		47	48	20	Miracles Atlantic/RFC SD 19301 APRIL WINE		7.98	SLP 9	81	61	11	PHOEBE SNOW Rock Away Mirage WTG 19297 (Atlantic)		7.98	
2	12	3	1	GROVER WASHINGTON JR. Winelight Elektra 6E:305		7.98	SLP 13				The Nature Of The Beast Capitol SOO-12125		8.98		82	72	7	PURE PRAIRIE LEAGUE Something In The Night		7.98	
3	13	1	1	THE WHO Face Dances	•			48	49	11	JUDAS PRIEST Point Of Entry Columbia FC 37052		8.98	0	83	73	27	Casablanca ÑBLP 7255 (Polygram) BLONDIE Autoamerican			t
	16		9	Warner Bros. HS 3516 RAY PARKER JR. & RAYDIO A Woman Needs Love		8.98		Ø	54	9	DAVID SANBORN Voyeur Warner Bros, BSK 3546		8.98	SLP 18	84	75	18	Chrysalis CHE 1290 DON McLEAN		8.98	+
5	15	1	.0	Arista AL 9543 GINO VANNELLI	_	7.98	SLP 2	D	56	4	SPLIT ENZ Waiata		7.98		85	85	13	Chain Lightning Millennium BXL1-7756 (RCA) ROBIN TROWER WITH JACK BRUCE		7.98	+
6	14		1	Nightwalker Arista AL 9539 QUINCY JONES	-	8.98	SLP 22	51	51	37	A&M SP-4848 JOHN COUGAR Nothin' Matters And What If It D	id						AND BILL LORDON B.L.T. Chrysalis CHR 1324		7.98	
_				The Dude A&M SP-3721		8.98	SLP 4	52	52	36	Riva RVL 7403 (Polygram) BARBRA STREISAND		8.98		86	90	22	THE WHISPERS Imagination Solar BZL1-3578 (RCA)	•	7.98	
.7	18	4	14	DARYL HALL & JOHN OATES Voices RCA AQL1:3646	•	8.98		53	53	4	Guilty Columbia FC 36750 THE MARSHALL TUCKER BAND		8.98		¢	97	8	CLIMAX BLUES BAND Flying The Flag			1
r	19		6	CHAKA KHAN What Cha' Gonna Do For Me Warner Bros. HS 3526		8.98	SLP 3				Dedicated Warner Bros. HS 3525	-	8.98		88	78	14	Warner Bros. BSK 3493 U-2		8.98	1
7	21	7	0	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383		8.98		W	60	5	DAVE EDMUNDS Twangin Swan Song SS-16034 (Atlantic)		7.98		89	76	9	Boy Island ILPS 9646 (Warner Bros.) THE DREGS		8.98	+
0	17	2	20	LOVERBOY Loverboy	•			55	55	5	CHUCK MANGIONE Tarantella A&M SP-6513		11.98			111	3	Unsung Heroes Arista AL 9548 FRANK ZAPPA		7.98	+
7	24	1	17	Columbia JC 36762 . 38 SPECIAL Wild Eyed Southern Boys		7.98		Ø	62	14	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697		7.98		5907			Tinsel Town Rebellion Barking Pumpkin PW-2-37336 (CBS)		15.98	4
2	22	2	29	A&M SP-4835 NEIL DIAMOND		7.98		57	27	13	JAMES TAYLOR Dad Loves His Work	•			91	93	9	RONNIE MILSAP Out Where The Bright Lights Are Glowing			
3	23	3	15	The Jazz Singer Capitol SWAV-12120 KENNY ROGERS		9.98		58	32	25	Columbia TC 37009 THE GAP BAND		8.98		92	92	6	RCA AALI-3932 AC/DC Highway To Hell		8.98	+
		ļ		Greatest Hits Liberty LOO-1072		8.98	CLP 4	59	59	7	Mercury SRM-1-4003 (Polygram)		8.98	SLP 14	93	83	17	Atlantic SD 19244	•	8.98	+
4	25	1	4	SHEENA EASTON Sheena Easton EMI-America ST 17049		8.98					Where Do You Go When You Dream Capitol SOO-12144		8.98	CLP 11	94	84	28	Columbia KC-2:37016 DOLLY PARTON	•	13.98	+
3	50		2	ELTON JOHN The Fox Getten GHS 2002 (Warner Bros.)		8.98		60	43	34	THE POLICE Zenyatta Mondatta A&M SP 3720		8.98				ļ	9 To 5 and Odd Jobs RCA AHL1-3852		8.98	
26	26		9	JEFFERSON STARSHIP Modern Times		8.98		61	46	23	SHALAMAR Three For Love	•	8.98	CI D 9	95	95	28	STEELY DAN Gaucho MCA MCA-6102		9.98	
2	30		7	Grunt BZL1-3848 (RCA) GARY U.S. BONDS Dedication				62	57	9	Solar BZL1 3577 (RCA) PRETENDERS Extended Play		0.90	SLP 8	96	81	9	THE JEFF LORBER FUSION Galaxian Arista AL 9545		7.98	
28	28	4	13	EMI-America SO-17051 AC/DC		8.98	SLP 38	63	58	43	Sire Mini 3563 (Warner Bros.) PAT BENATAR		5.99		97	89	13	DAVE GRUSIN Mountain Dance Arista/GRP GRP 5010		7.98	
29	29	1	15	Back In Black Atlantic SD 16018 JUICE NEWTON		8.98		5647	74	4	Crimes Of Passion Chrysalis CHE 1275 GRACE JONES		8.98		98	88	9	VARIOUS ARTISTS Concerts For The People Of		7.36	
	33		7	Juice Capitol ST 12136		8.98	CLP 8	65			NightClubbing Island ILPS 9624 (Warner Bros.)		8.98	SLP 12		133	5	Kampuchea Atlantic SD 2-7005 CAROLE BAYER SAGER		13.98	+
7				Street Songs Gordy G8-1002M1 (Motown)	_	8.98	SLP 1				GRATEFUL DEAD Reckoning Arista A2L-8604	<u> </u>	13.98	ļ	299			Sometimes Late At Night Boardwalk NB-12-33237		7.98	
1	31		9	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)		8.98		66	66	35	KOOL & THE GANG Celebrate De:Lite OSR-9518 (Polygram)		8.98	SLP 53	100	91	9	DEVO Devo-Live Warner Bros. Mini-3548		5.99	
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3	41		6	LEE RITENOUR Rit			CID 2F	68	68	14	ATLANTIC STARR Radiant			CIDE	102	104	33	THE DOORS Greatest Hits	•		
14	35	1	13	Elektra 6E-331 ERIC CLAPTON Another Ticket	•	7.98	SLP 25	69	71	13	A&M SP-4833 GARLAND JEFFREYS Escape Artist		7.98	SLP 5	103	112	2	Elektra 5E 515		8.98	1
1	37		5	RSD RX-1-3095 (Polygram) STEPHANIE MILLS		8.98		1	79	10	Epic JE 36983 GREG KIHN		7.98		1 I	113	4	RCA AFL1-4027 RANDY CRAWFORD		8.98	
				Stephanie 20th Century T-700 (RCA)		\$8.98	SLP 6				Rockihnroll Beserkley BZ 10069 (Elektra)		7.98					Secret Combination Warner Bros. BSK 3541		8.98	

FOR WEEK ENDING JUNE 13, 1981

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73

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Closeup

RANDY VANWARMER-The Beat Of Love, Bearsville BRK3561 (Warner Bros.). Produced by John Holbrook, Iam Kimmett.

74

The peals of laughter are still echoing hollowly in the air. What self-respecting "hip" person could actually like Randy Vanwarmer? Wasn't he the one who recorded "Just When I Needed You Most," still lodged in the pantheon of the banal and the useless?

The answer to the first question is anyone who can stop laughing long enough to listen to this well-crafted, slightly flawed pop wonder. As for the second question, he who is without sin. . .

Vanwarmer's shucking of his former MOR hull is evident on the first cut, "Suzi Found A Weapon." With chunky guitar and pounding drums, it's an understated yet totally infectious rocker. The lyrics, dealing with a modern Mata Hari who doesn't realize her deadly, delicious charms, possess a kind of dark appeal which belies the ebullient arrangement.

It is obvious from this impressive beginning that Vanwarmer has been studying such pop masters as Nick Lowe and Todd Rundgren, who combine reckless teenage abandon with cunning studio wiles. Vanwarmer isn't in their class yet, but he is on the right track.

With Brian Briggs on guitars, who had a British hit with "See You On The Other Side," much of the music could be classified as new wave without the slavish attention to fads that style implies. However, there is also an awareness of rock's roots. "Amen" is a Harry Belafonte-

is a melancholy ballad and a gripping midtempo number welded together by haunting arrangements. The knockout punch, though, is the title track. Somewhere along the line, Vanwarmer has been listening to r&b along with his steady diet of pure pop for now people. While his voice isn't quite strong enough to

give this song the extra edge it de-



Randy Vanwarmer

serves, "The Beat Of Love" is a stunner, nonetheless. Like two sweatdrenched dancers clinging to each other in the middle of a near empty dance floor, the song captures the essence of hot passion without a skeletal lyrical and musical framework. It's a total ripoff of 100 tunes done before, yet totally wondrous.

For a switch in pace, "Frightened By The Light Of The Day" is a folkflavored, uptempo composition a la Steve Forbert. Some of the most intelligent lyrics on the LP are nestled here: As a child I was frightened/ When someone put out the light/1 thought those dark evil demons/Only ever came out at night/I made a cross to keep them away/I prayed to God but even he was afraid.

Sure, there are problems with the album. Vanwarmer's wafer thin voice doesn't always possess the necessary power, and the plush, safe production doesn't always help. Some cuts, such as "Hanging On To Heaven" and "Always Night." are too cute and precious to work.

Still, this is a worthy album that doesn't deserve to be ignored because of Vanwarmer's past image. Take off the blinders. Miracles have been known to happen. CARY DARLING

General News **4th Muscle Shoals Event** 'Informative And Relaxing'

• Continued from page 14

wolf; now it's a complete circle involving producer, publisher, agent, lawyer, label and a lot of teamwork."

Friday morning's session, entitled "Record Companies/Publishers ... Do They Have Anything At All In Common." was a lively 90-minute panel that explored the shared ground existing between labels and publishers-as well as their incompatibilities. Moderating this session was Rusty Jones, director of legal and business affairs, ASCAP Nashville, who also served as panel chairman and coordinator for this year's seminar.

Panelists were Jim Foglesong, president, MCA Records, Nashville; Lynn Shults, vice president, Capitol/EMI/Liberty; Don Grierson, vice president, a&r, EMI-America/ Liberty; Bob Montgomery, executive vice president, House of Gold Music; Buddy Killen, president, Tree International; Charlie Feldman, general manager, Screen Gems Music, Nashville; Tim Wipperman, general manager, Warner Bros. Music; Charlie Monk, operations director, April/Blackwood Music; Ted Barton, assistant director of creative services, MCA Music; and Michael Barnett, president, Muscle Shoals Sound Records and sound Management Co.

This panel covered such subjects as the existing imbroglio between record companies and publishers regarding new copyright royalty structures; the home taping/piracy problem; dangers inherent in the new use of disk rental by retailers; a possible royalty fee affixed to blank tape sales in the U.S.; and the evolving relationship between publishers, producers and a&r departments of labels.

Wipperman stressed that too many a&r men don't take the time to listen to songs that come across their desks unless specifically marked for a certain artist.

Grierson noted that it often helps an a&r person's position to have tapes earmarked in advance, but emphasized that he listens to every tape with his label roster in mind.

AMBROSIA PRODUCER

Piro Freelancing As Scout

panies."

Rose and Win Kutz.

project sounds right.

well as referrals.

Grierson also underlined the importance of matching the right songs to each artist, making it mandatory to establish strong links with major publishers.

Both record executives and publishers expressed deep concern over the newly instituted retail policy of renting albums to consumers. "This is going to create an obvious gold mine for home tapers." said Capitol's Shults. "One person can rent the albums and call all his friends to bring over their tape machines."

It was also mentioned that the July escalated royalty rate to 4 cents has created a situation whereby record companies are trying to sign new acts at the current statutory rate prior to the hike.

Cable television and its airing of concerts via video also came up, with panelists fearing that home viewers will be able to record uninterrupted concerts for their own use. Grierson mentioned the use of encoders to scramble signals which networks could then charge off to the viewers. "This way, record companies would receive some sort of royalty payment for audio/visual concert airings."

The closing night featured a banquet headlined by Wayne Perkins, the Muscle Shoals Horns, Bonnie Bramlett. Russell Smith and Percy Sledge. The enthusiasm of the packed banquet room indicated that r&b is indeed alive and flourishing in the studios around Muscle Shoals.

As in past years, many songs were pitched, many artists' tapes listened to, and even a few negotiations initiated during the after-hours hospitality suites which are a trademark of the Muscle Shoals Records and Producers Seminar.

Buddy Draper, executive director of the Muscle Shoals Music Assn., indicates that the large registration figures may lead to a change of location before 1982.

"We had to turn some late registrations down because of limited space," says Draper. "The seminar has grown so fast and become so popular that we are considering moving to another local recreation area with more room and the same outdoor facilities."

He cites Pfordresher and Rose as

examples of fledgling producers to

whom he's given opportunities.

"Three months ago, I decided to go

ahead and sign a couple of guys, and

let them go to work in the studio cut-

ting things to take to record com-

This is expedited by Piro's own-

ership of Mama Jo's, a recently en-

larged 24-track studio in the San

Fernando Valley, where he can and

recut demos until the completed

In addition to listening to tapes

that cross his desk, Piro routinely

calls studios for any hot prospects as

The next SPARS N.Y. regional

meeting, an ongoing series of infor-

mal get-togethers, will take place on

Tuesday, June 16 at 12:30 p.m. at

CBS Studio B. Featured in a discus-

sion and demonstration of the CX

system by Lou Abbognaro of the

SPARS Meet

• Continued from page 10

CBS Technology Center.

Lifelines **Births**

Girl, Rosalyn Melody, to Lisa and Stephen Campfield June 3 in Los Angeles. Father is r&b promotion manager for Warner Bros. Records in Los Angeles area.

* * Girl, Erica Leslie, to Tina and Bob Glaub April 30 in Santa Monica, Calif. Father is bassist with Linda Ronstadt and Jackson Browne. * * *

Girl. Katie Ann. to Jane and Jim Slattery May 30 in Boston. Father is vice president and executive producer of Starfleet Blair, Inc. * *

Boy, Andrew David, to Capt. and Mrs. Marc Resnick June 2 in Duluth, Minn. Grandfather is Juggy Gayles, long-time East Coast promotion man.

* * * Girl, Stephanie Erin, to Tina and Jerry Falstrom May 23 in Los Angeles. Father is vice president/controller for WEA.

* * Girl, Jessica, to Toni and Glynn Harris May 21 in Sugarland, Tex. Father is president of GDH Records.

Marriages

Maria De Vita to Bob Miro May 3 in New York. Groom is disco deejay at the Backstreet in Ft. Lauderdale, Fla.

* * * Drea Besch to Dave Herman May 31 in Newton, Conn. He's the "morning man" on New York's WNEW-

* * * Maureen O'Connor, East Coast press and artist relations manager for Capitol Records, to Stephen Priest, member of the recording group the Sweet, May 28, in New York. Priest is lead singer and bass player for the group.

Deaths

Richard Bert Mathews, 26, keyboardist with the jazz group Hiroshima, an apparent suicide May 21 in Gardena, Calif. He is survived by his parents and three sisters.

* * Bruce B. Baxter III, 41, owner of KNCN-FM in Corpus Christi, Tex., after a short illness May 31. He is survived by his widow, Tanya.

LABEL BOWED **BY POLYGRAM**

NEW YORK-PolyGram Records Inc. has apparently set a onetime appearance of a PolyGram Records logo

The company has marketed a single by Victoria Sosa, featuring Isaac Hayes, who also produced the session, on a remake of the old Marvin Gave/Tammi Terrell hit, "If This World Were Mine."

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According to label sources, the logo represents a legal maneuver designed to establish a copyright on the PolyGram Records name, one requirement of which is its use on an actual record release. There are no plans, the sources further indicate, to release additional acts under the logo.

It's not known on which logo further recordings by Sosa would appear, although the promotional disk is housed in a red-sleeve normally used for Polydor releases.

Rock'n'Rolling

• Continued from page 14

America, has become a snobby type of market. If the kids like a record, then a lot of older people think that they shouldn't. But I am trying to prove to the older people (with the film) that Madness songs can be relevant to them. I think the movie will show Madness as people. Before they looked a little clownish.

"If you want to sell records," he continues, "you have to sell through on several different markets. Here in England you have about eight or

Honor 2 Vets

LOS ANGELES-Members of Jazz Forum here, a non-profit organization, will honor two long-time musicians June 21 at the Hacienda Hotel in suburban El Segundo.

Rosy McHargue, clarinetist, and Pete Daily, cornetist, both of whom have led their own groups in the L.A. area for three decades, will be present for the "Co-Jazzmen of the Year" tribute. Mannie Klein, Wild Bill Davison and the late Matty Matlock were previous honorees. President Paul Lenart of Jazz Forum is directing the event.

nine markets. It is a fashion-conscious market here. If you are in London, you are either into this or into that. There are thin dividing lines here. Spandau Ballet kids will not like Madness. You will find that crowds will build up in opposition to punk, for instance. But I like it. It is all high fashion here."

Stiff started a new wave label, but now Robinson says if he likes an act, he will work on finding the market for it. Though the company is still involved in new music, it has also released in Britain such uncharacteristic LPs as the "Oklahoma" cast LP. and "The Wit And Wisdom of Ronald Reagan.

Stiff has about 30 persons working for it in London, with a loose, rather non-structured organization. We bang into each other a lot here," jokes Robinson. "But the thing is to have imagination. We try to encourage that.

Stiff is a visually-oriented company, with promotional video done inhouse on its acts. However, Robinson notes that video is no salvation or end-all for record companies, if only because, in Britain, at least, the equipment is so expensive.

LOS ANGELES-Freddie Piro, producer of Ambrosia among other acts, is embarking upon a role as freelance a&r operative, seeking both artists and producers in the developmental stages, then placing them with labels and acts.

Piro holds that record companies' willingness to seek out and invest in new talent has diminished, thus opening up opportunities for freelance talent scouts. He intends to offer all the functions that an in-house label a&r staffer would handle, including song selection and the "casting" of performer with producer.

Piro, principal of Rubicon Pro ductions (Ambrosia, Fortress) also has Good News Records, a contemporary gospel label distributed by Work, with artists Chuck Gerard and Terry Clark, as well as two publishing companies, Rubicon Music (BMI) and Dunamis Music (ASCAP).

On the production front, Piro is currently handling Chi Coltrane for CBS and Duke McFadden for Poly-Gram, in addition to working with budding talent, engineers and producers, such as Bill Pfordresher, Bob

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C' Co	pyrig	ht 19 ced, ctron ritten	LPS & TAP 81, Billboard Publications, Inc. No is stored in a retrieval system, or trans ic, mechanical, photocopying, reco permission of the publisher.	part of this	10 publication	vanv	THIS WEEK	LAST WEEK	Weeks on Chart	Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Bill- board. ARTIST Title	RIAA	Suggested List Prices LP, Cassettes.	Soul LP/ Country LP	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA	Suggested List Prices LP, Cassettes, 8-Track	Soul LP Country Chart
THIS WEEK	ST WEEK	Weeks on Chart	ARTIST Title	RIAA	List Prices LP, Cassettes,	Soul LP/ Country LP	-	⊐ 116		Label, Number (Dist. Label) THE ISLEY BROTHERS Grand Slam T. Neck FZ 37080 (Epic)	Symbols	8-Track 8.98	Chart SLP 10		145		DOTTIE WEST Wild West Liberty LT 1062	Symbols	7.98	CLP 5
E 05	158 110	¥ 17	Label, Number (Dist. Label) EMMYLOU HARRIS Evangeline	Symbols	8-Track	Chart	137	139	11	BILL SUMMERS AND SUMMERS HEAT Call It What You Want			0.0.01	10	180	3	WHITESNAKE Corne An' Get It Mirage WTG 16043 (Atlantic)		7.98	
1	128	3	Warner Bros. BSK 3508 SQUEEZE East Side Story	-	8.98	CLP 16	138	121	29	MCA-MCA-5176 LAKESIDE Fantastic Voyage	•	8.98 7.98	SLP 21	171	171	4	MOTHERS'S FINEST Iron Age Atlantic SD 19302		7.98	
)7	94	54	A&M SP-4854 SOUNDTRACK Fame	•	7.98		139	122	11	Solar BXL1-3720 (RCA) THE ROLLING STONES Sucking In The Seventies		8.98	SLP 29	D			GEORGE JONES I Am What I Am Epic FE 36586		8.98	CLP 2
08	70	31	RSO RX-1-3080 STEVIE WONDER Hotter Than July		8.98	7	140	NEW G	REAT	Rolling Stones CDC 16028 (Atlantic) PETER FRAMPTON Breaking All The Rules A&M SP-3/22		8.98		173	177	65	WILLIE NELSON Stardust Columbia JC 35305		7.98	CLP 3
7	150	2	Tamta T8-373M1 (Mótown) MARTY BALIN Balin	-	8.98	SLP 27	141	123	15	KLEEER License To Dream Atlantic SD 19288		7.98	SLP 19	174	174	4	BRUCE COCKBURN Resume Millennlum BXL1-7757 (RCA)		8.98	
	NEW EAT		EMI-America SO-17054 DIONNE WARWICK Hot Live And Otherwise		8.98		142	142	6	VARIOUS ARTISTS The Music Of Cosmos RCA ABL14003		8.98		W	185	2	PLASMATICS Beyond The Valley Of 1984 Sliff America WOW 11		8.98	
11	96	17	Arista A2L-8605 TOM BROWNE Magic		11.98		143	146	6	SYLVIA Drifter RCA AHL1-3986		8.98	CLP 13	W	188	2	JIM PHOTOGLO Fool In Love With You 20th Century T-621 (RCA)		7.98	
12	115	4	Arista/GRP GRP.5503 VARIOUS ARTISTS The Secret Policeman's Ball		8.98	SLP 20		125		BRUCE SPRINGSTEEN The River Columbia PC 236854		15.98		Ŵ	187	2	STEPHANE GRAPPELLI/ DAVID GRISMAN Live Warner Bros. BSK 3550		8.98	
13	99	13	Island IL 9630 (Warner Bros.) WAYLON & JESSI Leather And Lace		5.99	CI D 14	145		14	BERNARD WRIGHT Nard Arista/GRP GRP-5011		7.98	SLP 32	178	148	33	SLAVE Stone Jam Cotillion SD 5224 (Atlantic)	•	7.98	SLP 3
14	114	3	PUBLIC IMAGE LTD. The Flowers Of Romance		8.98	CLP 14	147	153		THELMA HOUSTON Never Gonna Be Another One RCA AFL1-3842		7.98	SLP 52	179	152	6	STARPOINT Keep On It Chocolate City CCLP 2018 (Polygram)		8.98	SLP 3
15	100	18	Warner Bros. BSK 3536 TERRI GIBBS Somebody's Knockin'		7.98	CLP 17		129	11	SOUNDTRACK This Is Elvis rca cpl2-4031 KROKUS		13.98		1,80	173	7	WILLIE NILE Golden Down Arista AB 4284		7.98	
7	131	5	MCA MCA-5173 DAVID LINDLEY El Rayo-X Asylum 5E-524 (Elektra)		8.98			-		Hardware Ariola OL 1508 (Arista) JOHNNY VAN ZANT BAND		7.98		181	186	2	BROADWAY CAST Gilbert & Sullivan's The Pirates Of Perzance		20.98	
7	117	9	ROBERT GORDON Are You Gonna Be The One RCA AFL1-3773		8.98		150	130		Round Two Polydor PD-1-6322 (Polygram) JOE SAMPLE	1. 	8.98		182	NEN EN	TRY	Elektra VE 601 ROGER WHITTAKER Live In Concert RCA CPL2-4057		11.98	
8	118	10	DEBRA LAWS Very Special Elektra 6E-300		7.98	SLP 26	151	134	16	Voices In The Rain MCA MCA-5172 SHERBS		8.98	_	183	138	13	BRIAN ENO & DAVID BYRNE My Life In The Bush Of Ghosts		11.00	
9	120	6	TANGERINE DREAM Thief (original soundtrack) Elektra 53-521		8.98		152	135	10	The Skill Atco SO-38-137 (Atlantic) JOE ELY Musta Notta Gotta Lotta		8.98		1	NEW EN		ROBBIE DUPREE Street Corner Heroes		7.98	
	REW ENT	17	MANHATTAN TRANSFER Mecca For Moderns Atlantic SD 16036		8.98		153	155	34	Southcoast/MCA MCA-5183 RONNIE MILSAP Greatest Hits	•	8.98		185	151	14	Elektra 6E-344 DIANA ROSS To Love Again		8.98	
21	124	8	T.G. SHEPPARD I Love 'Ern All Warner Bros. BSK 3528		8.98	CLP 7	154	136	31	RCA AHL1 3772 THE POLICE Reggatta De Blanc		7.98	CLP 18	186	189	3	Motown M8 951M1 HARVEY MASON M.V.P.		8.98	SLP
7	132	8	POINT BLANK American Excess MCA MCA-5189		8.98		11	165	5	A&M SP-4792 THE DILLMAN BAND Lovin' The Night Away		7.98		187	147	8	Arista AB 4283 MICHAEL JACKSON One Day In Your Life		8.98	610
23	101	6	ROBERT WINTERS AND FALL Magic Man Buddah BOS 5732 (Arista)		7.98	SLP 34	156	179	2	RCA AFLI-3909 IRON MAIDEN Killers		7.98		188	191	367	Motowe M8-956M1 PINK FLOYD Dark Side Of The Moon		8.98	SLP -
24	102	15	RAINBOW Difficult To Cure Polydor PO-1-6316 (Polygram)		8.98		157	159	111	Capitol ST-12141 WAYLON JENNINGS Greatest Hits RCA AHLI-3378		7.98	CLP 22	189		1 1	Harvest SMAS 11163 (Capitol) COLD CHISEL East Elektra 6E-336		8.98	
!5	127	6	ROGER TAYLOR Fun In Space Elektra 5E-522		8.98		158	160	19	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980	•			190	190	2	GANG OF FOUR Solid Gold Warner Bros. BSK 3565		7.98	
	105		SISTER SLEDGE All American Girls Cotillion SD-16027 (Atlantic)		8.98	SLP 29	159	161	10	Epic JE-2-36444 LEON REDBONE. From Branch To Branch		13.98		191	192	19	THE CLASH Sandinista Epic E3X 37037		14.98	
	106		EDDIE RABBITT Horizon Elektra 6E-276		7.98	CLP 12	160	169	5	Emerald City EC 38-136 (Atlantic) TOM JOHNSTON Still Feels Good		7.98		192	193	65	BILLY JOEL Glass Houses Columbia FC-36384		8.98	
_	107		T.S. MONK House Of Music Mirage WTG 19291 (Atlanlic)		7.98	SLP 40	161	137	73	Warner Bros. BSK 3527 PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	•	7.98		193	184	33	RANDY MEISNER One More Song Epic NJE 36748		7.98	
.9	108	19	REO SPEEDWAGON You Can Tune A Piano But You Can't Tuna Fish Epic JE 35082		7.98		the state	170	4	GINO SOCCIO Closer Attantic/RFC 16042		8.98	SLP 30		154	6	HUMBLE PIE Go For The Throat Atco SO 38-131 (Atlantic)		7.98	
7	NEW EN		JOHN KLEMMER Hush Elektra 5E-527		8.98		163	168	2	THE PRODUCERS The Producers Portrait NJR 37097 (Epic)		8.98			156		DIRE STRAITS Making Movies Warner Bros BSK 3480	•	8.98	
	141	5	BILLY & THE BEATERS Billy & The Beaters Alfa AAA-10001		7.98		164	143	17	JIMMY BUFFETT Coconut Telegraph MCA MCA-5169		8.98			157	_	THE ROVERS Wasn't That A Party Cleveland International/Epic JE 37107		7.98	CLP 4
2	109	12	PAT TRAVERS Radio Active Polydor PD-1-6313 (Polygram)		8.98		b b	NEW E		AURRA Send Your Love Salsoul SA 8538 (RCA)		8.98	SLP 45		158 199		PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236 BOB SEGER &		7.98	
3	119	37	ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110		8.98	CLP 24	166	176	3	JOHN MCLAUGHLIN, AL DIMEOLA, PACO DELUCIA Friday Night In San Francisco Columbia FC 37152		8.98		198	133	00	BUB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041		8.98	
1	MEY EN	10	TEENA MARIE It Must Be Magic Gordy G8:1004M1 (Molown)		8.98		10T	178	2	X Wild Gift Slash SR-107 (Jem)		7.98		199	163	14	THE ALAN PARSONS PROJECT I Robot Arista L 4180		7.98	
7	167	2	KRAFTWERK Computer World Warner Bros. HS 3549		8.98		168	172	4	BRAM TCHAIKOVSKY Funland Arista AB 4292		8.98		200	181	6	PAUL ANKA Both Sides Of Love RCA AQL1-3926		7.98	

TOP LPs & TAPE

A Taste Of Honey	
Abba	73
AC/DC	3, 28, 92
Adam And The Ants	44
Air Supply	
Alabama	
Alan Parson's Project	77, 199
April Wine	47, 101
Atlantic Stary	68
Paul Anka	.200
Aurra	.165
Marty Balin	.109
Pat Benatar	63, 197
Blondie	83
Gary U.S. Bonds	27
Tom Browne	
Billy & The Beaters	131
Jimmy Buffett	164
Kim Carnes	2
Rosanne Cash	37
Champaign	71
Change	46
Chipmunks	103
Cold Chisel	189
Cold Chisel	24
Eric Clapton	30
Stanley Clarke/George Duke	101

Climax Blues Band	87
Bruce Cockburn	
Phil Collins	8
Cosmos	142
John Cougar	51
Randy Crawford	104
Christopher Cross	19
Devo	100
Neil Diamond	22
Dillman Band	155
Dire Straits	
Doors	102
Dregs	89
Robbie Dupree	
Sheena Easton	24
Joe Ely	
Brian Eno & David Byrne	
Dave Edmunds	54
Franke & The Knockouts	32
Peter Frampton	
Gap Band	58
Terri Gibbs	115
Robert Gordon	
Grateful Dead	65
Stephanie Grappell	
Dave Gruisin	97
Darvi Hall & John Oates	17
Emmylou Harris	105
Theima Houston	
Carol Hensel	79
Humble Pie	

isley Brothers	
Iron Maiden	
Michael Jackson	
Rick James	
Jefferson Starship	
Gang Of Four	
Garland Jeffreys	69
Waylon Jennings	
Billy Joel	
Tom Johnston	
Elton John	
Grace Jones	
George Jones	
Quincy Jones	
Journey	
Kleeer	
Chaka Khan	
Greg Kihn	
John Klemmer	
Kool & The Gang	66
Krokus	
Kraftwerk	
Lakeside	
Debra Laws	
John Lennon / Yoko Ono	
Jeff Lorber Fusion	
Loverboy	
Chuck Mangione	
Manhattan Transfer	
John McLaughlin	
Don McLean	

David Lindley	116
Harvey Mason	
Randy Meisner	
Moody Blues	42
Stephanie Mills	35
Ronnie Milsap	
Anne Murray	
Mothers Finest	171
Willie Nelson	173
Juice Newton	29
Willie Nile	180
Oak Ridge Boys	75
Ozzy Osbourne	31
Ray Parker Jr.	14
Dolly Parton	
Tom Petty	6
Pirates Of Penzance	181
Pink Floyd	188
Plasmatics	
Jim Photoglo	176
Police	
Pretenders	161
Judas Priest	48
Producers	
Public Image, Ltd.	114
Pure Prairie League	82
Eddie Rabbit	127
Rainbow	124
Leon Redbone	159
REO Speedwagon	158
Lee Ritenour	33
Smokey Robinson	

Kenny Rogers	
Rolling Stones	
Diana Ross	
Rovers	
Rush	
Carole Bayer Sager	
Joe Sample	
David Sanborn	
Santana	9
Bob Seger & The Silver Bullet	t Band 198
Shalamar	61
Sherbs	
Sister Sledge	
Split Enz	
Slave	
Rick Springfield	
Squeeze	
Billy Squier	
Gino Soccio	
SOUNDTRACKS:	
Fame	
This Is Elvis	
Phoebe Snow	
Southside Johnny	
Bruce Springsteen	
Starpoint	.179
Steely Dan	
Stars On Long Play	4
Jim Steinman	
Barbra Streisand	
Styxx	
Sylvia	
Bill Summers	

the second se	and the owner where the party of the party o
Teena Marie	134
T.G. Sheppard.	121
T.S. Monk	
Tangerine Dream	
James Taylor	
Rgoer Taylor	.125
Bram Tchaikovsky	168
Pat Travers	
Robin Trower	85
Tubes	
Marshall Tucker	53
U-2	
Joe Walsh	36
Dionne Warwick	110
Grover Washington Jr.	12
Waylon & Jessi	113
Dottie West	
Whispers	
Roger Whittaker	192
Whitesnake.	
Whitesnake	
Deniece Williams	
Robert Winters	
Steve Winwood	
Stevie Wonder	
Bernard Wright	
Van Halen	
Gino Vannelli	15
Verious Artists	3, 112
.38 Special	
Frank Zappa	
X	
Johnny Van Zant	149

JUNE 13, 1981 BILLBOARD

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Late General News

Music Programming Lags Within Cable TV Industry

• Continued from page 5

In contrast to the proliferation of new services and program packages in such areas as adult entertainment, religious and ethnic programs, special interest and how-to packages and the cable trade's acknowledged leader, theatrical films, music remains largely confined to specials, with only a handful of more strongly music-slanted outlets extant.

Leading the strongest efforts into music is Music TeleVision (MTV), the "Music Channel" due from Warner Amex Satellite Entertainment Co. (WASEC) this summer (see separate story, this issue). As yet the only regularly scheduled stereo music vehicle planned for cable markets, the 24-hour service is now projected to reach 2.1 million households when it goes online Aug. 1, showing the project penetrating 400.000 more households than the opening 1.7 million initially forecast, according to WASEC sources.

Other vendors expected to feature music programming but likely to highlight jazz and classical as much as pop fare are the cultural cable services being prepped by CBS, ABC and Rainbow's Bravo cable effort.

But while cable interests are now looking at late-night time slots as likely homes for more music, thus following the audience pattern seen for syndicated and network music over broadcast tv in recent years, current programming remains restricted to artist specials for the most part. Only the USA Network, which announced the launch of its new "Nightflight" late-hour service for this Friday (5), has yet taken that path. That service will fill late-night

13,

blocks with video promo clips, such syndicated music programming as "New Wave Theatre" and theatrical features seen as targeted to the same market demographic, including rock features and countercultural satire.

Otherwise, only the cultural cable services hoping to lure upscale subscribers with a mix of drama, music, dance and other fare once largely confined to educational stations are promising a substantial commitment to music. And with CBS Cable, Bravo, the ABC Video ARTS service via WASEC's Nickelodeon channel and the forthcoming Entertainment Channel from RCTV, the joint venture between Rockefeller Center, Inc., and RCA, still assembling their program mix, a detailed picture of cable music remains nearly impossible to portray.

More prominently featured in NCTA seminars and panels and on the convention floor were such alternatives as the adult-oriented services like Penthouse's P.E.T. Network, the Playboy Channel and Satori's Private Screenings: special interest programming such as the Times Mirror/Comp U-Card Shopping Channel for video purchasing, the children oriented Kidvid Network and Cinemerica, aimed at senior citizens; and the first truly interactive pay cable venture aimed at multiple markets, the all-game Play-Cable Channel joint venture by General Instrument Corp. and Mattel, Inc.

The convention, which convened Friday (29), also saw a marked increase in media coverage from both consumer and industrial publications.

SAM SUTHERLAND

CARY DARLING &

Sony reportedly locked in heavy negotiations with Ft. Lauderdale-based recording studio console and multitrack tape machine maker, MCI, for acquisition. Sony is looking to expand its professional activity.... Independent distributors get another boost when the new Disneyland pop-oriented label makes its debut in the near future. The Burbank-based kiddie kingpin label has informed its distributors to await the new product thrust. It would mark Disneyland's first move into pop in its long history. ... The National Assn. of Independent Record Distributors' convention (see separate story this issue) was so successful that for the first time in its almost 10-year span, the board of directors will probably return to Philadelphia for the 1982 confab. The encore is due to the excellent groundwork laid by Jerry and Sunny Richman of Richman Bros., the giant Pennsauken, N.J. onestop

The departure of Bruce Lundvall as president of CBS Records to join Elektra/Asylum out of New York in a senior vice president post appeared to be question of "when" rather than "if" at week's end, with some sources indicating that his resignation was to be handed in Friday (5). While Lundvall and his superiors were not available for comment, it's known that some employes at E/A were informed last week of the strong possibility that Lundvall was coming on board. Lundvall's association with a company that's part of CBS' chief competitor in the U.S.-WEA-is said to involve either a label and/or production firm that would be jazz-oriented. Speculation as to a successor to Lundvall included key CBS executives, among them Don Dempsey, Joe Mansfield and Paul Smith and, from CBS' April-Blackwood Music unit. Mike Stewart.

Rod Stewart is tiffing with Warner Bros. Records, which rejected his self-produced two-pocket album of live performances of previously issued cuts from Wembley Arena and Birmingham, England concerts. Stewart claims he's in for \$300,000 in recording and mixing fees. Despite the rebuff, the tousel-thatched one is readying for studio sessions for an LP of new material. . . . The Akron, Ohio, Vic Tanny gym instructor Carol Hensel will have "Dancersize-Vol II" out by September. Mirus, the Cleveland distribution firm, has topped 400,000 LPs with the first edition, which will be available on cassette in a month. Joey Porello again produces the outing.

Expect **Neil Bogart** back at his Boardwalk Century City office early this week after surgery to remove an ailing kidney.

The reciprocal deal between the U.S. and China re-

InsideTrack

ported several months ago here continues to develop, with **L.A. promoter Richard Duryea** working with **ATI's Jeff Franklin** to bring a country all-star package to the Communist Mainland. The country talent would augment a three-week rodeo which would work primarily the 25,000-seat **Peking Stadium.** Admission would be the equivalent of 15 to 25 cents, it's reported. So will the government put up the difference that such talent would undoubtedly cost? ... **Track** happily reports **composer Jimmy Van Husen** is back home after surgery for a brain tumor. Medics termed the tumor "benign."

Major vendors in the Chicago area got a birthday cake Thursday (4) from **Ben Bartel** celebrating the first anniversary of his five-shop **Big Daddy's** Windy Burg chain.

... The 11 Clarkins discount stores in Ohio were shuttered recently. The record/tape/accessories sections were last serviced by Pickwick's rack division.... Dick Fitzsimmons, Robox Records' sales topper, has appointed Associated Distribution, Phoenix, as its distributor.... Is Mike Lushka, former Motown marketing boss, readying his own label? Watch for new lines from longtime indie producer Brian Ross and yet another label venture from the new combine of Marshall Blonstein and Dave Chackler. Lushka and Ross aim for indie distribution, while B-C's entry will probably be through branch distribution.

Producers And Independent Distributors, the independent distrib-backed distribution web masterminded by Bud and Don Daily, has made its first foreign deal, with Musart Records of Mexico taking two Al ("Cotton-Eyed Joe") Dean albums for south of the border.

Don't be too amazed when you learn that Sound Unlimited's **Noel Gimbel**, the prime mover in video software distribution in this industry, has allied with **Art Morowitz**, **Video Shacks**, the major East Coast software specialty chain, in a south Florida-based wholesale outlet.

... Watch for announcement of the formation of NARM's independent distributor advisory committee. A steering committee, composed of Ron Shaefer, Piks, Jack Bernstein, Pickwick, Joe Simone, Progress, Jim Schwartz, Schwartz Bros., Joe Cohen and Tony Dalassandro, M.S. Distributing, Chicago, met a fortnight ago in Washington to set the group in motion.... The Supreme Court will hear arguments in the precedental law suit between the Rosenbaum fraters' Flipside chain of Chicagoland and the village of Hoffman Estates. Litigation reached Federal District Court, which overturned the local village ordinance requiring licensing and recordkeeping of purchasers of some drug paraphernalia items.

10kHz Space Favored By FCC?

• Continued from page 12 and public interest reasons," he claimed.

Commissioner Abbott Washburn, in concurring with Quello, cited a study showing that if the 9.4kHz shift is affected (one of two proposals in the 9kHz controversy). 92% of all AM stations would be affected at a cost of \$15 to \$20 million, varying from nearly zero to \$60,000 for WCZY-Detroit. The 9.9kHz shift would affect 97% of AM stations at a cost of \$20 to \$26 million, with conversion for WMAL-Washington, D.C. estimated at \$87,000. WMAL, however, had claimed to the FCC, he said, that tower costs alone would run \$179.000.

Washburn said there might not be that much demand for new stations, since a 75-day period in early 1981 showed 111 AM stations for sale at an average cost of \$550,000, versus 52 FM stations averaging \$1.1 million and 13 TV facilities with average tickets of \$10.4 million.

Fascell discounted that by pointing out that a switch to 9kHz would enhance the value of daytime AM

Howard Smith

• Continued from page 10 challenged the trade association at-

tempt to throttle his illicit operation. Smith received a gold record from the RIAA in recognition of his long service to the industry in 1974. He was a member of the onetime RIAA antipiracy committee. He served as counsel to a number of labels, A&M, Artista, CBS and Warner Bros. among them, in numerous varied civil suits.

He is survived by his widow, Judy, and three children. JOHN SIPPEL stations, which might have accounted for the figures given by Washburn.

Harold A. Frank, Chairman of the Florida Association of Broadcasters' Interference Committee and Matthew L. Liebowitz, attorney for the FAB were outspoken in their criticism of Cuban tactics and FCC delays in dealing with the problem. They proposed an essential solution as one of educating the Cubans to the advantages of directional signals and the potential for expansion on the FM spectrum. Enforcement techniques might include either the jamming of Cuban signals or the expansion of propaganda stations directed to the island.

The Daytime Broadcasters Assn.'s point of view was presented by president Ray Livesay, who said that 1,498 of 7,380 daytime only stations were in markets without another local AM signals and affected 46 million listeners, and implied that most cost estimates were greatly exaggerated.

Cuban complaints might be alleviated, he said, because 9kHz spacing would allow them a clear channel (50 kW for 750 mile radius), a benefit now limited to the U.S. and Mexico.

The last of the first day's testimony was provided by director of engineering Charles T. Morgan of Susquehanna Broadcasting Company. Several of the companies 14 stations are affected by Cuban signals, including WHLO in Akron and WARM in Scranton, Pa. After detailing problems spanning 15 years, he called on the subcommittee to incorporate new, restrictive language in any Region 2 agreement as a safeguard. • Continued from page 1

For the first time in the organization's nine-year history, the NAIRD board of trustees approved annual membership dues of \$75. Jerry Richman, president of Richman Bros., which hosted this year's gathering, says the group will try and seek taxexempt status in New Jersey, where its funds are held.

Maximizing the penetration of catalog product was the focal point of the meet, although a number of other pressing issues were raised. One major topic of discussion centered on territorial infringement by competing distributors. At least one dispute which was apparently resolved involved the distribution of independent product in the Northeast. Both Richman Bros. and Rounder Distributing, which took over distribution for Record People when that company filed for reorganization under Chapter XI of the Bankruptcy Act last year, had been operating in the Boston, New York, Philadelphia, Baltimore, and Washington, D.C. markets. Under terms reached at the convention, according to Richman, his organization vill handle merchandise i aforementioned markets except Boston and New York, where Rounder will operate.

While the prospect of formal label-distributor contracts is unlikely at the moment. Bill Nowlin, a director of Rounder Records and Rounder Distributing, says the idea received more support this year than at any previous NAIRD meet. "Most of the smaller labels will sell to anybody," he said. "They just want to get their foot in the door of that market. The distributor, on the other hand, is more interested in developing a strong territorial base." But he added that for the first time he noted a willingness on the part of some NAIRD labels to supply his distribution company with increased advertising dollars and a greater number of free goods. "That to me is a very encouraging sign," he noted.

NAIRD Turnaround At Huddle

Clayton Pasternack, a buyer for Action Music Sales in Cleveland, said he was impressed by the many small labels which approached him for distribution. "We've had to fight for every line we carry, and suddenly we found the shoe on the other foot," he said.

Sylvers' Hits

• Continued from page 14 demeanor," is now 19. "He's become a better bass player than I am," says his brother. "I haven't had time to practice except when I go on tour. But all this time he's been woodshedding. And he's written so much that I'm going to use a couple of his songs on Dynasty's new album."

For The Record

LOS ANGELES-David Braun, president of PolyGram Records, was misquoted (Billboard, June 6, 1981) in his remarks about independent promotion before the California Copyright Conference here. Braun did make the point that such promotion on an ongoing basis has become costly, in some instances in excess of \$25,000. He subsequently mentioned Fred De Sipio as an independent promo rep, but the two statements were incorrectly linked. Pasternack, who anticipates signing 25 labels in the next six weeks, foresees improved penetration of catalog product at smaller chains around the country. "The squeeze is on the big stores to pay for their hit product," he explained, "so catalog has to suffer. And that's where the indie label and distributor can step in and do some business. There are many healthy chains which have the sort of built-in clientele to sustain catalog sales."

Clearly a pressing issue facing the NAIRD labels is finding additional ways of exposing product to the con-sumer. But Bill Schubert, vice president of Philo Records, a rapidlygrowing folk-oriented label in North Ferrisburg, Vt., articulated several other concerns. One is the effect that the proposed increases in the mechanical royalty rate will have on those NAIRD labels which market new (as opposed to traditional) recordings. Nowlin of Rounder added that because sales have not increased for the label in proportion to its recording costs, a failure to reverse the situation will result in the label's inability to sign the sort of talent it would like.

Overall, Richman said that the NAIRD labels "are in pretty good shape because they know how to withstand expense. They starve themselves because they only issue pure product, which is why they have a lot of trouble getting paid. Their product practically sells on consignment, and if you force a retailer to make a choice among your titles, the labels will never get their product into the stores."

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