COMPOND PRICES UP
Manufacturers Face Pressing Cost Hike

By IRV LICHTMAN

NEW YORK—Record manufacturers will shortly be confronted by higher pressures costs, triggered by a 3%-cent per pound rise from major suppliers of pressing compounds.

Although most prices boosted their prices about 2%-cent earlier this year, higher increases were avoided because of the soft record market and the oil glut (Billboard, March 6).

However, major compound suppliers such as Keyser Corp. and Tenneco Chemical say they’re passing along hikes—effective in the first week of July—as a result of recent increases in compound components, such as PVC co-polymer and other blend resins by Dow Chemical and Shell.

This first increase in several years by compound suppliers is likely to be fought by some producers, who successfully forced a rollback in increases during the past year. But a new “stiff-armed” tactic is ruled more difficult because producers have been now hit by increases from all key suppliers.

Dick Meixner, president of the pressing division of the Electro-Sound Group, the nation’s largest independent pressing, is among those who are attempting a rollback.

Los Angeles Times
July 3, 1982 • $3 (U.S.)
2XS. THE EXCESSIVELY GOOD ALBUM FROM NAZARETH. INCLUDES THE HIT SINGLE "LOVE LEADS TO MADNESS."

NAZARETH. BURNING ROCK 'N' ROLL FOR A WORLD DRIVEN 2XS. ON A&M RECORDS & CASSETTES.

Produced and engineered by John Punter. Management: Jim White for Fool Circle Ltd.
FCC Okays Satellite B’cast Rules

WASHINGTON—In a move that will open a broad new area for additional competition in both radio and tv, the FCC approved on Wednesday (23) final rules for direct satellite-to-home broadcasting service.

The move means that consumers, by mounting dish antennas two and three degrees smaller than television dishes, could soon have commercial-free channels, some possibly as early as 1986. While the threat of such transmission has been centered around tv, there is no reason why radio signals could not also be included in such systems.

Eight commercial networks--including two tv networks and a new subsidiary of the Communications Satellite Corp., have lined up to start the new service. Comcast hopes to offer the service by 1985.

NEW YORK AOR Battle Intensifies

Bobby Hattrik Joining WPLJ inConsultancy Role

By LEO SACKS

NEW YORK—The battle of this market’s AOR outlets began in earnest last week with the disclosure that WPLJ-FM has hired former Doubleday executive Mike McNally to monitor WAPP-FM, the chain’s new $8.7 million property that’s commercial-free through Labor Day (Billboard, June 26).

“Certainly, I have insights into the Doubleday system and the thinking that went into the concept,” McNally, who left the company as vice president of Programming April 18. “WPLJ is a strong, well-established station. So is WNEW-FM. I think it’s going to be a good fight.”

Hattrik, who monitors “The Apple” from his consulting firm in St. Louis, played a major role in the development of the Doubleday blueprint for its six other AOR outlets. So far, he says the new station has only “modified” the format he envisioned the format would take. But he admits that it came as a shock when he learned that Doubleday management would act on his suggestion to launch the station with 103 days of commercial-free programming in a $1.7 million promotion push.

“A tremendous extra move, unprecedented, in fact, especially in a market the size of New York,” he stated. “I have to congratulate Doubleday and the station’s management because it was an incredible impact when you couple it with 500 gross points of television, newspaper, magazine, radio, and transit signs. But it puts the burden on proof of Doubleday, not ABC, to make the station work. They make the station work, they make it happen. Once the station is on the footing in the fall, I think we’ll be looking at a different tallgame.

Larry Lapidus, program director for WPLJ, concurs. At a party Wednesday (23) to celebrate the station’s six-month anniversary, Peppermint Festival here, Berger said that ABC management recognized that the Doubleday promotional blitz could take a big bite out of his summer ratings share, adding that it wouldn’t surprise him if WAPP surpassed him during the period.

“’It could happen, but it’s highly unlikely,” he stated. “Our research and targeted demos are the same, but we’re coming off the worst money-making year in the station’s history and I don’t see why that trend shouldn’t continue. I’m not looking forward to the fall. The competition will be a little more even than.’

WAPP general manager Pat McNally is so thrilled that “we came up to New York to win. Some people say that we’re buying our way into the market. Our plan is to whatever it takes because we play hard. We paid a lot of money for the station and don’t want to wait 25 years in the hope that we get a ‘3’ share. We feel the best way to make a quick impact is to make people aware of the station. But you can’t buy success if the product isn’t there.”

Lapidus McNally declined to comment on Hattrik’s entry into the fray. “I’m happy with history,” he says. “We did a fine job for Doubleday. But I don’t think he’ll have any bearing on whether we win or lose. And the alternative is winning is losing.”

The executive says WAPP will launch a television advertising campaign this week in two major tri-state areas.

As commercials roll, McNally said, he was still finalizing plans for a possible cash giveaway at the end of the summer. But subway signs, in addition to billboards promoting the station, were unveiled throughout the tri-state area.

Hattrik notes that new stations, traditionally, have “boggy fudge factors” to contend with: a tremendous amount of goodwill and good feeling that there’s a new kid in the block. He’s not gonna have any negative perceptions to overcome. And you can claim less repetition when you’re really more repetitious because the audience doesn’t (Continued on page 70)

Compromise Urged On Tape Bill

Senators Ask Both Sides To Hammer Out Agreement

By BILL HOLLAND

WASHINGTON—Three U.S. senators, advocates of legislation that would give copyright owners in the music and film industries enhanced royalty compensation for financial losses incurred by video and audio home transmissions, have lined up to hammer out a compromise proposal to finesse Senate Chamber June 16 to urge that both sides in the hotly debated argument try to sit down and negotiate a common ground settlement.

Sen. Charles Mathias (R-Md.), who introduced the amendment to the DeConcini “Betamax Bill,” along with Sen. Daniel Moynihan (D-N.Y.) and Sen. Lloyd Bentsen (D-Tex.) all formally enjoined the manufacturers and sellers and creative community offering sensation in conference table and discuss what Mathias termed “a rather intensely fought legislation” that has been aimed “at not only extend the copyright infringement exemption to home audio transmission but to include a royalty fee on video cassette machines and blank tape.

“In view of the constraints at work,” Sen. Mathias explained, hinting that the Senate may not be able to push through the proposal this session, “I think it might be an appropriate time to ask the parties to this dispute to sit down and consider setting aside and seeing whether this entire issue could be resolved through negotiations.”

Sen. Moynihan, a co-sponsor, also hinted in his remarks that other senators “are not yet taken sides on the controversial royalty fee section.

“The elements for a negotiation are clearly present,” he said. “Members of the Senate who are not committed to one position or another have stated that a negotiation at take place,” adding that “there is a strong precedent in copyright law that in the present case, negotiating a settlement of their differences.

Moynihan pointed said, “urge the Japanese manufacturers to sit down for private discussions with the representatives of the American music industry.” He also conferred with other American enter- tamiment industry representatives in his urging for a negotiation.

The three senators were met with a firm, flat “no” from opponents of the legislation. A staff member of Senate Majority Office of Sen. John D. Fereir, the former FCC chief who is representing the manufacturer’s league, tersely replied, “Billboard: ‘There is no inclination to come to a conference table. Every- one is prepared to go out on our way. We have no way of getting from this thing, and we have overwhelming public support. This re- uires the Senate’s outright decision to let the (Betamax) case make us feel even stronger.” He also added that Congress “has a tendency in copyright rights to overlook the interests and the rights of the public, who would have to pay the price” if a royalty fee was placed on tape equipment and blank tape.

J. Wayman, senior vice pres- ident of the Consumer Electronics Group of the Electronics Industries Association, said the “all-out lobbying” of the negotiation offer was that “the winners laugh and joke and the losers grumble.” He also said that means “that the movie and music in- dustries are losing and naturally they don’t want to compromise.

Wayman added that his group “would like to see a clean bill, one that would be approved in the driver’s seat now. You better be- lieve the other side is up there on the floor for markup. We’re sitting in the-bus right now.”

Wayman again emphasized, as he did in his Senate, June 26, that his organization is planning “very shortly to go after the record- ing industry” in a series of “proxy papers” that “will let the air out of their tires.”

The other side, both Stan Gar- tikov of the “Save America’s Music” coalition and Jack Valenti of the Motion Picture Assn. of America and the Coalition to Preserve the American Copyright are on record as being willing to sit down at private negotiation sessions.

Chappell Firms to Purchase

Interworld Music Group

By IRV LICHTMAN

NEW YORK—After six months of negotiations, Chappell Music has acquired the Interworld Music Group, one of the U.S. publish- ing arm of Germany’s Ber- telsmann group.

A 12,000-song catalog contains some 12,000 copyrights, including songs by Burt Bacharach and Hal David, Daryl Hall & John Oates, Jimi Hendrix, Mick Jagger, Van Morrison, Randy Newman, Harry Nilsson, Bob Dylan, Michael McDonald and Barry White.

The deal, notes Irwin Robinson, Chappell president, who did not di- rectly negotiate the purchase, gives Chappell the entire Hall & Oates catalog, since it owns their earlier hits.

Robinson says the Interworld log- on will be dropped, with copyrights merged either into the Chappell (ASCAP) or Unichappell (BMI) catalog and with a credit line reading “Unichappell Music” for Mike Stewart from Interworld sev- eral years ago to join CBS Songs, Inter- world had also taken over the former Meschel in Los Angeles along with Arista/Carers Music, a sister com- pany, who remains as chief of Arista/Carers.

Over the past year or so, Inter- world’s staff was reduced out- though Robinson says he’ll soon be- gin building a new executive roster. Under Steinberg, Interworld held several major catalogs, including Aaron Schroeder’s January Music, Andy Kim’s catalog, from RCA, Sunbury and Dunbar, and the Nat Tarnopolis firms, Hug Music and BRC Music.

Customers ‘Rent The Latest’ In St. Louis

By PAUL GREEN

LOS ANGELES—Avoid record buffs can rent 240 current chart al- bums for $1 a month. And casual fans can rent one album a month at $2 each. The Latest, a new record store in University City, Mo., a college town where rock acts are constantly on tour.

Slightly avid fans can rent 10 albums a month at a $1.50 each or $180 a year. And casual fans can rent one album a month at $2 each or $24 a year.

The store also rents albums on an individual, one-time basis. The charge is $2.25 for a same-day rental

on a single-disc LP. If you rent two albums at the same time, you get the third for free. If you rent four, you get the fifth one free.

At Rent The Latest, it should be clear by now, customers have it their way.

The store, which opened March 13, stocks about 200 different titles, primarily in the areas of rock, progres- sive jazz, r&b, new wave and art rock. The store already plans to launch a second location in the greater St. Louis area within the next couple of months.

The shop’s owner, Keith Daniels, 23, decided early on to specialize in rentals of hot current releases. “If you want to buy the latest, you can go to used record stores and pur- chase it for a relatively low fee,” he said. “But we’re looking here in the library.”

If the customer likes the album and wants to keep it, the rental fee can be deducted from the purchase price. Albums sell for $6.99, though many are opened. Daniels says after an album has been rented, it’s good for two years—or once it declines in popu- larity based on sales for $3.75.

While all the records in store are available for sale, Daniels acknowledges that’s not a major area of concern since the store makes up for it in sales of 60- and 90-minute TDK blank tapes and 90- minute Maxell tape.

(Continued on page 13)

www.americanradiohistory.com
RACK MEET

By IVY LICHTMAN

NEW YORK—NARM will offer details on new concepts, including attempts to establish a dial with radio for the first time, at the 1992 rack jobbers conference Oct. 20-22 in Scottsdale, Ariz.

In addition, the conference, tagged "Rack Jobbing, A New Era," will depart from the practice of a keynote address by a manufacturer representative to having racker David Lieberman of Lieberman Enterprises address the industry.

With radio, it’s the trade association’s desire to actively interface with broadcasters as a way to express the interdependence between all NARM members and the medium. The trade association is concerned about short playlists and general lack of identifying records aired, among other matters. Joe Cohen, executive director, is expected to report at the rack meet the results of his attempts to bring about this dialog, including contact with the National Assn. of Broadcasters.

NARM will also introduce details of how it will approach a market re- search study of customers in mass merchandising outlets, stressing on- site interviews. NARM feels it can better determine customer buying habits, price sensitivity, demo- graphics and attitudes through such a survey.

At the rack meet, plans for the in- stalled "Music Today" campaign will also be outlined, as well as a promotional drive in conjunction with the NARAS, the recording academy.

The rack meet, chaired by Lee Wittenberg, Pioneer, will again feature one-on-one meetings between rackers and manufacturers. The Oct. 22-23 rack advisory committee meeting in Chicago were advised of the NARM ini- tiatives by Stephen French, chairman, by Eric Paulson of the Pickwick Rack Services Division.

Handelman Co. Sees Net Gain

NEW YORK—Handelman Co., the giant rackers, has reported net in- come for the fourth quarter of fiscal 1991, ending May 1, of $1,135,000 or 48 cents per share, compared with $1,150,000 or 26 cents per share for the same period a year ago.

For the period, the company’s net sales were $57,814,000, compared with $52,279,000, an increase of 10.6%.

Net income for the year ended May 1, was $8,701,000 or $1.95 per share, compared with $6,733,000 or $1.51 per share for the prior year.

During the first quarter of last year the rackers were granted a settlement which resulted in a pre-tax income of $262,000 and four cents a share of net earnings.

Net sales for the year were $232,069,000, compared with $217,302,000 in the 1981 period, an increase of 7.7%.

Lawyers Hear Taping Debate

Panelists Argue Pros And Cons Of Proposed Royalty

By LAURA POTI

NEW YORK—At the two most re- cent Consumer Electronics Shows, many attendies wore buttons say- ing, "Defend the right to tape. It’s your business." Now there’s a button for those on the other side of the fence, and it reads, "I Love ©." The second button was much in evidence at a panel discussion last week co-sponsored by the New York County Lawyers’ Assn. and the Bar of the City of New York. Those at- tending the discussion were pri- marily copyright lawyers.

Panelists were Ira Gronberg, gen- eral counsel to Sony; Leonard Feist, president of the National Music Publishers’ Assn. and a coordinator of the Coalition to Save America’s Music, Charles Ferris, former head of the FCC now connected with the Home Recording Rights Coalition (designer of the "right to tape" but- ton), Ralph Oman, counsel to Sena- tor Charles Mathias on copyright matters; and David Lebowitz, gen- eral counsel to the Copyright Office. During the orderly discussion, each panel member was given the opportunity to express his views. A question and answer period fol- lowed.

Chairwoman Elizabeth Granville of BMI started off with some back- ground on the events that have taken place since the Ninth Circuit Court of Appeals decision last October that taping of copyrighted material off television was illegal. "The real issue here was not only home taping, but a re-evaluation of what is copyright," she said. "We must re-examine the impact of technology on copyright." Sony’s Ira Gronberg spoke next, and gave more background. He noted the large number of high-profile video tape recorders are used pri- marily for time-shifting, "library work," he said. "Time-shifting is considered to be Fair Use of a program." Gronberg also reminded the au- diences, "Than Disney and Universal, plaintiffs in the original case, had admitted during the trial that no damage had been done by home taping, nor was any likely to occur. But Lebowitz said there was a whole different view of things. "Home taping of music is stran- gering the industry," he said.

Fest also cited studies—one done in 1979 for the Copyright Royalty Tribunal, a 1980 Rooper study for the RIAA and NMPA and a recent Warner Communications study. All said, illustrated "increasing damage to the music community," he estimated that 4.5 billion of "our" songs are being taped annually.

Fest, wearing an "I Love ©" but- ton, said the definitive packager is a Marcus blank tape/hardware royalty saying, "It’s going to force his customers to seek to make a tangle web. If the sale of records continues to decline, investment in talent will de- cline, and there won’t be much mu- sic to tape." Fest’s main adversary, Charles Ferris, drew a laugh by also appear- (Continued on page 10)

Johnson, Willis Join BMA List

NEW YORK—Two names have added to the list of nominees for election to the Black Music Assn. board of directors: Yarnell Johnson, black a&r head at Capitol Records, and Buzzy Willis, manager of Kool & the Gang. Both will be distributed to the BMA membership in a few weeks (Billboard, June 19).

The other nominees are: promotion executives Everett Smith of Atlantic, Hank Caldwell of WEA, Vernon Slaughter of Columbia and Bill Staton of Elektra; Philadelphia retailer King James; Young Black Programmers’ Co- alition president Randy Sterling; gospel air personality Irene Ware; and Jack Gibson, publisher of the Jack The Rapper tipsheet.

Record Companies

Stewart Cohen appointed to national promotion director at Warner Bros. Rec- ords, Los Angeles. He was Northeast regional album promotion manager.

Sheila De John named national sales coordi- nator for PolyGram Records in New York. She was administrative assistant to the direc- tor of album sales for the label.

At CBS Records International, Phil Alex- ander upped to director of marketing for U.S. product, Latin American operations in Coral Gables, replacing the exiting Ele Juarez. Adrian Vogel is appointed regional manager in New York. Alexander was associate direc- tor of label development for the Latin American division; Vogel was ad inter-

Public

Pat Hidgon upped to director of creative services for CBS Records in New York. He was senior director/creative.

Dennisarris named publicity coordinator for Chrysalis Records in Los Angeles. He was with Alive Enterprises and the William Morris Agency.

Related Fields

At Panasonic, Ralph J. Waehneldt was appointed senior vice president in charge of sales in Securities, N.J. He was vice president/general manager of the Northeast- east group. Also at Panasonic: Stan Gray named vice president of the company’s Southern group; Matt Bronswood named general manager of the firm’s Midwest group; M.J. Guineen named vice president of the home appliance group; and Dick Muehldam named general manager of major appliances.

Mel Delkxohn named to the newly created post of senior vice president/gen- eral manager for the record division of the Brilby Corp. in Los Angeles. He was vice president of sales for RSO Records. —Mary E. Birch appointed to the new position of executive assistant to the chairman of Westhounding Broadcasting and Cable in New York. She was assistant to the CEO.

Robert S. Sender appointed to director of financial planning and analysis of RCA VideoDiscs in New York. He was manager of financial planning and analysis. —Donald F. Bogue appointed director of business management for Ampex’s magnetic tape division in Redwood City, Calif. He was business manager for audio tape products.

Andrew Segal named vice president of marketing and sales for the Empire Scientific Corp. in New York. He was vice president of sales. —Stephen Einn- born appointed vice president of finance for Ventron Video in Stamford, Conn. He was director of branch operations and chief financial officer for Carl Fischer. —John MacNab named general manager of MTV in New York. He was director of promotion and artist relations. Also at MTV, Nancy Bordo named publicist. She held a similar post for the Ringling Brothers and Barnum Bailey Circus.

Frank Kraus appointed WEA video product sales manager for the Philadel- phia, Baltimore, Washington and Virginia markets. He was video sales rep in Philadelphia and San Francisco.

NATURAL WOMAN—Jane Fonda and Carole King share a laugh with "Merv Griffin" show co-host Gloria Steinem during a special program celebrating the 10th anniversary of Ms. magazine.
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STEVE FORBERT

THE NEW ALBUM, ON NEMPEROR RECORDS AND TAPES.
DISTRIBUTED BY CBS RECORDS.

Chartbeat

Stones Pace Group Pack; A&M’s British Connection

By PAUL GREIN

The Rolling Stones’ *Still Life* leaps from 49 to six in its second chart week, becoming the group’s 28th top 10 album in the U.S. out of 30 releases.

“Still Life” is the Stones’ fourth live album in the past 15 years, following “Get Live If You Want It!” (1967/#6), “Get Yer Ya-Ya’s Out!” (1970/#6), and “Love You Live” (1977/#5). The Stones have also issued six greatest hits compilations, so one-third of their 30 American releases are hit-studded retrospectives.

“Still Life” streaks into the top 10 more than 17 years after the Stones first cracked the top 10 with “12 x 5.” That lengthens the Stones’ lead as the group with the longest span between their first and last top 10 albums in the history of the Billboard charts.

Here are the 10 groups with the greatest longevity, along with the dates of their first and last top 10 appearances:


2. Simon & Garfunkel, 15 years and four months. “Parsley, Sage, Rosemary And Thyme” (Columbia), December, 1966, to “Concert In Central Park” (Warner), May, 1982.


4. Beach Boys, 12 years and two months. “Surf’s Up?” (Capitol), June, 1968, to “Good Vibes Greatest Hits” (RCA), May, 1981.


The Stones have hit the charts with 30 albums in just over 18 years, for an average of nearly two albums a year. But that’s nothing compared to the band’s product flow in the early days. The Stones hit the charts with approximately one album a month. Thereafter, they released an average of two albums a year. The bulk of their output came in the first five years of their career. (Continued on page 62)

REPORT CITES PRICE INCREASES

Print, Instrument Sales Rise

By IRV LICHTMAN

NEW YORK—Music print sales to retailers in 1981 accounted for $271.5 million as part of a total retail volume of $2.3 billion in print, musical instruments and related sound equipment, according to the annual survey conducted by the American Music Conference.

The AMC report notes that the print volume represents a 2% increase over 1980, although it considers the modest increase due mainly to price increases.

“School music program budget cuts and declining enrollments affected the school music market, but church music was up slightly and self-instruction aids remained stable,” cites AMC.

AMC’s figures on print sales are determined by its own survey of publishers. However, the National Music Publishers’ Assn. may reinstitute its own study of the print market next year, according to NMPA president Leonard Feat.

Overall, AMC says the combined total of print, musical instrument and related sound systems volume represents a 9% increase over 1980. Again, AMC cites higher prices as a factor in higher volume, adding to the mix higher levels of imports in some categories and more accurate statistics made possible by broader-based reporting. AMC also added a new category, portable keyboards, to reflect large imports of this type of instrument.

Here is a breakdown by instrumen of 1981 volume:

Musical instruments are up 24% from 1980's $217,632,000, to $271,519,000 in 1981. (Continued on page 62)

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SMOTHERMAN CLICKS—Following a recent performance at the Bottom Line In New York, Epic’s Michael Smotherman, second from left, poses for photos by guest Andy Warhol. Also pictured are label executives Don Dempsey (left) and Ron McCarron.
Hear Grammy winner Al Jarreau on all Continental Airline flights during July-August on a one-hour special program produced by AEI.

Hear the music of Al Jarreau’s Breakin’ Away album on AEI’s music service played in thousands of leading restaurants, lounges, hotels and fashion stores across the country.

Hear Al Jarreau at his September 18 concert in Honolulu.

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New York—Music publishers must continue to forge problem-solving alliances with writers and record companies in dealing with such issues as home taping and record rentals. 

Chiantia, a centerpiece of Sol Chiantia’s opening remarks at the 65th annual meeting at the Plaza Hotel here Tuesday of the National Music Publishers Assn., his first since assuming chairmanship of the association, said:

"I have no one. I have common interests and concerns. We have a lot to do. It’s a matter of solving the problems we confront in the future."

Chiantia also pointed to the "scurge" of recording rentals, which he said was beginning to "surf" in the U.S., and predicted it would also rise in Japan, Scandinavia and England.

The former chief of MCA Music, who had previously served NMPA as president, also addressed the audience to continue building bridges with broadcasters over "fair licensing," noting the "long and difficult" process in establishing rates in the "largely unlicensed" cable TV area. He also wondered why AM radio, claiming that it has been the most responsive with the growth and success of network radio, was taking "great pains" to bring "fair" rates.

Following a short speech by NMPA president, Reisman, who said the legislative process to establish a royalty for blanket tape and hardware would continue despite the Supreme Court’s decision to review the so-called Betamax case, Chiantia urged publishers "not to lose" contact with the members—"that’s for lawyers to decide. We’ve been before Congress to give us relief anyway. It’s similar to our antipathy efforts."

Feist said home taping legislation was at a "critical point" and made a plea to publishers and writers to continue the "writing, telephone campaign to inform Congress of the importance of the issue."

Feist noted that NMPA membership had grown by 61 members over the past year and now stands at 280. Al Berman, chief of NMPA’s Harry Fox Agency, noted.

Continued on page 7

NMPA MEET DEBATE HOME TAPING

Chiantia Calls For New Alliances

By IRV LICHTMAN

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Continued on page 7
“In the U.S. it is actually not to be signed to a single company. That way you don't have to come back on the same people as often. You can spread the load a bit,” says Michael Zilka, founder of Ze Records, which is internationally distributed through EMI America. Records, but which in the U.S. is a production company whose artists are on a myriad of labels.

Known best Ze Act is Kid Creole & the Coconuts, whose albums are distributed through Sire/Warner. The Waitresses are via PolyGram WAX (Not War) is on Island, as is Cristina. Alan Vega goes through Celluloid. Material was on Elektra, but Zilka says he was shipped his as well. James White is being split with Chris Stein's new Animal Records. James White & the Blacks will be on Animal. James White and the Flaming Demons will be through Ze, but they're not sure that's a permanent label. Zilka. A John Cale album may be released independently through import through Sire.

“Our records are not that easy to work,” admits Zilka, “but it gets easier in that there is a conscious attempt to put two or three rules on each album that radio can play. But it's still pretty marginal. Well, our A&R stuff isn't that marginal, but with the new wave stuff, it is very difficult to say what and what isn't.”

Zilka says that he looks for acts with spirit, who can gradually be steered into a more commercially acceptable direction. “We can't really control what they do in the process of refinement, taking very raw talent and refining it. I am hoping that James’ (White) new album will have something that will go up the disc charts and get accepted by A&R radio.”

Zilka is a fan of college and black radio, pointing to the Waitresses, who had no AOR play, but who were accepted by college and black radio, whose formats are frequently a function of club popularity.

“I think there is a common thread in all music which is antithetical to what we're doing,” he notes. “It's all the same, many acts play the same music. They play the same music. They all have a good rhythm, and they have this attitude that the world's a place where they can put their records and people will love it on a brave face. I think there's a humaneness to my records and a wryness at the same time.”

(Continued on page 62)

Parker Bros. Sets Vid Game

LOS ANGELES—Parker Bros., longtime major in board games for the home, has introduced its first video game, “The Empire Strikes Back,” next month with several more due in 1982.

All games, a company spokesman says, will carry a suggested list price between $50 and $150. The “Star Wars” affiliated game is part of a deal which Parker has made for exclusive electronic game labeling on the monument film series.

In July, the Beverly, Mass. manufacturer will introduce a Spiderman game, licensed through Marvel Comics, and two games form Konami. The games are Super Cobra and Amidar.

(Caption: There's a rumor going around about a company that has stock record album called “Fuller” sold as called “Instant Album Covers” (available in quantities of 100) plus 8 other fascinating services.

(Caption: To find out more about this rumor call Lee Miles Associates, Inc., in San Francisco Flats with Recording Studio.)

Kenny Rogers has signed to RCA Records, though the news came out of the label from the bill, but from the most recent Kraken & Co. newsletter (for more about deals, see below).

Olivia Newton-John embarks upon a 50-date swing of North America from early August to early September, and will tape the “Physical Tour of North America,” which is to be released in a later television special on the monu-

mental film series.

In July, the Beverly, Mass. manufacturer will introduce a Spiderman game, licensed through Marvel Comics, and two games from Konami. The games are Super Cobra and Amidar.

KATZ FILES SUIT AGAINST CBS

LOS ANGELES—Erstwhile personal manager/impressionist Matthew Katz has filed suit in Superior Court here against CBS Records.

In his complaint, Katz asks the court to order CBS to pay him $61,000, he claims CBS is holding for a group of musicians, who performed under the name "Froger," a home version of an arcade dinosaur. licensed from Sega Enterprises.

Due later in the year is a Spiderman game, licensed through Marvel Comics, and two games from Konami. The games are Super Cobra and Amidar.

(Caption: There's a rumor going around about a company that has stock record album called “Fuller” sold as called “Instant Album Covers” (available in quantities of 100) plus 8 other fascinating services.

(Caption: To find out more about this rumor call Lee Miles Associates, Inc., in San Francisco Flats with Recording Studio.)
No Control
Rock & Roll from
Eddie Money.

Eddie Money makes rock & roll leaner and meaner than ever.
Immaculately produced by Tom Dowd, every cut is a standout.
The single, "Think I'm In Love," is every bit as infectious as "Baby Hold On" and "Two Tickets To Paradise."
But then again, so is "Runnin' Away."
And "Take A Little Bit."
And the insistent "Shakin'."
And the hard-driving "Drivin' Me Crazy."
It's clean and neat. And it's got the Money beat.

Produced by Tom Dowd for Tom Dowd Productions.
"Columbia" is a trademark of CBS Inc. © 1982 CBS Inc.

Eddie Money, "No Control."
Including the single, "Think I'm In Love." On Columbia Records and Tapes.
Christopher Atkins captures the hearts of millions with "How Can I Live Without Her."
July Cable Has Reruns

NEW YORK—A three-part series on Igor Stravinsky, marking the centenary of the composer’s birth, the operas “Carmen,” “L’Enfant Et Les Sirenettes” and “La Sylphide”, a folk music reunion: Diamond Rio in concert and a weekend of music by the Doons—these are some of the highlights of music on cable.

The promise of cable television has been that it differs from network fare by reviewing and rerunning category. CBS has been on Igor Stravinsky, “Igor Stravinsky,” The promise of cable’s operation is that it’s a-structured system. Some critics have called for the greater diversity of content compared to network fare. However, cable TV programming continues to be dominated by reruns of popular shows, and the diversity in programming remains limited.

The Rhythm & Blues

The Iceman Cometh Back

Via His Fountain Label

By NELSON GEORGE

Jerry Butler is one of the most respected men in music business. Not only is he a fine, distinctive singer, but he carries himself with a quiet dignity that is rare. But, despite a career marked by classic hits such as “For Your Precious Love,” “Stand Accused,” and “Only The Strong Survive,” the “Ice Man” recently faced a dilemma. After departing Philadel-phia International Records, he found landing a contract—especially the rock record世界—was difficult.

So he has taken a financial and career risk, turning his production company, Fountain Records, into an independent label. “If my career is going to die, I’ll die on my terms,” says Butler.

But so far, Buttery single, the Freddie Prinze-produced “All The Way,” has reportedly landed on 90 stations, predominantly in the South and in secondary markets. An album, “Buttery” is due weekly. Butler is hoping to repeat the sales success of other veteran black performers. Bobbi Washington, with whom Volvo has signed, is a big one, but that is Butler’s own risk to make. “I wouldn’t say this is for everyone, but I felt it was the best way for me to go,” he says. “The majors don’t seem to think there is any market for old-time performers and find it cheaper to sign a new band who they don’t have to guarantee as much money to.”

The fact that he has already gotten commitments from radio stations suggests that in the past the companies he recorded for didn’t have much concern for music like this. If the attitudes at these corporate levels don’t change, I think many other artists will be faced with the same choice I had to make. Today, if you don’t have the right manager or the right credentials at a corporate company, you better have a smash record. Otherwise you just get lost and end up in the pile on the program director’s desk.”

Butler hasn’t jumped into starting his own record company without studying the case histories of black indies. “The bottom line problem, always, is finance,” he observed. “They all have just enough money to get into trouble. They all want to do it all by themselves. I know I could get it started, but I also know that I can’t do it alone.”

The veteran singer is also skeptical about pressing and distribution agreements. “The indie is still paying all of the major costs in terms of getting the record out. The majors have a percentage for pressing and distribu-tion, money which might be the

Talk Show Host In Label Debut

NEW YORK—Popular talk show host Bob Braun of WLW-TV in Cincinnati returns to the disk scene on a new label, the Star label, launched by Don Anthony and Stu Kenlow.

The label, an affiliate of Braun’s, features Braun on its first album, “Bob Braun—Never Be A Love Song As Beautiful As You,” penned by George David Weiss. The cut is an extension of Braun’s upcoming album, “Woman Of My Dreams,” produced by Anthony.

The label operation is currently completing its network of independent distributors. Anno is located at 1560 Broadway.

Giving the Voice of Music Royalties, a collection fee is yet to be determined. The major collection agencies, Harry Fox, a division of BMI, currently charges a 3/9 collection fee on monies collected. For any original record without a subsidiary will offer “competitive” rate policies. “Several audits have already been run on our clients and they have now asked us to represent our individual publishing firms as well.”

A spokesman for SESAC says that SESAC’s own collection fees will be based on the basis of size and activity.

IRV LICHTMAN

Flattened by B & W

SASAC Unit Expands Services

NEW YORK—A SESAC unit formed to handle music royalties for artists and producers has expanded its services to include the licensing of mechanical and synch royalties for music publishers.

The division, Music Royalties Ltd., will handle music publishers who are not affiliated with SESAC, which already provides mechanical collection services for its affiliated companies.

According to Ove Fox of Music Royalties, a collection fee is yet to be determined. The major collection agencies, Harry Fox, a division of BMI, currently charges a 3/9 collection fee on monies collected. For any original record without a subsidiary will offer “competitive” rate policies. “Several audits have already been run on our clients and they have now asked us to represent our individual publishing firms as well.”

A spokesman for SESAC says that SESAC’s own collection fees will be based on the basis of size and activity.

IRV LICHTMAN

www.americanradiohistory.com
express their pleasure having NIKKA COSTA
won the Scandinavians with her charm and talent
It is a great experience, for all of us, doing
business with TONY RENIS, DANNY B. BESQUET
and RENQUET RECORDS & FILMWORKS

thanks
Source—Now & Then

I'd like to carry the context of the quotations at
line 4 to me in a recent issue of Billboard (May 22).

In response to a direct question of mine at the
subsequent Source conference on the Sunday before
the conference, we received no response from the
firms quoted in the June 23, 1982, issue of Billboard.

As a result, the Source conference on the Sunday before
the conference and the issue of Billboard which
appeared after the conference, the firms quoted in the
June 23, 1982, issue of Billboard received no response from the
firms quoted in the June 23, 1982, issue of Billboard.

I should have expanded the question to include all
the firms quoted in the June 23, 1982, issue of Billboard.

I have included the June 23, 1982, issue of Billboard
in my response to the question of the firms quoted in the
June 23, 1982, issue of Billboard.

Rocking The Empire

I don't agree with British producer Martin Rushent
of the state of American rock. As an American living in
England for the past three years, I think British rock is
very overrated.

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GOOD GUYS GRAB BAY AREA $$$

By Jack McDonough

SAN FRANCISCO—In a market that has been one of the most lucrative and also one of the most competitive, the Good Guys has opened its first independently-owned, nine-year-old, four-store Good Guys—which began with 1,200 square feet in a parking lot near the pop type operation in the Marina neighborhood—has now emerged not only as a full-service retailer but also as one of the most active and aggressive retailers in the Bay Area.

There are many reasons for this, as outlined by Stan Baker, sales manager for the chain, which was developed by the parent company, Good Guys, who had moved out of San Francisco from Cleveland after an extensive backoffice operation that included appliances and who remains today as the company’s president.

There are reasons, a certain philosophy of doing business, as suggested by the somewhat whimsical name of the firm, an early decision to go slow and to accept the fact, as Baker puts it, “that we were not going to be a chain that could open a new store every year”, making a breakthrough by hiring as sales people the most talented people who would have been a success no matter what field they had gone into”, capitalizing on fast service and print advertising, to the point where the Good Guys advertise regularly not only in the Sunday papers but also circulate 24 to 32-page sales magazines four times a year, and by careful election and set-up of inventory based on “thinking of our business as divided into three equal parts: audio, video and then the broad category of portable products and auto while the Electric”.

As an example of the company’s approach Baker cites an “extended warranty” which we’ve offered from the first day of the sale charge and to the consumers we know we’re offering something other places don’t. We started right from the beginning by saying we’d deliver for free anywhere in the immediate Bay Area. We’ve never charged for delivery even if it still do it. When we sell a television we’ll send a serviceman out a month or six months to make sure it’s hooked up right and that the customer is happy. We advertise every-thing that we have, and we’ve also con-structed the repair team because we felt that we were professional mer-chandisers and didn’t know enough about service. So we contracted professional service people and they’ve been with us almost from the very beginning. So far as our customers are concerned, we are the first and the last.”

“This market has changed tre-mendously,” says Baker. “Three or four years ago there was no Sunday magazine in the paper and it would look like a directory of who was selling what or who was open. Now there are a half dozen or more Sunday papers out there. We’ve also cut our advertising by 20%.”

“One reason we’re satisfied is that we’re always doing something different from the rest of the world. We’ve got all the Omni and also the Sun-sets, and we publish a lot of ads. We’re not afraid to make the mistakes other people don’t want to make. That’s how our stores go. At first the ads look like a mishmash of product, but we want people to be aware of the fact that people might be interested in us. We want people to appear to us as many people as possible. In that sense I would say we’re an independent Macy’s. I think they’re an exceptional department store.”

“The answer is, ‘Sure we are!’” Baker says. “That’s why we’re the first to offer things to people that are interested in the market. We sell more to the people who have been looking for us. That means that all people are interested in us.”

The Good Guys, which is the parent company of American Tape Co. and Electric Video, based in Rich-field, Ohio, has distributed by A.J. Gottleib. American Tape is an au dio duplicator and owner of many master tapes, whereas the Electric Video is a duplicator that also owns video programming.

One of the company’s first four stores in San Francisco called Ed’s, sells video hardware and software.

Flaks notes that the company has reached the $20 million vol-ume level after 2 years of operation, starting from $1 million the first year and $5 million in its second year of business.

Additional Units Planned

For Liberty Music Chain

NEW YORK—Additional units of Liberty Music & Video in the New York City and New Jersey areas will be part of the purchase in May of the 74-year-old recording/hardware retailer by VideoVision.

The store, at 50th and Madison Ave., here, was acquired from Bob and Ayele Kemeny, who had taken it over in 1969. The store’s activity was centered in the Metropolitan area, an area that is now being operated as a 500-square-foot store.

Steve Flaks, president of the company, attributes the purchase to the fact that the store “was a good-sized store with two people working there. The store was well-stocked and had a good following. We were able to interview a lot of people who are interested in the market. We sold more to the people who have been looking for us. That means that all people are interested in us.”

The Liberty, he adds, will maintain its audio recording inventory, its sale of sophisticated audio and video hardware, including all of the screen television sets. In July a per-sonal computer line will be added. VideoVision, which is the parent company of American Tape Co. and Electric Video, based in Rich-field, Ohio, has distributed by A.J. Gottleib. American Tape is an audio duplicator and owner of many master tapes, whereas the Electric Video is a duplicator that also owns video programming.

The company operates four stores in San Francisco called Ed’s, sells video hardware and software.

Flaks notes that the company has reached the $20 million vol-ume level after 2 years of operation, starting from $1 million the first year and $5 million in its second year of business.

(Continued on page 32)
Congratulations To All BMI Award Winners For The Most Performed Songs Of 1981.

Wherever there’s music, there’s BMI.
Ferjuilan Has Double Duties As Disk Dealer

BY JOHN SIPPEL

LOS ANGELES—Many record freaks aspire to an industry career, but it’s rare to find the diversified professional success experienced as early as Mark Ferjuilan.

The executive, in his early thirties, double-duties between overseeing a burgeoning chain of Moby Disc stores and managing the West Coast base of JEM Records, the major im-
ports national distributor.

Ferjuilan accustomed himself to wearing dual hats early. He spent so much time at Records Ltd., the Tom Atkin’s Van Nuys outlet, that the owner suggested he work as a clerk. He was a sophomore at the Un-
iv. of Southern California. Within a year, he was general man-
ager of the store.

By 1974, when he graduated with a B.S. in Business Management, Fer-
juilan determined to open his first

Recession Aids Our Price Chain Growth In U.K.

LONDON—Recession in Britain’s retail trade has paradoxically added the ambitious program of expansion set in motion two years ago by the prominent Our Price chain when it acquired rival Harlequin Records.

Our Price’s Gary Nesbitt says that with many shops on the property market, it has been possible to ac-
quire prime High Street sites for some below those originally bud-
geted.

The company has now committed almost £1,000,000 for new sites, rede-
corations and refurbishments, he says. “The Harlequin takeover was the first phase of the expansion plan, we are now on budget and on schedule.”

Although fewer Harlequin outlets have had to be closed than was first thought, Nesbitt says sites in the West End of London have been sold off: “Partly because we have too many there, partly because tourism in London is disastrous at the moment, and the environment in that part of the West End theaterland has really gone downhill—it’s no longer a retailing area.”

(Continued on page 59)

To get your company’s new album and tapes (or EP’s) released, facil-
theater shows or else type the information in the above format on your letterhead. Send to Rob Mu-

discs. JEM Records, 7160 Patterson St.,

Cincinnati, Ohio 45214.

GO-GO’S Vacation
LP $8.98

GORDON, ROBERT Too Fast To Live, Too Young To Die
LP $12.98

HAIG, PAUL Running Away/Time
LP $8.98

HARTMAN, LISA Letterbox
LP $8.98

HEADSPIN Tenderness
LP $11.98

INDIVIDUALS Fields
LP $6.98

JONGMANS, JANICE The Dude
LP $8.98

JUDAS, PRIEST Screaming For Vengeance
LP $11.98

KAY, JOHNNY & STEPPENWOLF Wolf Tracks
LP $8.98

KID CREOLE & THE COCONUTS Hully Gully Finale
LP $8.98

LATITUDE Singing In The Key Love LP $8.98

LEGENDS OF THE NEW CHURCH Screamin’ Sideburns
LP $8.98

NIGHTFLY Night Plane
LP $8.98

NUGENT, TED Nighthawk
LP $8.98

NEW YORK EXPRESS Hot On The Clue
LP $8.98

OCEAN, BILLY Inner Feelings
LP $8.98

PH. D. Ph. D.
LP $8.98

POWER Power
LP $8.98

ROLLING STONES
Blind Faith (American Concert ’81)
LP $24.98

DISTINCTIVE RETAIL—Moby Disc’s Ventura Blvd. store in Sherman Oaks is representative of the interior decor on which founder Mark Ferjuilan bases so much of his attempt to appeal to the young generation. Kept to his own collecting experience, imports play a strategic role in luring patrons from all over Southern California. In the shot where Keith McLeod is seen manning the cash register, in front of the shelved cassette titles are stepdown racks of illustrated stickered EP’s and 45’s. Hot accessories occupy the next showcase.
Case History

#1: BJ Rucker
This Peoria, Illinois housewife, a perfect homemaker and a good cook to boot, first encountered Bohannon at her Wednesday bridge club. "I could really relate to it," she demurred. "The music, the lyrics, that funked-up dance beat of Bohannon." Now BJ serves a generous portion of the new Bohannon album, "Bohannon Fever," at every meal. Her kids eat it up!

Case History

#2: Suzy Braswell
A left-handed secretary by day and a disco dancer by night, this petite young woman was first introduced last year into the mysteries of Bohannon fever: "Bohannon's got it, I'm just glad to come out!"

Case History

#3: Randi Layne
The world as she knew it was significantly altered the day Randi bumped into Bohannon. The second runner-up in the Hoboken amateur bake-off, Randi nearly had her cakes fall flat when someone piped in Bohannon's hit single, "I've Got The Dance Fever." "This Bohannon sure takes the cake!" Randi was heard to chortle.

Case History

#4: DeLores Jones
Detectable young, DeLores was a student of pharmacology in Oswego, NY when she was first exposed to Bohannon. Just seconds before her mid-year exam, DeLores heard Bohannon over the quad. DeLores dropped out and is now recording secretary of the Bohannon fan club. "Who needs drugs when you've got Bohannon?" DeLores has been heard to remark.

“BOHANNON FEVER,” FEATURING THE SMASH HIT, “I’VE GOT THE DANCE FEVER.” IT'S BAD. IT'S NATIONWIDE. ON PHASE II RECORDS AND TAPES. DISTRIBUTED BY CBS RECORDS.
Radio

Poor Planning, Promotion Put Two Satellite Networks on Hold

CONTINUED FROM PAGE 1

stories in this new technology of format distribution, including another ABC property: TalkRadio Satellite Music (WKNR-FM). WKNR, engineered to be a satellite station, has more than 150 stations playing one of its three formats: Sunbelt Broadcasting Group's TalkRadio, which is a new format and has a niche for itself in Atlanta; and NKKO and CBS, which are two of the few formats, have been successfully peddling specific programs via satellite.

As far as ABC and United are concerned, the format's success has been just a matter of plugging the Superadio format into a market. They have already spent a lot of money on this project, and they were just waiting for the right time to get it started. They have a lot of confidence that they will be able to make the Superadio format successful in this market. They have a lot of experience in this area and they have already proven that they can make a satellite network work.

But industry observers believe both make mistakes in the planning and promotion of their services, particularly ABC. "Superadio is dead," declares one industry observer. "Make no mistake, this is a new format and it has a lot of potential. We're very excited about it." He says that ABC's plan to introduce the Superadio format in July is "just a matter of time. We have a lot of work to do on TalkRadio," and suggests that perhaps ABC was trying to do too much at one time. "Talk- Radio began test service on ABC's own WABC Los Angeles and KGO-FM San Francisco May 3 and added WABC New York May 10. ABC had hoped to sell two million units to 24 hours a day on the new Superadio service. While it was planning to collect approximately $100,000 in the first six months from affiliates, these fees were to be all put back into programming, including development and individual promotions and advertising for this station.

The Superadio stations service is similar to satellite music until the company agrees to allow the Superadio format in one format. In this way, the company can control the quality of the format and ensure that it is being distributed in the best possible way. The company also has the ability to change the format at any time, which is a great advantage.

NEW CALL LETTERS SOUGHT

WJR-FM Getting Joseph, 'Hot Hits'

NEW YORK—When consultant MUSON, which logo it will display the first week in July, he'll be taking his "Hot Hits" format to WJR-FM, which has a hot calls for call letters to WHYY- FM on June 8.

Joseph confirmed Tuesday (22) that he would "monitor and research" the Motor City market for WJR, but that it's premature for him to commit to a new station sound. The Capital Cities property is now a beautiful musical outlet.

Joseph normally lives in the market he's consulting for a six-month period. But he says that the length of his stay in Detroit will be "open-ended." The consultant last worked on the city scene in 1963, when he engineered a one-hour turnaround for WKNR-FM, which simulcast a Top 40 sound.

WJR-FM general manager Rob J. Longwell was in Cedar Point Amusement Park in Sandusky, Ohio, his first week on the job and unavailable for comment on Joseph's hiring. But sales manager Rocky G. Martelli of the station had petitioned the FCC for new call letters and that other Motor City stations had been notified.

Joseph's arrival "proves" again that Detroit is the most volatile radio market in the country," according to Elaine R. Baker, vice president and general manager of WOMC-FM, an adult contemporary outlet in Detroit. "I suspect the stations in the market will take a wait-and-see attitude."

Baker says she doesn't anticipate a format change at WOMC at present, although she notes that "aggressive management always looks at new possibilities. But we're adult contemporary and that's where we are today." Asked about "tomorrow," the executive replied, "I don't have a crystal ball."

'NON-STOP' APPROACH

Country Clicks for WUSN

by KIP KIRBY

NASHVILLE—If you're saddled with an unsuccessful station in the competitive Chicago market and you're ready for a format switch, what do you do? If you're 5,000-watt WUSN, the answer is—go country.

Not just country, but non-stop country. Four cuts in a row, back to back, at all times. Minimal DJ pat- ter. High listener profile through numerous mini-promotions. And—to ensure even more music—no day- time news nor traffic reports.

"We changed to our standard 'U.S. 99' on the FM dial, made the conversion from MOR Shulke II syndicated to full-time country, and, squaring itself off against market country leader WMAC and sister competitors WIEZ-FM/WJAD-AM. Within weeks of WUSN's well-publicized format change, WDJO announced its withdrawal from country in favor of the MOR "Music Of Your Life," a move U.S. 99's music director, Miko Courtney, attributed to his station's arrival on the scene. In its last Arbitron ratings period, WUSN ranked second to WMAC in country, ahead of third-place WIEZ-AM.

WUSN, the first country-format-

(Continued on page 49)

NRBA AM Stereo Booklet

Offers Systems Overview

WASHINGTN--The National Radio Broadcasters Assn. (this week mailed to its 1,200 members its awaited AM Stereo Forum booklet. The 18-page booklet contains information about all the manufacturers’ product—line- matics, for example, Magnavox and Motorola. Their statements, according to the NRBA, "are not prepared without the advice of the content industry and are intended to cover the entire content of the presentations experienced by any market system.

The WUSN lineup is Ted Canna (Continued on page 27)

Vox Joe

Charlie Cook

Join KLAC

With Charlie Cook jumping ship from KHJ to program country com-

pany, it was no surprise that there was a lot of speculation as to how much longer KHJ will remain in the coun-

try corral. "You don't often get the opportunity to go with a company like Metromedia," Cook explains the latter move, "so I decided to make KLAC the No. 1 country station in the market again." Cook succeeds in that endeavor. Current country leader is KZLA.

Cook says that while he was at the station before, he didn't have the freedom that he didn't have that format change is immi-

tant. Acting program director for the station is former edito-

er in chief Neil Rockoff. Neil Rockoff could not be reached for comment.

Although WAPP program direc-

tor Dave Hamilton confirms to f.c., it was well-placed source's day that Cook would be the first to a listener when the station programs its first commercial at the end of the service.

The WUSN lineup is Ted Canna (Continued on page 27)
There's more than fireworks in the air this 4th of July weekend. AC/DC. Ready to rock with you all weekend long in this exclusive special on The Source. It's not easy to get these five electric personalities together for candid conversation, but we did it! 90 minutes of interviews, music, special actualities. And more. Hear "Back In Black," "Dirty Deeds Done Dirt Cheap," "Highway To Hell," "Let There Be Rock," "Let's Get It Up," and "For Those About To Rock We Salute You." All on Atlantic Records. Produced by Denny Somach Productions. Join Angus Young, Brian Johnson, Malcolm Young, Phil Rudd, Cliff Williams and The Source this holiday weekend.

And LET THERE BE ROCK!

The weekend of July 2, 3, 4, & 5.

Brought to you, in part, by Toyota, and by The U.S. Army.
AM daytime stations can now move into dial positions on the dial where 25 clear channel stations have up to now enjoyed coverage areas unimpeded by conflicting signals and boosted by 50 kw of power.

The FCC voted June 10 to allow daytime stations to join the hordes of fulltimers and daytimers that converted to fulltime with who have applied for the 125 channels opened up by the move. The Commission also plans to announce a series of proposals to help daytimers get a foothold in the new markets some time this summer.

The ruling grows out of a decision this past winter by the U.S. Court of Appeals here affirming the 1980 FCC decision to establish the new AM stations on clear channel frequencies (Billboard, Feb. 27). At the time, 12 of the Class 1-A clear channel stations were already sharing their channels with distant fulltime stations. Two of them had co-channel operations, and the remaining were broadcasting without sharing at night.

Both Loyola University (WWL, New Orleans) and Coastal City Communications, Inc. (WJR, Detroit and WRAP, Ft. Worth) lost their appeal of the FCC plan.

In other FCC news, the Commission is planning within a few weeks to rule whether or not the past suspension of the conduct of United Broadcasting Co. and its Washington station WOOK, which were found in 1974 and 1975 to be uninit by the FCC to hold licenses of several properties, will affect United’s present qualifications to remain a licensee.

The record in the case is closed, according to the FCC, and a law judge’s decision is expected within 90 days. United has its hands full, however, as the Commission is awaiting a comparative renewal hearings at the Commission with at least four of its radio stations—WBNX in New York KSOL in San Mateo, WYST-FM in Baltimore and WINX in nearby Rockville, Md. (Billboard, May 15). Last April, the Commission rejected a petition to deny renewal for WINX from the Black Media Coalition, and affirmed the current station management’s action in upgrading minority hiring and its station employment profile.

Station manager Pierre Eaton is somewhat optimistic about the FCC’s comparative hearing action with his station, but has said that he is hoping the past mistakes of United won’t be held against the current management of the station and United, the parent company.

Last week, the FCC renewed the licenses of United’s WMJO and WLYT in Cleveland, overturning a 1977 law judge’s revocation order—but are conditioned on the outcome of the upcoming WOAK case.

To promote its upcoming (full release) “History Of Country Music,” Drake-Chenault is running a contest for radio station managers and programmers. The syndicator is giving away a trip to either Hawaii or Nashville, drawing will be held Aug. 16 from cards that are being distributed to stations.

Last week, Drake-Chenault says the 52-hour show is “backed with the industry’s most complete marketing kit,” including full-color posters, news- paper art work, tent cards and chocolate emblazoned with the show logo. The show is produced in cooperation with The Country Music Foundation and is narrated by Ralph Emery of the Grand Ole Opry and edited by Bill Drake. More than 200 interviews are included.

* * *

NBC’s Source has lined up more than 30 stations to carry a live Elton John concert Wednesday (7) that is the second in a series of 21 live concerts the Source is offering under a production agreement with Starlette Blair. Among the stations carrying the concert are WNEW-FM New York, KFXR Denver, WEEV Pittsburgh, WWLL Miami and WBQF Indianapolis.

Leisure Features Syndicate will offer five weekly programs on feature films in theatrical release beginning in September. Each five minute program will offer a brief synopsis of the films as well movie production news, “Star Spot” interviews and occasional reviews and commentary. The show, “Cinema Screen Five,” will be hosted by interviewer/reporter Barbara Evans. Robert Stickel is the show’s producer and critic.

Michael Graham has been named vice president and general manager of the CBS Radio Network, a spot vacant since Dick Brenza became senior vice president of the networks, which includes the new Radiodisc Network. In February, coming moves up from vice president and general manager of CBS Radio Spot Sales. Radiodisc ran its first com- mercial show June 18. Called “The Most Comedy Hour,” it was carried on 120 stations.

Doug McKenzie and Milton Berle. Although thousands placed calls, only 29 listeners got to talk to Barry Manilow during his live special on CBS Radio last month.

WAXB Marks 60th

WILKES-BARRE, Pa.—WAXB-AM, on the air commercially since 1922, is marking its 60th anniversary. The station, now based in sub-editorship by M. A. has been owned by a chain headed by head tv Merv Griffin since 1971. It also claims to be the first station in the United States. Broadcasting largely automated music for 24 hours a day for 40 years.

The station is now owned by Bert and Father Gianluca Siddo, Bob

**National Programming Country ‘History’ Set**

ABC TOP 40—Edward F. McLaughlin, president of the ABC Radio Networks, seks an exclusive deal that will exclusively air ABC Top 40, the four-hour weekly program based on Billboard’s Hot 100 chart. The show is produced and distributed by Watermark and now airs on the ABC Contemporary Network. Joining in the celebration are, from left, Louis A. Severino, vice president/director of sales for the networks; McLaughlin; show host Casey Kasem; and his wife, Jean.

**Radio Specials**

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

June 28, Paul Dunn, Hot Ones, RKO Radio shows, one hour.

June 28, Smokey Robinson, the Hot Ones, RKO Radio, one hour.

June 28, the Great American Bands, Contin- uing History Of Rock And Roll, Rolling Stone Productions, one hour.

June 28, John Cougar, Inter view, Inter view Network, one hour.

June 29, Smokey Robinson, Hot Ones, RKO Radio, one hour.

June 29, Brian Wilson, the Beach Boys, the Beach Boys, one hour.

July 2-3, 20, Oldies, the Beach Boys, one hour.

July 2-3, RBD Speedweek, part 1, Off The Rock, one hour.

July 2-3, LTD, Special Edition, Westwood One, one hour.

July 2, Johnny Lee, Live From Gileys, Westwood One, one hour.

July 2-4, The Door, The Source, NBC, two hours.

July 2-4, KGC, The Source, NBC, nine min- utes.

July 2, Conway Twitty, Wonderously Country Mu- siC Countdown, United Stations, three hours.

July 2-4, Paul McCartney, Beach Boys, Four Tops, Four Tops, one hour.

July 2-4, Billy Joel, The Pointer Sisters, Dana Ross, the Bee Gees, Donna Summer, Jim Caron, the Great American Summer Countdown, CBS Radio, two hours.

July 4, The Willie Nelson-Mike Haggard Spe- cial, Michael Haggard, broadcasting, three hours.

July 4, Black Sabbath, Screamin’, Best Of The Biscuit, ABC Rock Radio Network, one hour.

July 4, The Beach, Rockin’, Country Star Count- dow, RKO Radioshow, three hours.

July 5, Mike, Country Countdown, Nor- wood, one hour.

July 5, Huey O’Connell, Music Makers, Nor- wood, one hour.

July 5, Pat Benatar, Inner view, Inner view Network, one hour.

July 5, Glenn Frey, Rockin’, Global Satellite Special, ABC Rock Network, one hour.

July 7, Elton John, The Source, NBC, minutes.

July 7-10, Atlantic Starr, Billboard Concert Weekend, Westwood One, one hour.

July 9-10, Joan Collins, Special Edition, West- wood One, one hour.

July 9-10, Rock Year 1978, The Years: Portraits Of Ear, Westwood One, one hour.

July 9-10, RBD Speedweek, part 2, Off The Rock, one hour.

July 9-10, Billy Joel, The Pointer Sisters MusiC Coun- tdown, United Stations, three hours.


July 9-11, Bellamy Brothers, Live From Gil- ey’s, Gileys, one hour.

July 9-11, Stevie Nicks, The Source, NBC, minutes.

July 10, Jerry Reed, Country Sesions, NBC, one hour.

July 10, Billy Squiers, Triumphant, Supermarkets, ABC Rock Radio Network, two hours.

July 10, Ronnie Milsap, Calamity Jane, Sil- ver Eagle, ABC Entertainment Network, nin- eteen minutes.
Gospel Meet Sets Speakers

NASHVILLE—The tenth annual National Gospel Radio Seminar will be held July 31-Aug. 3 at Estes Park, Colo.

Focal points of the seminar will be daily workshops which cover the categories of owners, managers and sales, programming and air personalities; and non-commercial broadcasts. The workshops will be held concurrently.

Scheduled speakers and panel leaders are Michael Ellisson, founder and president of the Michael R. Ellisson Inc. advertising agency, who will give the keynote address; Ron Fischmann, sales and management consultant and station owner. Brad Burkhart, Southeast regional promotion director for Word Records; Lloyd Parker, operations manager of WLIX, Bay Shore, N.Y. and president of Gospel Spectrum, a Christian concert production company. Also Tom Hesse, general manager of KNIS, Carson City, Nev.; Larry Black, with the syndicated "Larry Black Show"; and John Taylor, director of radio promotion for the Stamps Quartet.

Registration for the seminar begins at 6 p.m. July 31. Fees are $155 in advance or $135 after June 15. Additional registrants from the same organization are $100 each in advance or $115 after June 15. The seminar office can be reached at P.O. Box 22912, Nashville, Tenn. 37202, and by calling (615) 244-1992.

AT LAST THE WHO, WHAT, WHEN, WHERE AND WHY OF AUSTRALIAN MUSIC!

New On The Charts

THOMPSON TWINS
"In The Name Of Love"  

LOS ANGELES—Each week you see it another story in the trades about some station that pulled off a complicated promotion without even a hint of trouble.

It's enough to give the most confident program director a generous dose of insecurity. Meanwhile, his publicity has just one up on him. It's reminiscent of the "WKRP Turkey Incident."

In case you missed that episode, it was based on an actual station promotion where a program director decided to give away a dozen Thanksgiving turkeys. But rather than the same old frozen Butterball, he picked a more novel approach—live birds that would gently fly to earth from a helicopter hazing one of the major shopping centers in town. This problem came when the turkeys turned out to drop like lead, splattering on the pavement, falling through windshields, and scorching all the way down to their premature deaths.

This was another great biological secret was uncovered: domestic turkeys don't fly.

If you think that only happens on tv, I'd like to bring up one Los Angeles program director who thought he knew about all animals, and then some. He came up with the unicorn as the station mascot and was in the process of deciding on a suitable T-shirt logo. Where he saw a band eye, he finally decided to send a staf fer out to the zoo to photograph some "actual unicorns" for reference.

The guy who laugh at the loudness at the burst of ignorance was his buddy across the street, the national p.d. for a chain of stations based in L.A. Topping the unicorn stunt took team effort, but they did it. The duo came across a couple of those then-program directors who were really ready to pack up and ship them back due to the "defect."

The monopoly was broken by the national program director who exclaimed "it doesn't pick up half of the pictures!" He was encouraged noting that none of the "even" frequencies were there. Like 92.4 or 97.5. It was hit before anyone tipped them off that there are no stations licensed to "even"

FM frequencies. Most program director are too busy concentrating on music to worry about engineering, but even that is not without its pitfalls. Take the poor guy in Miami who was music director for an AM country station there.

His request line operator just happened to be the program director's son. It was obvious the kid was a young rock 'n' roller, but each night he came in and diligently did the job, leaving a long list of requests for the music director to tabulate for the next morning. Things went fairly well, but one thing concerned the and. Each night he'd get requests for a song called "I Sold Your Last Letter."

Not only was he not playing it, but never heard of it, and requests were consistent. This went on for weeks until he really began to wonder about the song. What kind of lyrics would go with a title like "I Sold Your Last Letter."

It was then he discovered callers with thick Southern accents were asking for Merle Haggard's "Soldier's Last Letter."

Listeners, though, are equally slow on the uptake. One huge Nashville station that featured mail order soul music asked their deck hand what he would say "That's right, send your name and address, your name and address, with an order [by] bottle[s], and we'll send you a big prize."

As the seminar and the years have gone on, the music world has learned that only happens in the movies.

It's been a wonderful year for the music industry. Essential statistics were头痛的, but it's been a good year.

It's been a year that has been marked by a number of events, including the release of a number of new albums, the success of a number of radio stations, and the growth of the industry. This growth has been steady and consistent. This is a good thing, because it means that the music industry is growing and expanding, and that people are interested in listening to music.

It's also been a year of change. The music industry has undergone a number of changes, including the rise of the internet and the rise of digital music. These changes have had a significant impact on the industry, and they will continue to do so in the future.

The music industry is a dynamic industry, and it is always changing. It is important for people to keep up with these changes, so they can continue to enjoy the music that they love.

30 Years of Australian Music

A comprehensive listing of Australian artists and their music, from the earliest records to the present day, including recorded artists, non-recorded artists, and live artists. The book is divided into five parts: music, film, television, radio, and internet. The book is available online at www.americanradiohistory.com.
**Pacific Southwest Region**

**PRIME MOVERS**

- The Motels—California
- Soft Cell—Los Angeles
- Air Supply—San Diego
- KIX-FM—Bakersfield
- KRMN-AM—Denver
- KLUC-FM—Las Vegas
- KF-M—Anaheim
- KFJZ-AM—San Bernardino
- KRAM-AM—San Diego
- KQKZ-FM—Tucson
- KZPZ-FM—Mesa
- KXTC-AM—San Francisco

**TOP ADD ONS**

- Crossley, Stills and Nash—Jacksonville
- Soft Cell—Los Angeles
- Air Supply—San Diego
- KIX-FM—Bakersfield
- KRMN-AM—Denver
- KLUC-FM—Las Vegas
- KF-M—Anaheim
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- KFJZ-AM—San Bernardino
- KRAM-AM—San Diego
- KQKZ-FM—Tucson
- KZPZ-FM—Mesa
- KXTC-AM—San Francisco

**Breakout Stations**

- Compton—The Jukebox
- San Diego—The Jukebox
- Los Angeles—The Jukebox
- Seattle—The Jukebox
- Portland—The Jukebox

**North Central Region**

**Prime Movers**

- The Motels—California
- Soft Cell—Los Angeles
- Air Supply—San Diego
- KIX-FM—Bakersfield
- KRMN-AM—Denver
- KLUC-FM—Las Vegas
- KF-M—Anaheim
- KFJZ-AM—San Bernardino
- KRAM-AM—San Diego
- KQKZ-FM—Tucson
- KZPZ-FM—Mesa
- KXTC-AM—San Francisco

**Top Add ONS**

- Crossley, Stills and Nash—Jacksonville
- Soft Cell—Los Angeles
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- KIX-FM—Bakersfield
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- Los Angeles—The Jukebox
- Seattle—The Jukebox
- Portland—The Jukebox

**www.americanradiohistory.com**
HITS FROM BILBOARD 10 AND 20 AGES THIS WEEK.

**POP SINGLES—10 Years Ago**

1. Song Sung Blue, Neal Diamond, Uni
2. Troop, Plastic Ono Band, Capitol
3. Out Of The Blue, Elton John, MCA
4. Make Out Time, Candi Staton, Atlantic
5. Last To Turn Back Now, Cornells Brothers & Sister Rose, United Artists
6. Treasure Cove Man, Jimmy Carter Bunch, RCA
7. Nice To Be With You, Gallery, Sussex
8. Pretties From Paris, Fleetwood Mac, Reprise
9. The Check Is In the Mail, Bob Newhart, MCA
10. EW B&M, RICK BOWLES

**POP SINGLES—1 Year Ago**

1. I Can't Stop Loving You, Ray Charles, ABC
2. The Shipper, David Rose & Orchestra, MGM
3. Phat's In My Shoes, Freddy Cannon, Swan
4. It Keeps Right On Hittin', Johnny Tellman, Cadence
5. Born Are Red, Bobby Vinton, Swan
6. The Man Who Shot Liberty Valance, Gene Pitney, Mosner
7. Payin' It Back, Maxine Brown, Del
8. Shook On The Shore, Mr. Acker Bilk, Aca
9. At Di La, Ennio Pencoli, Warner Bros.

**TOP LPs—10 Years Ago**

1. East Of Main St., Rolling Stones, Atlantic
2. Thrill Of It All, R. B. Greaves, RCA
3. Thick As A Brick, Jethro Tull, Reprise
4. First Take, Hooters Sweat, Atlantic
5. Jacket In Concert, James Ingram, Columbia
6. Roberta Flack & Donny Hathaway, Atlantic
7. History Of Epic Claprods, RCO
8. Honky Chateau, Elton John, Uni
9. Boulevard Of Broken Dreams, MCA
10. Live In Concert With Edmonton Symphony Orchestra, Probol Harem, EMI

**TOP LPs—20 Years Ago**

1. Modern Sounds In Country & Western Music, Rosemary Clooney, Capitol
2. West Side Story, Soundtrack, Columbia
3. Stranger On The Shore, Mr. Acker Bilk, Aca
4. Breakfast At Tiffany's, Henry Mancini, RCA
5. Blue Hawaii, Elvis Presley, RCA
6. West Side Story, Original Cast, Columbia
7. More Than A Feeling, Jethro Tull, Reprise
8. Romance Of The Movies, Thomas, Andy Williams, Columbia
9. College Concert, Ringto Top, Capitol
10. My Man, Dinah Shore, RCA

**COUNTRY SINGLES—10 Years Ago**

1. Made In Japan, Buck Owens & Buckaroon, Capitol
2. That's How You Like It, Dick Sinatra, Capitol
3. Kate, Johnny Cash & Tennessee Three, Columbia
4. I've Found Someone Of My Own, Cal Smith, MGM
5. Reach Out Your Hand, Tammy Wynette, Tammy
6. It's Gonna Take A Little Bit Longer, Charley Pride, RCA
7. Happier Girl Than The Whole U.S.A., Donna Fargo, Dot
8. Loving You Could Be Better, George Jones, Epic

**SOUL SINGLES—10 Years Ago**

1. Ain't No Mountain High Enough, Marvin Gaye
2. Lean On Me, Bill Withers, Sussex
3. If Loving You Is Wrong I Don't Want To Be Right, Tammi Terrell, Tammy
4. Tridentfish, Jenny Custer Bunch, RCA
5. You're Not There, Michael Jackson, Motown
6. Yard Sale, Billie Jo Spears, RCA
7. The King's Horns, Artha Franklin, Atlantic
8. Off Cut, Laura Lee, Heat Wave

**Radio Vox Jox**

The National Assn. of Broadcasters will be passing out a 100-question written examination called "The Programmers' Proficiency Test" at the organization's upcoming New Orleans convention. The test will be administered by top radio leaders. Test takers can receive their scores privately while still at the convention. Those who pass will receive the charter member/RPC/DP Proficiency Certificate for the NAB.

Changes in Portland: Ron Saito becomes the new general manager at KLKY. He's hired, a similar post at KINK. Formerly, KLKY's general manager Voran verl Wheeler. . . Bill Dodd joins KQFM as program director and middy man succeeding Bob Brooks. Dodd was at KMDR San Francisco. . . Don Shore moves from KJJO and KRIS Minneapolis to KDFW as program director, succeeding James Opolczyk.

Lawrence Conti Jr. is named general manager of WFMH/WHFM Boston. He was general manager at WJMON/Detroit under Steve York and the recent分手 of Headline. The new program director is newcomer Jocelyn Boudreau, the new program director at KAGM-FM San Francisco. She was assistant p.d. . . .

**HIT MIX**

1. Rozzi, he operates WWOI in a country format and WACJ in a beautiful music service, will not go ahead with plans to change the stations to WNY'S-AM-FM, "Western New York's Superadio."

2. We're looking at three or four plans. We're looking for personalities. . .

3. Rick Sprinkles moves up to program director at WQLF (Galaf 104) Tallahassee. He continues in his middy shift. He replaces Bob Petersen, who has joined the staff at KULI. Also in Galaf, Brian Philp, who has been there

4. John Lando joins KULF Houston as program director, succeeding George Cooper. He was morning man at KGON Miami and general manager of WCKX Tampa. The station is switching from adult contemporary to Hot 100 Friday (2). . .

5. Rick Sprinkles moves up to program director at WQLF (Galaf 104) Tallahassee. He continues in his middy shift. He replaces Bob Petersen, who has joined the staff at KULI. Also in Galaf, Brian Philp, who has been there

6. . .

7. Larry Roberts, who has been with WNOX for four years, joins the station in May. Larry Roberts is the new music director, with Jerry Howell taking over as production director. The lineup is Dave Young, morning; Scott McGee, middays; Howard, 2-7, 7-10, noon; and Michael, nights. The weekend staff includes Jerry Berry, who is leaving, plus Bill Jeffers “Gospel Down South” and Don Keith’s “Proud Junior” (Continued on page 39).

The No. 1 song on the Billboard Hot 100 this week is "You're Not There," by Michael Jackson. The song has been at the top of the chart for the past four weeks, making it his third consecutive No. 1 hit. The song's success can be attributed to its catchy melody and memorable lyrics. The single was released as part of Michael Jackson's album "Off The Wall," which was released in 1979. The album also featured other hit singles such as "Don't Stop 'Til You Get Enough" and "Billie Jean."

In the world of country music, the top song this week is "Why Do I Have To Be A Girl," by Willie Nelson. The song, which is off Nelson's album "Red Headed Stranger," has climbed to the top spot on the country charts. "Why Do I Have To Be A Girl" is a powerful song about the struggles of being a woman in a world that often places unrealistic expectations on women. The song's release coincided with the feminist movement of the 1970s, which advocated for gender equality and women's rights.

On the charts, there is also a new entry for the British rock band Led Zeppelin with their song "Stairway to Heaven." The song has been widely praised for its iconic guitar riff and powerful vocals. It has become one of the most enduring and beloved songs in rock history, cementing Led Zeppelin's place as one of the greatest bands of all time.

While the music charts continue to evolve, one thing remains constant: the power of music to move us, inspire us, and bring us together. Whether it's through the latest pop hits or timeless classics, music has the ability to evoke emotions and connect us on a deep and meaningful level.
## Rock Albums

<table>
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<th>Rank</th>
<th>Album Title</th>
<th>Artist(s)</th>
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<tr>
<td>1</td>
<td>Japanese Breakfast</td>
<td>The Monkees</td>
</tr>
<tr>
<td>2</td>
<td>American Hi-Fi</td>
<td>The Monkees</td>
</tr>
<tr>
<td>3</td>
<td>The Game</td>
<td>The Monkees</td>
</tr>
<tr>
<td>4</td>
<td>The Ultimate Collection</td>
<td>The Monkees</td>
</tr>
<tr>
<td>5</td>
<td>The Monkees Greatest Hits</td>
<td>The Monkees</td>
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</table>

## Pop Tracks

<table>
<thead>
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<th>Rank</th>
<th>Title</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Can't Help Myself</td>
<td>The Monkees</td>
</tr>
<tr>
<td>2</td>
<td>One Step Beyond</td>
<td>The Monkees</td>
</tr>
<tr>
<td>3</td>
<td>Please Please Me</td>
<td>The Monkees</td>
</tr>
<tr>
<td>4</td>
<td>You Won't Get Fooled</td>
<td>The Monkees</td>
</tr>
<tr>
<td>5</td>
<td>The Last Time</td>
<td>The Monkees</td>
</tr>
</tbody>
</table>

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### Billboard

**Survey For Week Ending 7/3/82**

[Continued text about music charts and albums can be found here.]

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### Radio Pro-Motions

**Fourth Of July Scenes Abound**

Fourth of July promotions are starting to take shape at a number of radio stations, with WCLR-FM Garden City, N.Y. kicking off its "Party In The Park" concert series July 3 with a live broadcast from the stage of the Ramones on the Boardwalk in Long Beach. The series will run its fourth year and culminate with a live broadcast from the same site on Labor Day weekend.

WHYY-AM-FM WYOH will broadcast live coverage of the landing of the space shuttle Columbia on the north side of Flagstaff Mountains in the Edwards Air Force Base. Calif. Blake Powers, a station air personality and phonogram supervisor, says in science news, will report on the landing from Los Angeles. Sponsor Eastern Airlines also underwrote a flight to Houston, where he narrated the shuttle's scheduled launch on June 27.

The promotion is especially meaningful to the community because Thomas M. Paynter, Jr., mission commander, and Hank Hartsfield, Jr., the mission pilot, are graduates of the United States military academy, whose campus station, WELG, used WHHY phone lines to broadcast the launch.

WGBS Miami will sponsor an all-Day Beach Party at the North Shore Open Park Beach on July 3 in conjunction with the City of Miami Beach and the Miami Beach Jaycees. Station personalities plan to host volleyball and video games in addition to "name that tune" and other trivia challenges. On July 4, the station joins the City of Ft. Lauderdale for the Beach party at the city's south beach, near Bahia Mar.

And in conjunction with Philadelphia's Lucy Lindsay celebration, WYSP-FM Philadelphia will bring the Beach Boys to the city's Art Museum for a free outdoor concert on July 3. Air personalities from the station will show how station patches will be distributed to commemorate the event.

The next day, WYSP will sponsor a "sky concert," which promotion director Marie Lucidi describes as an "elaborate fireworks display choreographed to music at" Veteran Stadium in West Palm Beach, Fla., in celebration of the Phillips-Giants ballgame.

The station is encouraging its listeners to take radios and a tape of music and tune in for the show, which will be narrated by personality Gary Bridges. He promises a mixture of "classical, patriotic and rock's roll music."

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### AOR

**WASHINGTON**—"Valley Girls," Frank Zappa's send-up of the suburban teenage-bopper on the Barking Pumpkin label, is the hottest new record on the WWDC-AM-FM playlist, says music director Dave Brown. "It's a novelty record and it really is a laugh out loud, if you have the sense of humor, you can get a lot more out of it than just the joke." Zappa himself says the song is "a modern take on the Limelight, a song that used to go on the air in the early 60s, when my parents were young."

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### BLACK/URBAN

**CHICAGO**—Pam Wells, the program/music director of WCCL-FM, likes the thing she can do with "Try My Side Of Love" by the Chi-Lites (Ches-sound/20th Century Fox). "The tempo is so steady that it helps ease the transition from an uptown record into one that's mellow," she notes. "I think this implies the urban contemporary sound." The program director adds that "Hard Times" by Change (Atlantic/RFC) has a lot more bottom than the group has shown in the past. "It's not as uptown as the older stuff, but it has that summer drive that people are looking for while they're out performing on the beach." Wells also likes "Groove Your Blues Away" by Amusement Park (Our Gang), which she adds: "I think this is a very good contempo record, it's got the "name that tune" and '50s rock feel to it."

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### COUNTRY

**SALT LAKE CITY**—Country Joe Flowlin is a cowboy at heart, so it's only natural that he's recorded a new single, "I Used To Want To Be A Cowboy." "I love it," says the KSOP-FM program/music director. "There's nothing crossovers about this tune. It's just a plain country song. But Chris Stills plays like Marty Robbins, and he performs like Don Williams, and I think he's got a bit on his hands." Flowlin feels that Jerry Reed's new RCA single, "She Got The Gold Mine And I Got The Shaft," harks back to the singer's storytelling days. "Anyone can get Battlefield anywhere, so this is a song everyone can relate to." Finally, the program director thinks that "Nothing But That Radio On" by the Younger Brothers (MCA) has all the earmarks of a summer smash. "Our phone response confirms the feeling that certain songs capture certain moments, and this is what 'Nothing But...' is all about."
PITTSBURGH—Program director Dan Vallie is celebrating the first anniversary of his Hot 100-formatted B-94 (WXKX) with some encouraging statistics. The new format's first Arbitron measurement in the fall found the station with a 3.8, and has been holding steady.

"It wasn’t an automatic decision to go contemporary," Vallie says. "It was a question of how they would do, how we would do, what we would best fit in the market. Even after that, there was a lot of discussion before it was done." Vallie who successfully programmed B-97 (WZEB) in New Orleans, made several trips to Pittsburgh, listening to the competition and asking questions on the air.

The station, then known as WJOJ, was programming a beautiful music and had been fin- nishing last among three similarly for- matted outlets.

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Continued from page 27

Country Network” countdown programs.

There’s a new lineup at WNCB, (Carroll County) St. Paul, N.C. Morning man is Dave Britt, with music director Rick Brooks on the air midday. Program director John H. Davis is doing afternoons, with Hampton Roads taking the mic from 6 p.m. to 7 p.m. A.F.R. The weekend staff includes Randy Wiggins, Dave (Ron Smith) Gallo and Sam Haines.

Michael J. Fakher, vice president and general manager of WSBR-AM, Atlanta, and Scott Smith, vice president and general manager of WMPW and WHRK Memphis, have been elected to the affiliate executive committee of the NRJ Radio Network. And John P. Hayes Jr., vice president and general manager of NBC’s KYUV San Francisco, has been elected president of the Northern Calif. Broadcasters Assn.

KCOH Houston recently held its eighth anniversary May 16 with a bargain fair at the Mobile Municipal Auditorium Complex. Expo Hall. Malaco recording artists Freedom head the list of entertainers, which also include Messages, Thru Song Singers, Davidson Community Gospel Chorus, Alabama Repertory Theatre, Piranha, the Peninsula Poppers, Visions of Tomorrow, Rough Riders, Metropolis and Jim & Jerry. All former staff are invited to join in the celebration.

Vox Jox is prepared and edited by Robyn Wells in New York (212-764-7342), with additional information from Rodge Bornstein.

Atlantic Records staff, WPJL went into the final inning with an 8 to 2 lead. But by the time the inning was over, Atlantic emerged on top with a 9-8 victory. WPJL sheepishly wouldn’t reveal the names of their sluggers or the betrothed pitchers.

WBLX-FM Mobile, Ala. celebrated its eighth anniversary May 16 with a bargain fair at the Mobile Municipal Auditorium Complex. Expo Hall. Malaco recording artists Freedom head the list of entertainers, which also include Messages, Thru Song Singers, Davidson Community Gospel Chorus, Alabama Repertory Theatre, Piranha, the Peninsula Poppers, Visions of Tomorrow, Rough Riders, Metropolis, and Jim & Jerry. All former staff are invited to join in the celebration.

KYUU-FM San Francisco morning man Don Blew has been selected by the National Academy of TV Arts and Sciences as the winner in the “Outstanding Achievement, Commentary/Analysis” category of this year’s Northern California awards. Bleu won for his “Record Reviews” segment on KPIX-TV San Francisco “Evening Magazine.” Bleu has been with KYUU since 1980 and became morning man a year after joining the station.

Continued on page 31
Radio Vox Jox

WZZD-AM Philadelphia celebrates its second anniversary as a Christian radio station May 11. To celebrate, the station is promoting May as "Anniversary Month" with 31 days of winning. Prizes include vacations, a console piano, dinners, concert tickets, t-shirts and other prizes packages.

KSRR-FM Houston has introduced a line of "97 FM Rocks" merchandise at 11 Sound Warehouse record stores in Houston, Texas Tapes and Records, with one store in south Houston, is also participating in the program, which offers posters and key chains (97 cents), mugs ($1.97), baseball caps ($2.97), t-shirts ($3.97), and jerseys ($5.97).

Paul Gleiser is the new general manager of KATT Oklahoma City, succeeding Terry McRight, who retired to pursue securing his own station. Gleiser comes from WPAA Dallas, where he was general sales manager. KATT has just been sold by John Tyler, a partner in Satellite Music Network, to Surrey Broadcasting for $3.6 million. Surrey is expected to take over all the Charter Broadcasting stations, except WDRQ Detroit, by fall, when it will become a ten-station chain.

Jack Silver named music director at KSHE St. Louis. He succeeds John Eulit, who moves to the news/sports director post, while retaining his spot as midday DJ. Silver has been with the station for two years.

John McKnight is named music director at WOHO Toledo, succeeding Beau Elliott.

WJMO-AM Cleveland p.d. Erik Steere is back on the air in the 3 to 6 p.m. spot... Charlie Bennett has rejoined as p.d. of WQUA-AM Mo- line, Ill. to become p.d. of WNAM-AM/WAHC-FM in the Appleton-Oshkosh, Wis. market. David Sandberg, assistant p.d., has been promoted at WQUA.

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If you're involved in co-op advertising, you know how important it is keeping track of co-op programs. Many available advertising dollars are lost because of unfamiliar programs and missed deadlines.

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Twice a year, SRDS publishes the Co-op Source Directory — a comprehensive guide to cooperative advertising programs.

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Now, customized Co-op Data Base Special Reports are available for everyone involved in co-op advertising.

The information stored in our data base is available in the form of computer printed reports. These reports contain only the co-op information essential to your individual needs. Reports are completely customized for you — whether it be a report of all programs eligible for your media or all programs allowing 100% participation.

Get more advertising money for your clients... and more revenue for you.

Everyone benefits. Co-op Data Base Special Reports allow you to provide maximum service to your clients while fulfilling your needs.

• Using the reports, your salespeople can help accounts identify co-op dollars available to them, and embark upon an organized effort at claiming these funds.

• By helping accounts identify and utilize co-op funds available, reports can put your salespeople in control of co-op expirations. In turn, they can assure each account that they are not losing a single dollar.

SRDS HELPS MEDIA MAKE THE MOST OF CO-OP

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Utilizing the reports as a working tool, many new sales leads can be discovered. Once found, your salespeople can use the reports to show potential advertisers the co-op programs they can benefit from.

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Ocean City Radio Wins Broadcast Permit Fight

OCEAN CITY, N.J. — Ocean City Radio has finally won a two-year fight for a Federal permit to provide this South Jersey resort community with another radio station. The new group, whose principal is Charles Kramen, has been vying with JM Communications for the 98.3 spot on the FM dial. While a legal council board last month upheld an earlier decision awarding the license to Ocean City Radio, and JM Communications appealed, FCC attorney William Silva handling the case, said no appeal has been filed. According to Kramen, the new 3 kw station expects to begin broadcasting in the spring of 1983, and will have an adult contemporary program format.
Video

**STAN BAKER TELLS SUCCESS**

Good Guys Not Finishing Last
In The Busy Bay Area Whirl

*Continued from page 16*

store. But a small retailer didn’t usually attract well-dressed, upmarket people. We think we broke that trend.

When the first store opened in 1973 it was weighted more toward television, both because of Unkffer’s background and because, as Baker notes, “audio was mostly compactos then. Then we became more heavily involved in audio and ran it 50-50 for a long time. 50-50 in sales, though there was more profit in audio. From there we grew rapidly, especially once we started to advertise. If you see a chart of our growth it’s nice and steady, but when we started advertising the chart skyrockets. That’s why we’ve so committed to advertising now. We’ve always spent much more of our gross on advertising than other places, 15% plus.”

Good Guys does do broadcast advertising— “We can sell an event in broadcast”— but concentrates heavily on print. “In print a customer gets to look at it, feel it, hold it, go back to it again as many times as he wants and think about the specific item, the price, the category of merchandise. He can carry the thing into the store with him and point to it and say, ‘I want this’ or ‘I want to see it.’”

We reinforce that by tagging the items for openness. “The way to try to make as permanent an impression as possible with the print.”

Three years after opening that first store in San Mateo (an “in-store” store, with plants, and nice cases and a style that had more verve than most) Good Guys opened his second outlet, in the Saratoga Shopping Center. “We saw that there were some people who came into Great Dane Baker, “and decided that we could not open a store every year. Instead we decided that we would open one store selectively over a long period and have them grow and become solid businesses. These guys waited another two years before opening the third store, in Concord, and another in the prosperous South Bay/San Jose area, resulting from a discovery Good Guys made after the Concord store was established.

“We thought,” recalls Baker, “that we would go to the East Bay and have one store, and that if we put it out a bit, we’d not only get the Berkeley/Oakland people but also the people from Contra Costa, where there’s a lot of population growth. But we discovered that Berkeley/Oakland people don’t go out there much. They either stay where they are or drive into the city. So we made the decision to open in Berkeley because Berkeley has always been a very rich city. There is a constant flow of business there. It is the home of the highest-volume Pacific Stock Exchange and the small chains have had their most successful stores there. It is an area where people move to the city, are really into music. Per capita, there are probably more stereo in homes in Berkeley than anywhere else in the world. And it’s a different market because the consumers are very picky.”

Good Guys has about 15 Bay Area stores. “Good Guys will most likely open a South Bay location sometime in the near future.” In addition to the four retail outlets, Good Guys maintains a warehouse in South San Francisco, which is used for special retail clearance sales. “We use the warehouse space very well,” claims Baker. “When we moved there our initial thinking was to use part of the space for retail. But the location was too hard for people to find for routine retail. But we left open the space we had allocated and now we use it when we want to clear out demo goods and older products.”

**THE BOWLING**

20th Century Fox Video 4075

**TAPI**

20th Century Fox Video 1128

**ATLANTIC CITY**

Paramount Pictures, Paramount Home Video 1460

**PRINCE OF THE CITY**

Shorn Pictures, Warner Home Video 20721

**HALLOWEEN II**

Universal City Studios Inc. MCA Distribution Corp. 70007

**TEXAS CHAINSAW MASSACRE**

Peacock Video 594

**Special Package For Horror Films**

**NEW YORK**— Customers renting horror movies from Movies Unlimited in Philadelphia receive their software in a special “Stomach Distress” bag. The packaging is a promotion from the studio and a warning that contents may be “unpeacifying.”

Los Angeles— Video Gems, a supplier of children’s programming on videocassette, has paired with Sony and Ingram Books for expanded distribution.

Sony will distribute Beta copies of Video Gems titles through its video hardware network, in-line with its recent announcement to back up the Beta format with stepped-up software activity.

Ingram Books, which claims to have a distribution network of 10,000 retail bookstores in the U.S., will be offering select Video Gems titles to between 300-400 of those stores.

In other Video Gems development, the firm has signed with International Home Entertainment Canada for manufacturing and distribution there.

And recently the firm signed a licensing, distributing and packaging agreement with Beta Film GmbH & Co., Munich, Germany, to exclusively market feature films on videocassette in the U.S. and Canada.

**MUSIC VIDEO—Former Eagle Glenn Frey, above left, discusses a video shoot of a single from his new LP with director Alan Metler of EUE/Screen Gems. Below, Metler returns back a video music shooting outside of the Marina Summer, middle, as assistant Susan Munaev looks on.**

**Journey Using $35,000 Eidofor Screen System**

By JACK McDONOUGH

SAN FRANCISCO— For the two closing dates of its spring tour—Oakland Stadium June 26 and the Rose Bowl July 2—Journey will use an Eidofor screen system to project its performance onto two large (25x50) Eidofor screens to be set up in each venue on either side of the stage.

Journey manager Hebeie Herbert, who says the experiment will cost $35,000 per show, believes this is the first time such projection has been attempted for outdoor shows.

Herbert says the shows, to be directed by Paul Becher of Becher Video, San Francisco, will use a team of 12, with “four or five camera operators. The cameras will be mobile and will be able to make it look like 15 cameras at work. We’ll be able to generate visuals never before available—solos from above, from behind and from the front and sides. We’ll have a catwalk across the entire front of the stage and the cameras will not obstruct any views.” Equipment for the shoot is being supplied by World Stage of Los Angeles.

Herbert says he is going to such expense (“for $35,000 we could hire an opening act just about anywhere in the Top 10”) because of his exposure to Eidofor projection “at the two venues in America that have in-house Eidofor Systems—the Capitol Center in Maryland and the Summit in Houston. They are completely wired for video in each hall, with four or five camera positions, built-in control room, state-of-the-art switchers and monitor screens so you can select a live mix. I’ve gone there and watched Journey concert. The fans get a treat because from any seat in the house you can still see a closeup, and you can so much more of what’s going on. The projection is Trinitron quality.

“I thought it was such a good feature that it should be in all coliseum markets.” Herbert’s next thought was that where it would really be valuable would be in a stadium, where the fans are so far away the bands look like ants. So we decided to try it.”

This use of video follows up another Journey video experiment (Billboard, Feb 6) in which the band closed out its concerts with a 90-second film featuring clips of the players and movie-style credits for members of the Journey organization.

**Video Gems Shapes Distribution**

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**WORLDWIDE RENTALS**

This is a representative sample, not a complete list of all rental companies. For a complete list, write: Video Store Report, 1420 K Street, N.W., Washington, D.C. 20005.
Offensive Tape Caution By British Video Group

LONDON—The British Videogram Assn. will up its members not to sell or rent video material which is too offensive to qualify for a rating in its proposed new classification system, scheduled for introduction before year’s end (Billboard June 12, 1982).

The new system will involve a brief description of program contents before video packing together with special symbols indicating category. The BVGA moves onto as a reaction to the increasing number of recent video releases here where which would probably have been banned from the cinema circuit.

Following the introduction of the system, video producers and distributors will be invited to submit their releases to a panel of experienced film examiners for classification.

BVA chief executive Norman Abbott stressed that the group does not wish to interfere with the right of producers to publish material which is within the law but commented: "It’s essential that both the trade and the public be aware of the contents of video films offered for sale or hire etc."

"Availability of unclassified material will undoubtedly continue," he says, "but it will then be up to the police to consider whether this is likely to contravene such legislation as the Obscene Publications Act."

James Ferman, secretary of the British Board of Film Censors, with which the BVA is setting up the scheme, said: "The new electronic media of video, cable, and satellite TV should be used to distribute small screen material for more than ever before, and it is essential that neither children nor adults are disturbed or offended by these powerful images."

**‘Night Flight’ Expanding Its ‘Discovery’ Bit**

NEW YORK—Since last fall "Night Flight," a weekly rock-oriented program on USA Cable Network, has been a showcase for unsigned music acts. Now that expansion has had, with the addition of a new segment: the "Dis- covery Of The Week."

Explains Cynthia Friedland, vice president at ATV Video Enterprises and co-producer with Stuart Shapiro of "Night Flight," "The ‘Discovery’ segment grew out of presenting new acts. Material had been coming in for our ‘Spotlight’ segment, but something was wrong. It wasn’t ready to take form."

When the show’s producers saw a five-minute clip by musician Tony Powers, they hit upon the "Discovery" concept.

**PICTURE THIS—**Henry Lewis video-tapes his new Chryslers single "Hope You Love Me Like You Say You Do" with Csegwe Productions. Marcus Abramson produced.
Pro Equipment & Services

New Products

SOUNDTRACKS MIXER—Soundout Labs of London has formed a U.S. sales and distribution center for their range of Soundtrack products, including the $3,236 mixer shown here. The company is located in Farmingdale, N.Y.

HOME STUDIO TREND GROWS

See Surge in 'Semi-Pro' Sales

- Continued from page 16

sively an audio/video exchange. All three major semi-prof decks, Tascam, Fostex, and Otari, are carried. “For the past three to four months, sales have been very strong,” Pavletic says. “The Tascam Series 30 is selling like crazy.”

“The little Fostex 14-inch eight-track weighs only 29 pounds so you can tuck it under your arm and carry it anywhere. It’s been a strong seller since they started shipping last summer.”

“Fostex has spurred TEAC into bringing out all this new Tascam gear,” Pavletic observes. “Overnight the price of having an eight-track was almost cut in half.”

Follow-up equipment sales also are big. “There’s no end to it when you own one,” explains Pavletic. “They keep coming in every month or two for the next several years.”

Charley Pride Opens New 24-Track Studio In Dallas

DALLAS — Charley Pride has opened a 24-track recording studio here, for his own projects as well as outside bookings.

CECCA Sound Studio is managed by Pride’s son Krag, who believes the presence of a modern facility in Dallas may bring more musical projects to the city known in the past primarily as a “jingle town.”

Chief engineer is Bob Pickering, formerly owner of January Sound Studio in Dallas. Acoustical design was a cooperative effort between Pickering and Jack Hammelee, a contractor specializing in creating and executing studio designs.

According to Pickering, “The control room incorporates a combination of absorptive/reflective surfaces and doesn’t really have a ‘live’ or a ‘dead’ end. We utilize an open bass trap to the rear of the mixing position, and the length of the room has been calculated so that one full wavelength of the open ‘E’ on a bass guitar (about 41 Hz) can be radiated before reflection, thus optimizing the bass response of the room.”

The studio also includes a drum trap and vocal isolation booth.

Equipment features MCI’s new transformerless JH-500D console and JH-24 multitrack. “We mix down to JH-110B recorders, one of them in the new half-inch stereo format,” says Pickering. There are also 17 limiters which, along with effects units, are hard-wired into input/output on the console. This allows producers to sample various effects without patching.

Although it may be economically advantageous to operate your own demo studio, Pavletic believes musicians are equally driven to be productive and to need the right equipment. Eight-track studio time for less than $25 an hour is available in Chicago.

“A lot of band members and hobbyists want to control the sound in the first place. They can get sound much better than trying to tell some guy in a basement what they want. Plus it’s a lot of fun to have.”

“We handle just about all the brand-name outboard gear,” Pavletic says.

Pavletic says about two-thirds of package sales are in the $4,000 to $6,000 range — eight-track, four-track, and board and two-track mixdown.

Perhaps a quarter of customers aspire to operating their own studio, Pavletic notes.

“We’re doing as well now as the better part of last year, which was our record year,” he adds. “We used to hear in the past that the Midwest was behind L.A. in small studies. Now, who knows? We may be ahead.”

Chicago’s two Guitar Center stores are also part of the movement.

The chain’s Norm Siegel says Tascam 30 Series opened the door to broader involvement. “We just put the new 30 Series in in January. Reaction is very, very good. People are very excited about it,” Siegel says.

Tascam’s Portastudio, an integrated mixer and four-track cassette recorder, $1,300, also is a hot Guitar Center item. Also available are boards, monitors, equalizers and other auxiliaries. “TEAC/Tascam offers a lot of assistance,” says Siegel. “They’ve helped us create this market.”

“There’s definitely a boom. Over the last six months it’s been going real big.”

In June, Guitar Center sponsored recording workshops at both stores. Bands had a chance to see Tascam gear operating and to take home a demo recording made on the spot.

“It was supposed to end at 5 p.m., but it went to one in the morning,” says Siegel. “Reaction is very good.”

Syntauri Bows 16-Track Unit For Synthesizer

NEW YORK—Syntauri Corp. of Palo Alto, Calif. has introduced a 16-track recording system for use with its digital synthesizer. The Metatrak recorder can even be teamed with a computer system to create a prelude studio as well as musical instrument.

Metatrak is available only for the Studio Pro five-octave alphadyn- tauri synthesizer, an eight-voice model. All notes played on the key- board are stored exactly for later recall and playback.

Features include per-track playback, real-time overdub and volume controls, a sequencer and built-in click track. The company describes the Metatrak as a “scratchpad, for trying out new musical ideas, saving patches and refining ideas prior to final recording.”

Current alphaSyntauri owners can upgrade to Metatrak for only $100; the entire system is $1,995 for a five-octave velocity sensing keyboard, cable and computer interface, synthesizers, foot pedals, preset sounds, manuals and software including Metatrak.

dbx Debuts New EQ System, Circuits

NEW YORK—The latest professional offerings from dbx of Newton, Mass., include a room equalization system and a two integrated circuit voltage-controlled amplifiers (VCAs) for use in VCF and VCO designs. The two circuits can also be used in audio console applications, including voltage-controlled panners, equalizers and console automation systems.

The dbx Model 610 Autographic equalizer can automatically equalize a listening field for flat or user-determined frequency response in less than 15 seconds using its own calibrated pink noise generator, real-time analyzer and digitally controlled one-octave filters.

The stereo equalizer section of the 610 incorporates two tracking sets of 10 such filters. Special equalization curves can be stored in any of the 610’s nine memory locations and called instantly. Any combination of the memorized curves can be averaged together to produce a composite curve.

Features of the integrated circuits include wide gain/attenuation control, low distortion, “Decline” operation for logarithmic gain control and low voltage operation, to eight volts.

Otari Forms R&D Division

LOS ANGELES—Otari Corp. has established a new research and development division. The new division will be headed by Steve Krampf, appointed general manager. Tom Sharples has been appointed engineering manager.

A new research facility featuring state-of-the-art test equipment and listening environments is also being constructed adjacent to Otari’s U.S. headquarters in Belmont, Calif.

The new division, according to Krampf, will spearhead Otari’s diversification and expansion of broadcast, telecommunications and recording studio products.

Otari will continue to supply a line of audio and video for video-tape recorders.

JBL Bows New Units At NAMM

NEW YORK—Speaker-maker JBL took advantage of the recent NAMM show in Atlanta to introduce new products for professional end-users.

Featured at the JBL exhibit were Model 2285A with 91/2-in. B-8 Radial horn; Model 2404 Ultra High Frequency transducer with a miniature B-8 Horn; and Model 2451 high-powered 4612 Cabaret system with an integral adapter for mounting on stands; the ultra-compact 4401 control monitor; and the Model 2245 compression driver with pure titanium diaphragm and JBL’s unique diamond-pattern surround.

The company also unveiled three-frequency dividing networks with crossovers of 800 Hz, 500 Hz and 1.25 kHz.

FOR CLUBS, ETC.—The Cerwin-Vega V-100 is a three-way speaker system for professional use. List price is $2,550 a pair.
NEW YORK—Phase II is on the right track. The group, part of Producing Records, is recording at Night Track Studios with producer C.A. Pull.

Also in New York, Lee Miles is at Electric Lady with Paul Rodriquez producing “You Shouldn’t Do Me Like That” for Cyclops Records.

On Long Island, Nightingale Sound Studios in Syosset, Albert Buchard is working with producer Sandy Panterman (as a substitute for the Record Boy at the studio) on a track by Nicky Curry. Stu Sticack is engineering with assistance from Paul Mandell. The studio recently installed a new Trident 4.8 console, 12 feet long with 60 inputs and a total demand of 72 channels on EQ, auxiliary sends and full throat faders.

In New Jersey, Bruce Ferguson is producing Nobody’s Fool at Phonix Recorders in R. Bergen.

The group Bruce Brice is recording a second album for Dolphin Records, a subsidiary of the Record Boy, at Studio 42 in Chicago. C.C. Jerry Hutchison is producing, Steve Grunbaek engineering and Tim Hildene assisting. The studio recently upgraded with the Otari MTR-90 24-track and Studer 667 half-track tape machines.

Activity in Miami: At Sunshine Sound, KC and the Sunshine Band have completed “Ain’t It A Night’s Work” for Epic with producers Cassie Finch and engineer Miles Bogdan. Jimmy “Bo” Horne is laying tracks with producer Harry Caney and engineer Beglan in addition. Cary King is working on a self-produced project, Greg Reisman and Beglan are producing Cross Winds, and Wax Farrell is producing the Moody Band.

Orion is recording for Radio Records at International Sound Recording Studio in Miami with producer Don Silver and engineer Ben Wish.

* * *

In Nashville, at Woodland Sound Studios, producer Ron Chancey is working on overdubs with MCA artists Any Wayne, Les Ladd is engineering with Steve Ham assisting. Shirley Caesar is cutting Word tracks with producer Tony Brown. Rick McGillister is engineering, with assistance from Ken Carter. Floyd Cranmer is producing himself with David engineering and Ken Crabill assisting. Owen Ray continues to produce the Oak Ridge Boys’ Christmas album for MCA.

At Sound Emporium, producer Steve Poppich is laying Polycord tracks with Tom Jones, Billy Sherrill is behind the board. Delaney Lay and producer Joe Reckman are laying up album tracks for Chuckle with Mike Potratz engineering. Jerry Taylor producing Mylon McPerrin with Sherrill engineering.

The Burrito Brothers cutting CBS tracks for their new album with producers Randy Scoggin and John Thompson at Stagg Recording. Tom Brown is engineering the sessions. Don King producing Max Copely with Brown engineering.

The Cabale Mountain Band is recording at Broadway Sound Studio in Sheffield, Ala with producer David Johnson.

* * *

Texas is the scene of much activity. The recent 40th birthday party for Jerry Jeff Walker was taped at Auditorium Shores by Videomation Productions of Austin. The 12-hour benefit, for The Ziker Fun Park, a nonprofit environment group, featured 15 different artists. Audio duties were handled by Restound’s 24-track remote bus in SMPTE time code. Engineers included Malcolm Harper, Mason Harris and Tony Gringsheim.

The L.A. section, consisting of Paul Lein on drums, Joe O’Rourke at bass and Billy Walker on guitar, has been recording at Robin Hood Stu- dio in Studio. Studio owner Robin Hood Abrams produced some of the sessions, with Ed Barton engineering.

Associated Productions of Texas has built a recording studio in Houston for the Suffolk Weston Religious and Educational Center, and is planning a video studio to complete the package.

The Musician’s Recording Studio in Houston has added Alesis Digital Mix 24-V, a Studer A-B 24-track recorder with Autobus, a Lexicon 224 digital reverb unit, UREI 113 monitors and a Beta Lab D.I and D.2 digital delay. There is also a new acoustic chamber.

* * *

At Studio Master in Los Angeles, Sky is recording an LP for Sobal, “Skyemperor” is being produced by Randy Muller and Solomon Roberts Jr. with engineer Jim Siesstatt.

JVC Markets Thin VHS Set

TOKYO—The smallest and lightest VHS recorder in the world is scheduled so far will be released here July 5 by JVC, the company which produces the VHS video recording system.

Tagged as the HR-3C, the new recorder weighs just two kilo- grams and is about a third of the size of regular VHS models.

Mainly for portable use and can be run from a battery pack, household electrical supply or car batteries. Using standard half-inch tape housed in a special compact cassette, it has a maximum continuous recording or playback time of 20 minutes.

The company’s new TC-20 compact VHS cassette, designed for use in the HR-3C, can also be used in standard VHS recorders using a simple adaptor.

Scheduled for release in the US late summer, the new mini- machine will not make its European debut until early 1986. Monthly production of recorders is at about 10,000 units and retail price here will be 159,000 yen (about $300).

JVC expects all Japanese VHS producers such as Hitachi, Matsushita, Sharp and Mitsubishi to begin producing their own versions of the HR-3C soon.

Thorn EMI Issues First Stereo Videos

LONG-TERO Thorn EMI Video programs this month releases its first stereo videotape, a move timed to coincide with the growing interest in stereo VCRs this summer by a number of major manufacturers.

The release follows an original production featuring dancing troupe Hot Gospin in rock routines based mainly on the act’s “Gospin Girls And Temple Boys” album, and is available with Dolby encoding in VHS format only. Betamax copies will still be in mono.

TEFP says that by October all major stereo manufacturers will be stereo for VHS, and that existing videotapes will be transferred to stereo. Thorn EMI and Thorn Music Video releases now feature such acts as Paul McCartney, Queen, Iron Maiden, Kate Bush, Little River Band, America, April Wine and Olivia Newton-John, as well as two “Video nasties” compilations.

At Least It’s A Start For Video Industry In Poland

WARSAW—The first seeds of a video industry here have been sown by the so-called Polish company Konsumedia, which last month be- came the newest and so far the only operating supplier of videocassette software in Poland. The 13 VCR owners in this nation of 35 million.

Polish companies are those owned and operated in Poland, with the exception of special regulations count as “hard currency” foreigners.

Some 150 such companies already manufacture cosmetics and other consumer articles which state-owned industry either does not pro- duce, or produces in insufficient quantities, and the authorities here encourage them with all manner of special facilities in the hope of easing some of the market shortages created by lack of hard currency re- sources and the difficulty of obtaining Western credits.

Polish companies possess the essential hard currency and have no problem supplying certain materials in the West. Their final products are turned out in Poland, which considering the considerable costs is a profitable arrangement.

Part of the output is sold on the Polish market for local currency to cover operating costs, while the cost of the imported raw materials is re- covered through exports to the West. It is along these lines that Konsumedia has a video record, the oldest of the Polish companies, is run by Lothar Grabowski, a resident of Frankfurt, West Germany, who was working in Poland, with its own service facilities, and it is designed for Grundig’s V-9000 type VCRs that the company’s videotapes are designed.

VSDA, MPAA Collaborate To Combat Pirates

NEW YORK—Two trade groups, representing the film and video industries, have teamed up to fight video piracy.

The Video Software Dealers Association, a division of NARM, and the Motion Picture Association of America will be working together to solve the problem of illegal duplication—a so- lution involving consumer education.

The VSDA has set up a toll-free “hotline” for reporting video products suspected to be illegally duplicated. That number is (800) 257- 5229. The organizations will work with VSDA to confirm the validity of the reports and will follow up each one. If illegal product is found, MPAA investigators will work with Federal agencies; convictions will be regular feature of “VSDA Reports.”

RIAA Video Elects Mort Fink

NEW YORK—The RIAA’s video division has elected to its policy-making council. All are from RIAA member companies; all will serve for two years.

Mort Fink, president of Warner Bros. Records, was elected chairman of the council, suc- ceeding Cy Leslie, chairman of MGM. Leslie was also re-elected to the council.

The 13 other members are: Charles Coletti, Reprise Video/Replay Videocassette Magazine; David Bean, Pacific Arts Video Corp.; Andre Blanc, Blue Sky Corp.; Gordon Bricker, RCA Se- lection; Linda Carhart, Chrysalis Video Corp.; Jack Dorsey, Quasar Video; David Geshwind, Digital Video Systems; Ron Hays, Ron Hays- Music Image; Joseph Inglis, Video Gems; Bob Kiger, the Videography Company; Al Markim, Vid-America; Bud O’Shea, CBS/ Fox Video; Jon Peisinger, Ven- tron Video; and Fred Richards, Thorn EMI.

At last count, 12 major bureaus have been identified by undercover investigators in three weeks. Information continues to be gathered this way and den- sities were sent to some stores, and undercover shopping will continue.

Ribbons representing home video companies will meet this month to discuss future antipiracy activity.

'Blue Book' From Orion Publishing

LOS ANGELES—Orion Publish- ing Corp. plans to launch a book that is currently selling for $25. The book will be called the 1982 Video Reference Guide. The first edition features some 2,000 products including cam- eras, recorders and accessories. Cost is $25 per book. Orion has published an audio reference book for many years.
PEOPLE WHO BUY TWICE AS MANY RECORDS

Mael Corporation of America, 60 Oxford Drive, Monticello, N.Y. 01724
According to research, not only do people who buy Maxell audio tape buy over 40% more cassettes in a year than the average cassette buyer, but they also purchase almost twice as many records as the average record buyer.

After all, people who are willing to pay more for an exceptional tape like Maxell must love good music. And can afford to buy the albums they really want.

So if you're wondering how you can boost record sales, maybe you should stock up on the tape that sells in record-breaking numbers.

Maxell.
SYRACUSE, N.Y.—At a time when promoters and artists worry about shrinking ticket sales and the continuing recession, concert activity in central New York's Syracuse has been flourishing, thanks mostly to the recently-built Carrier Dome on the campus of Syracuse Univ.

The Dome, which was opened in September, 1980 and seats 32,000 for concerts, began featuring rock acts in the spring of 1981. The venue has housed shows by Santana, the Rolling Stones, Styx, Journey, Genesis, Foreigner and the Police, and most of the shows have been near or complete sell-outs.

Dome concert coordinator David Skiles says the Dome has an advantage over other arena venues because of the built-in audience the campus offers. As a result, Dome booking must reflect tastes of Syracuse University students. “An act like Genesis has a strong campus base, especially in central New York,” Skiles says. “We sold 22,000 tickets within 24 hours of when they went on sale. And the Police have nice bouncy rhythms, they’re good looking and super musicians. College students pick up on an act like that. The band had the most successful date of its American tour here.”

In addition to size and location, the Dome offers technology not previously available in Syracuse. “It used to be that acts would have to put on a ‘R’ presentation and leave all the innovative stuff on the truck,” Skiles says. “Now the Dome can offer what any other stadium or arena can. For the Stones’ concerts we constructed a five-story building, and for Styx, we built the Paradise Theatre opera house.”

In spite of the success of Dome as a concert venue, Skiles says it was built to house athletics, and must not interfere with the academic environment. “Places like Madison Square Garden and the Neilson Sardans can be more aggressive in terms of booking policy,” he says. “No concerts will be scheduled that interfere with the way that classes aren’t disrupted.” (The two sold-out Stone’s shows were held during Thanksgiving recess.) Even then, some conflict results. Dome officials received complaints from student groups when a Foreigner concert was scheduled for the same weekend as S.U.’s annual Musical Festival of the Americas, but the management somehow redeemed itself by running announcements both before and after the concert.

Although Skiles says he would like to see a Saratoga-type jazz festival or a black crossover group such as Earth, Wind & Fire appear at the Dome, he’s hesitant about expanding the musical menu. A Wayout Jennings concert last February, scheduled the same night as a sold-out Hall & Oates concert at the local War Memorial, barely half-filled the Dome. In any case, future bookings will continue to “work around the needs of the University,” Skiles says. “The primary purpose of this building is to house basketball and football, and music has to take a second seat to that.”

Although the limited availability of the Dome has caused management to stick mostly to rock concerts, Syracuse concert promoter Jack Bell says Syracuse is primarily a rock town anyway, and not just because of the university. “In the last five years, there has been an increase in the number of potential rock concert goers, ranging from more families with teenagers live in the suburbs.”

Bell also cites as instrumental the ascension of “superstars” such as the “Superstars stations, WQAM-FM and WSYR-FM. ‘These stations have done nothing but create immense excitement for rock ‘n roll’ in Syracuse.’”

But Belle warns that the Syracuse concert market looks healthier than it actually is. “The Dome is exciting because it’s brand new, but soon that will wear off. The key will be keeping ticket prices low.” Bell promoted the Santana dome concert with a $7.50 ticket and a free ticket to the New York Times newspaper, which sold out in an hour. “Some promoters have the idea ‘Let’s get it all while we can.’” That’s crazy. We should all concentrate on keeping the prices low and doing volume, or people will not support even rock shows.”

Belle says he feels Syracuse will remain a rock market into the immediate future. “MOR and black acts never do well here. The excitement level and commitment to the artists aren’t there the way they are for rock.”

While much attention has been given to the:: success of the Italian tap dance concert in the market, the University Musician Union Concert Board, staffed by some 200 Syracuse University students, strives to offer Syracuse different concert programming. Although the Board will book major acts such as James Taylor or Frank Zappa, it is also the major promoter for developing new wave, jazz and acts which play the smaller venues around the university.

Concert Board president Linda Abrams says she tries to “fill the void” left by other promoters in Syracuse. “The Dome has put Syracuse on the map, but it’s there for superstars to play. We can be a lot more diverse with the artists who we bring in.” Abrams works with the free-form campus station, WAER-FM, to help break new bands in the market. “A new or developing act can come to us without having to deal with a middle agency, just by being there.” The Board is also working to put together a jazz festival in the spring.

Music promoters have noted that the sale of tickets for local rock music clubs has dropped since the opening of the Dome. “It’s a lot easier for kids to get tickets to arena shows than to local shows,” says promoter Peter Skiles. “That’s a factor.”

But Belle says that even though the Dome has been a success, the local market is still important. “We have to keep building the local market and not just go to the arena.”
American Music Fest Offers Varied Fare

By MAURIE ODERKEN

PHILADELPHIA—For 14 consecutive days beginning Tuesday (29) at 19 different indoor and outdoor locations throughout this city, there will be no less than 69 concerts marking the city-sponsored “first annual” American Music Festival. Among the attractions scheduled to appear are Rick James, Peggy Lee, Robert Merrill, Bonnie Raitt, Eddie Palmieri, Juice Newton, Peggy Lee, Kool and the Gang, and the Philadelphia Orchestra.

More than a doze of the major acts are being presented by local promoters, who will benefit from the promotions and sponsorship of the city’s Century IV Celebration, marking Philadelphia’s tricentennial.

The opening day concerts on June 29 see Dick Clark come in to direct a rock ’n roll concert outdoors at Independence Mall that evening. At the same time, the Philadelphia Orchestra will present an all-Gershwin program with Robert Merrill as soloist at the Mann Music Center, where 5,000 under the roof of an open-sided auditorium with an other 10,000 seated on the outside.

For jazz fans, Electric Factory Concerts will present Jaco Pastorius and Jean-Luc Ponty in concert at the 3,000-seat Academy of Music in center city. The Philadelphia Orchestra, under an outdoor stage in front of City Hall, there will be a lunch-time concert by a local group.

The finale for the festival on July 12 again spotlight Philadelphia Orchestra with Michael Tilson Thomas as guest conductor and Shirley Verrett the soloist. The same evening, the Pennsylvania Opera Company presents “Candide” at the Port of History Museum. The festival was purposely created to include July 4, when the focus is on Independence Hall and the Liberty Bell, among the other historical sites here.

The holiday celebration will be climaxanted with a concert by the Philly Pops under the baton of Peter Nero with Mickey Rooney as an appropriate “Yankee Doodle Dandy” guest. The concert will be concluded with the traditional fireworks.

July 4 will also be participated in by the Philadelphia Civic Ballet and a Bluegrass Festival (Sept. 18).

The stagehouse of Mud Island’s amphibious included an 80 foot by 50 foot stage, a 12 foot by 64 foot orchestra pit that can accommodate a 50-60 piece orchestra, and a base- ment complex with dressing rooms (equipped with video monitors), a rehearsal hall, laundry and locker room facilities, and an 8 foot by 12 foot hydraulic stage lift. Dock lifts are located behind the stagehouse, which is flanked by light towers to accent productions.

The stage has a series of reflective accoutrements that can be opened and closed on any of three tracks to size or secure any part of the stage area. Four canvases, used for sound, lighting, and stage effects, are located above the stage. Two electrically-operated light ladders and one retractable light ladder flank the stage.

Standing atop the concession stand at the rear of the audience is a 16 foot by 38 foot projection booth with full-width glass windows facing the stage and containing master control panels for stair elevators, and PA system (and back-up emergency PA system separately powered). Another major attraction, in addi-

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It's been a fairly quiet week, with only a few really outstanding new releases New York radio has been heavily previewing a number of upcoming releases, among them the revised version of Yazoo's "Situation," which will be a commercial Sure-12 inch, mixed and overdubbed by Francois Kevorkian, adding keyboard tracks and more real changes than the original Mute/U.K. release, and a stunning new Aretha Franklin cut, "Jump To It" produced by Luther Vandross, on Arista.

The big buzz this week is simple fork records with strong story lines, even as some observers look for rock fusion to suceed "street" music as the predominant sound. Legacy's "Word Up" (Brunswick-12 inch) has all the hot-and-cool elements of Slave's recent hits: rock steady drumming, a cute girl chorus and a skilled, slurred male lead. There are several catchy hooks, too, in the week before its release, early fans were requesting it as "wear it up." Feel's "Let's Rock Over And Over Again" (Sutra-12 inch) is a special effects extravaganza, sparse electro-funk done up into a long, drifting, hypnotic seven minutes-plus.

Into the hardcore: the remake of Eddie Grant's "Walking On Sunshine" by Rockers' Revenge (Strawberry) should be at retail by the time you read this, it's a very inventive revival, with updated arrangements and lots of new changes, which will undoubtedly put the song into the hands of many outside the New York cult that has made Grant's work--including "Fine Warp," "Forty Line Symphony" and "Black Skin Blue Eyed Boy"--the most in-demand obscurities.

Mininalist soul: Rock Candy's "I Got Love" (Profile-12 inch) and Orange Knobs' "Action" (Prep Street-12 inch) are both stripped to the bare bones, "I Got Love" falling into the R&B category with its hard beat and gutsy singing, and "Action" an almost jazz-free form cut mostly of drumbeat and loose tapping. Teen Scott and John Benitez mixed, respectively.

More songs about poor people and economies, the mini-trend recalls the social protest of "Bad Luck" and "For The Love Of Money" in the last long recession. The organization, which currently has made Grant's work--including "Fine Warp," "Forty Line Symphony" and "Black Skin Blue Eyed Boy"--the most in-demand obscurities.

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THE POINTER SISTERS
The Ritz, New York
Admission: $15

The Pointer Sisters are one of the rare black groups that have a following among whites than blacks, to their appearance at the Big Apple's leading rock club on June 16 was quite appropriate.

This, unfortunately, was not one of Ruth, Anita, and June Pointer's more exciting presentations, due to the deficiencies of their touring band. While capable on upfront material, the band was inadequate for the smooth pop arrangements of tunes like "Slow Hand" and "He's So Shy."

The Pointer's vocal dexterity was still apparent, however, as was the personal charm that has won them a legion of dedicated fans. They debuted three new songs from their upcoming album, their first for Planet since it signed a distribution agreement with RCA. Of the titles "Go Ape," which is also the album's title, was the most engaging, with its emphatic rock 'n roll beat.

THE CLASH
English Beat
Hollywood Palladium
Los Angeles
Admission: $11

The group is capable of such high and lows that attending one of their shows is akin to playing the darts. When the four-piece band was lost through town, as part of a major tour, their Santa Monica Civic performance was abysmal. But fans were vindicated June 15, when the British band turned in a rousing performance.

When the Clash first surfaced in the late 1970s singing such incendiary songs as "White Riot" and "I'm Against It," they were known as the most controversial band in rock. It is almost unimaginable that the group could ever sell out five nights at the 5000-capacity Palladium, which is what the band did. What's more exciting is that the Clash has branched into traditional AOR territory without sacrificing any of their venomous political bite. The 27 song, 90 minute show features such favorites as "I Fought The Law," "London Calling," "Know Your RIGHTS," "Police On My Back" and "This Is Radio Clash," accompanied by equally political slides projected on four screens behind the band. Lead singer Joe Strummer, who recently took an unexpected month-long hiatus from the band, is back and apparently no worse for wear except for his unshorn mohawk.

NOW playing: "Squeeze"
A FLOCK OF SEAGULLS
Madison Square Garden, New York
Admission: $10.50, $9.50

Overcoming skepticism is some quarters of the industry, Squeeze successfully headlined at Madison Square Garden on June 18, coming very close to completely selling it out.

Still, this was not your typical large-scale rock concert. This five-member band utilized elaborate lighting techniques, a moderate sound system, and a basic stage setup, making no concessions to the large arena. Instead they leaned on their extensive catalog of fan pop rock songs, performing with each the efficiency of a jaunty. In total, Squeeze played 18 songs, including several from the new "Sweet's From A Stranger," their latest album. "I've Returned," "If I Don't Love You," "Temper," and "Good Bye Girl" were the evening's highlights, all performed with an economy that let their melodic hooks and sharp hooks shine through.

The performance also included a mini-rock tribute section, when they performed Smokey Robinson's "Tears Of A Clown," which made the audience sing along. "Squeeze's" own "Ballad of Love," "Back Up To My Feet Again," and "The World Is Wrong," the latter two of which they performed as encores.

Squeeze's recent tour has been a huge success, and their latest album, "Squeeze," has sold over a million copies. The band has also been nominated for several awards, including Best New Artist at the Grammy Awards.

THE CLASH
English Beat
Hollywood Palladium
Los Angeles
Admission: $11

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NOW playing: "The Modern Lovers"
Madison Square Garden, New York
Admission: $10.50, $9.50

The Modern Lovers are a band that has been around since the late 1970s. They are known for their unique sound and style, which has earned them a dedicated fan base.

The Modern Lovers' most famous album, "The Modern Lovers," was released in 1977. It features songs like "Road Runner" and "Thinkin' Out Loud," which have become classics in the punk rock genre.

The Modern Lovers have been playing together for over 40 years, and have been influential in the formation of various punk rock bands, such as The Ramones and The Pretenders.

The Modern Lovers' current lineup consists of vocalist and guitarist Jonathan Richman, bassist and vocalist David Johansen, and drummer Alan Vega.

The Modern Lovers' most recent album, "Modern Lovers Live," was released in 2015. It features live performances from various locations around the world, and includes new songs as well as covers of classic Modern Lovers' tracks.

The Modern Lovers' music has been praised for its raw energy and unpolished sound, which has been a hallmark of their career.
Nashville Publishers Ply Europe   
Stronger Links, Increased Country Appeal And Growth

**Continued from page 6**

For American publishers, Ralph Murphy believes that Nashville publishers will be less affected in the long run by this trend. Says Murphy, president of Picacial Music, "Doors are opening for us here where they may be closing for rock and pop publishers in New York and Los Angeles. Local foreign rock bands are commanding larger shares of the charts, shunting our groups and writers. But country is built on melody, and crossover country has broad melodic appeal. It's easy to translate to other languages. It's more accessible to Europeans."

Publishers here say they are encouraging better communication with their overseas affiliates through trips abroad and frequent telephone access. Several companies participate in annual conventions to further ally themselves with worldwide licensees. In preparation for this year's international Warner Bros. Music conference in Sentia, Nashville general manager Tim Wipperman had a special film presentation shot to let non-domestic affiliates "meet" his staff of local songwriters. A similar video presentation was made by Charlie Feldman, director of Screen Gems Music in Nashville to allow the company's branch and overseas divisions a chance to view its local operation.

Not surprisingly, countries such as England, Germany, South Africa, Australia, the Benelux and Scandinavia are considered the most open to favoring Nashville covers, while Spanish-speaking territories such as Italy, Portugal and South America are seen as difficult to obtain cuts and recoup royalties. However, there are indications that publishers may be training to overcome inherent barriers.

"We're starting to see more activity in Mexico," comments Weik's Kay. "Country lyrics can be translated very successfully into Spanish, especially now that country has broadened its overall appeal lyrically."

Bob Beckham, president of Comb Music, guesses that his firm is averaging a 15%-20% growth in foreign-generated income and notes that last year was definitely our best ever in overseas activity.

Donna Hilley, vice president of Trean International, Nashville's largest publishing concern, says overseas cuts account for 20% of all monies the firm earns annually. Hilley says she has noticed a definite increase in the number of international covers Trean's writers have been getting within the past six months; she expects this to continue increasing, and hopes that Meadowgreen, Trean's active gospel division, will be participating in more foreign activity as well.

Even more enthusiastic is Wesley Rose, chairman of the board for veteran country publisher Acuff-Rose. "Our foreign royalties are literally coming out the roof," says Rose. "Having a strong catalog is an advantage, of course, especially when the catalog has songs which have been big sellers in the U.S. but may still be selling overseas."

Among the titles Rose says have been money-makers abroad for his firm are "Blue Eyes Cryin'," "Sweet Dreams," "I Can't Stop Loving You," "Pretty Woman," and "I'm So Lonesome I Could Cry."

Acuff-Rose has also done well cracking the tougher French market, since its catalog contains a number of Cajun tunes such as "Diggie Diggie Lo" and "Louisiana Mam."

"I think they're self-represented and staffed internationally. Rose notes, with the exception of South America.

"I expect we're just beginning to tap the fountain," he continues. "It shouldn't surprise me to see Nashville involvement overseas doubling within the next three years."

That prediction is one which Bob Montgomery, vice president of House of Gold in Nashville, would agree with. Montgomery recently opened a House of Gold office in Australia and hopes for similar expansions in other countries. He estimates that currently, his firm is seeing a 15% increase in monies from overseas.

He admits he's concerned, however, by the growing international trend toward syndication subscription material performed by native acts and the "short-sightedness" of U.S. record companies who are "letting up" on their overseas efforts. Montgomery expects his sales to take off and develop overseas strengths by smaller concert tours or press appearances. He feels that the groups are more willing to work with foreign companies for worldwide representation and that there is more acceptance of high-quality product overseas. By the same token, Montgomery also cites groups who are making so much money in this country that they refuse to take the time off to develop overseas strengths by smaller concert tours or press appearances. He feels that these companies were more effort being made by Nashville record companies to provide foreign companies with domestic single commercial video to enhance the artists' visibility.

"Sure, and so many labels seem to think they can play Wembley and then ignore Europe for the rest of the year. Nashville is quite appalled and I wonder why their product doesn't sell abroad."

MCA Music's Jerry Crutchfield says he feels a "new excitement and interest" on the part of his foreign affiliates toward Nashville, seen partially by the increasing numbers of country festivals held annually in other nations. And he hopes that the newly-opened CMA London office will further root Nashville's interests overseas.

Although Europe is seen as a wide-open area for growth for Nashville product, local publishers are more hesitant about their future in Asia. Picacial's Murphy notes that Japan is primarily a youth-oriented nation, while country music is geared toward the middle-aged. However, overall the future for foreign involvement abroad is seen bright by Nashville publishers expect to continue their inroads into overseas airplay and sales as country music itself becomes more popular.

"It makes sense," sums up Warner Bros. Wipperman, "in view of the depressed U.S. market and our home taping situation to intensify efforts internationally. And Nashville publishers today can offer almost any kind of music a licensee may ask for."

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**MAIL-ORDER CAMPAIGN**

**Twitty On The Tube For Southern Comfort' LP**

NASHVILLE—Conway Twitty is serving as his own spokesman in an unusual tv mail-order campaign coordinated by Elektra Asylum Nashville and Warner Special Products to support his "Southern Comfort" album. The two-minute spot began airing June 21 in a 10-market test area, which may be expanded if the initial response is favorable.

According to Tony Pipitone, vice president of Warner Special Products in L.A., this package is a first of its kind for the division.

"We've marketed compilation LPs such as 'Country Roads' and 'Country Express,' but I don't think a package like this has been done before."

The project encompasses a current album rather than a greatest hits repackaged compilation and is geared to reach audiences who don't normally visit retail outlets to buy records.

Ewell Rounell, E/A Nashville's director of marketing, says special store displays have been designed for "Southern Comfort" to spotlight the album with the logo, "as advertised on tv." The label is also considering the possibility of tying in video for retail usage with the prepared two-minute spot.

The test market area for the "Southern Comfort" tv campaign (which has already spawned two No. 1 singles, "The Clown" and "Slow Hand") includes Washington, D.C., L.A., Houston, Little Rock, Cincinnati, Salt Lake City, Grand Rapids, Knoxville, Cedar Rapids and Louisville. Two-minute-length spots are being rotated in each designated market, with Twitty narrating the details of the special tv offer. The campaign is slated to run two weeks.

Twitty has been involved with the projects on a personal level, noting that he was initially impressed with television marketing when TeeVee Records offered a Conway Twitty greatest hits package through mail order in Canada. "My shows draw people from surrounding areas—lots of people drive up to 100 miles to make a show... Those people live in areas where there may not be a record store, or where they can't find the records they want. I figured if we could make the product available to them, especially the current product, they'd grab it."

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**RIVERBOAT REBA**—Mercury artist Reba McEntire performs before a full house in the Showboat Theater at Opryland U.S.A. as part of the park's "Spring Shower of Stars" concert series.
SLOW AND STEADY... BUT SURE.

When you think of country superstars, it's time to start thinking of Charly McClain.

Her consistent string of hit singles has contributed to her double album sales. "Surround Me With Love" has already sold close to 200,000 albums... and there are very few country singers in that league.

Now, to continue the string, here's the follow-up album, and follow-through hits:

Charly McClain, "Too Good To Hurry" (4-30-84), including the new hit single "Dancing Your Memory Away." (14-02-75).

On Epic Records and Tapes

Bookings:
International Celebrity Services
1809 8th Avenue, Suite 102
Nashville, Tennessee 37203
Phone: 615/227-1800
### Hot Country Singles

**Survey for Week Ending 7/3/82**

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**They're fresh. They're alive. They're progressive. They're here. They've arrived... and no matter how you face it...**

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**With their great new record...**

**STUMBLIN' IN!**<br>
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KYNN: Omaha
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WSDS: Ypsilanti
WSLC: Roanoke
WYDE: Birmingham
KEED: Eugene
KFDI: Wichita
WXCL: Peoria
KLLL: Lubbock
KHEY: El Paso
KMAK: Fresno

KNOE: Monroe
KSOP: Salt Lake City
KTOM: Salinas
KTTS: Springfield
KWMT: Ft. Dodge
WDXB: Chattanooga
WFAL: Fayetteville
WIRK: West Palm Beach
WJAZ: Albany
WJQS: Jackson
WKCW: Warrington
WKKN: Rockford
KDJW: Amarillo
WKSJ: Mobile
WKMF: Flint
WLWI: Montgomery

WMNI: Columbus
WPCM: Burlington
WPNX: Columbus, GA
WSAI: Cincinnati
WTMT: Louisville
WTOD: Toledo
WUBE: Cincinnati
WVDJ: Jacksonville
WYTL: Oshkosh
KBMR: Bismarck
KFTN: Provo
KGAY: Salem
KSSS: Colorado Springs
WBX: Edenton
WGNA: Albany, NY
WHIM: Providence

Another hit from

MOON SHINE RECORDS

Distributed in Canada by:
Arc Sound Company, Ltd. — Toronto

20 Music Square West
Nashville, TN 37203
(615) 327-1505
Music News has done no favors to the awards show genre after recent fiascos resulting from this year’s televised Music City News Country Awards. But good enough was the announcement-delayed to Peters’ almost four-hour-after-the-show aired June 7—that the publication had made an error in giving “Best Vocal Group” award to the Statler Brothers when it was supposed to have gone to Alabama. But now we learn that Music City News has received a formal complaint from Barbara Mandrell and the Mandrell Sisters for choosing for “Best Comedy Act of the Year”—it was the Statler Brothers.

So how did the errors occur? “A lapse in communications,” says Multi- media Inc., which owns Music City News. Lee Rector, editor of Music City News, says that to regularize all the damage leakage prior to the show, he gave oral rather than written instructions for engraving the trophies for the staff artist. When the first error was discovered during the TV broadcast—the mistake involving the Statlers and Alabama—Rector asked the accounting firm of Alan Hipper & Assoc. to add the tabulations. Apparently during Rector’s recount, the second error involving the Statlers and the Mandrells was uncovered.

These are the first errors in the Music City News Awards’ 10-year history, and all connected with the situation have expressed suitable embarrassment. Rector says, “I haven’t reflected positively on the show, but through it all, the irascible Statler Brothers have maintained their disdain for groups who are almost one and one award, the Statlers issued what they hope will be their last comment on the situation that it wasn’t Statlers are truly like us to us, and we don’t want the award from them. With everything that has happened, we think the Comedy Act of the Year Award should go to ‘Music City News Magazine’ because there’s a lot of funny business going on down there.”

With all the albums she’s recorded in her career, Emmylou Harris has never put out a live LP. So it was a special evening at Wolf & Rosi- lier’s Country Club in Los Angeles June 14 when Emmylou and her band decided to present a regular concert with a set of new material that would become her next Warner Bros. album.

The show did indeed feature a youth-leaning crowd which included, among others, singer Susie Allasson and rock star Janis Penney. At first, Emmylou seemed to prefer a more hushed sound, rather husky sound that she’s been on her road with her group nearly non-stop for the last year, but mid-set was singing effortlessly again.

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**Country**

**Nashville Scene**

By KIP KIRBY

In fact, if anything, Emmylou may even sound stronger these days. She’s certainly a wonderful and in tune voice in the air, all that delivers certain numbers with fervor. Part of her glories are her new ability to switch up emotional emphasis in the single turn of a phrase. (For comparisons, listen to “Making Believe” in “Won’t Stop Dreaming” against more recent songs such as “Born To Run” and “I Don’t Have To Crawl”)

Most of the songs Harry & Company per- formed for the upcoming live album should be a welcome addition to Emmylou’s repertoire, things like “I’m Movin’ Out,” “It’s Not Love (It’s Not Hate),” the Everly Brothers’ attractively subtle “True Love Will Never Let You Down,” and the Statler Brothers’ achingly beautiful “Still the Same Ole Me” are all songs we can’t wait to hear on the next Warner Bros. album.

Barbara Mandrell and the Mandrell Sisters fare well, but they have chosen for “Best Comedy Act of the Year”—it was the Statler Brothers...

(This continued on page 49)

**Chart Fax**

**Nipper Back At No. 1; RCA Leads Half Time Pack**

By ROBYN WELLS

RCA is in full force this week, as its #1 holds down three of the top five slots. Leading the pack is Ronnie Milsap at No. 1, with “Any Day Now.” And hot on his heels are Charley Pride at star at four for “I Don’t Think She’s In Love Anymore” and Alabama superstar with five for “Take Me Down.”

“One Day Now” is Milsap’s 20th country chart-topper as he moves into a with Buck Owens for fifth place on the all-time list of solo artists with the most No. one singles. Here’s a revised version of the list:

1. Conway Twitty, 29, Decca / MCA/Elektra.
3. Charley Pride, 26, RCA.
4. Sonny James, 23, Capitol.
5. Ronnie Milsap, 20, RCA.
7. Tammy Wynette, 16, Epic.
8. Eddy Arnold, 15, RCA.
9. Dolly Parton, 14, RCA.

And Pride, Parton, Haggard and Robbins all have starved contenders in this week’s top 30. Now that the title is due, it’s time to tally up how the first half of this year’s chart stacks up with comparable 1981 figures.

Leading the albums in most weeks spent in the premier position for both albums and singles is RCA. The Nipper has spent seven weeks in the singles slot so far in 1982, compared to eight weeks at the singles summit at half time last year, when it also led the labels pack. On the album side, RCA has maintained the top spot for 18 weeks on the strength of three Alabama albums, “We’re In the Money” (10 weeks) and “Mountain Music” (eight weeks). Last year at this time, RCA also had the biggest share of the album pie, holding down the top spot for 16 weeks with 1981’s “Millsap’s Greatest Hits” (one week), Dolly Parton’s “9 To 5 And Odd Jobs” (10 weeks) and Alabama’s “Feels So Right” (five weeks).

In second place on the singles side five weeks at No. 1 are MCA and Elektra, up from four and three, respectively, last week. The CBS group spins third place honors with three weeks at the top apiece for Epic and Columbia. Both labels had had their highs during the first half of this year, with a total of 16 weeks at the singles summit, but personally, we find ourselves fascinated by the boy’s she’s been using for her current tour. “Real Hot To Nott.” It would be difficult to find a better album titles, if you not of any thinking: after all, doesn’t that say it all in three words?

Emmylou Harris has had a few nights later with husband/producer Brian Aherne for the L.A. folkie party debut Warner Bros. hosted to honor her recording of “All My Love.” The Statler Brothers, Brooks, a Nashville-based talent, is in the Rosanne Cash vein, and received excellent backing on her first project from statler, members of the Statler Brothers, former Little Feat keyboardist, Allen Toussaint, and singer John Hiatt, among others. The LP, entitled “Walk On,” was produced by Ahern. In her spare time, Brooks is also a member of the Bee Gees Band, Rihanna on the r&b circuit. There’s a possible looking idea: play rodeos as performer and contestant! Neglected Vestige could.

(Continued on page 49)
THE MUSIC THAT'S GOT ALL AMERICA HOOKED...
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**NASHVILLE SCENE**

**Country Clicks For WUSN**

- **Continued from page 6**

WUSN Radio's Mike Miller says the station decided to go country. "It's the kind of music we can afford. We're not in the business of selling commercials, so we're not going to be doing anything like that. We're going to be doing a lot of music and trying to get more of our listeners interested in country music."

- **Continued from page 20**

The slant for U.S. 99 is "lively country," says Courtney. "We're not promoting a certain genre. It's if it's on the charts, we'll play it. We're not concerned with whether it sounds 'lively' or 'country' or 'too crossover'."

- **The basic playlist is held to a tight 30-position chart, geared toward a 24-hour demographic spread. There's a 50/50 mix between current singles and oldies. WUSN also does its own weekly countdown program, and likes to run mini-features including five records in a row (without interruption) centered around a particular artist or theme."

- **This was a listener's idea.**

Courtney explains. "When we first went on the air, we encouraged people to phone in on our 'in put line' with suggestions. We announced on the air, 'This is your station, so tell us what you want to hear.' This way, we were able to build a station from the ground up with listeners' ideas.'"

- **Although it airs news or traffic information during prime shifts—news runs only during overnights—U.S. 99 does involve itself in public affairs. One of its most popular features is "Job Line," in which employers with positions available can go on the air to describe their jobs and invite applicants to apply. Usually the job Ad filled by the next day, says Courtney."

- **Unemployment is probably the biggest problem in the Midwest right now," she explains. "So we thought the best way we could use our public affairs time would be helping our audience locate work. The work is real important if they aren't going to get for the number of calls we get.""

Local atop the John Hancock Tower in Chicago, U.S. 99 has the largest promotions budget of any First Mutual station according to Courtney, and intends to become more promotions-conscious through advertising campaigns now that it's settling comfortably into its country motif.

- **We were all new to programming country when WUSN made the conversion in February," notes Courtney. "It's been a challenging learning as much as it has been fun. It's been a tremendous education.""

Both music director Courtney and program director Jeff Logan hole down their own individual air shifts—she from 6 to 10 p.m., Logan from 10 p.m. to 6 a.m.—while individual jocks Ken Cocker, Doug James, Dan Walker and Sam Darce, Part-timers include production director Al Carson and Turi Reider.

- **BOOK REVIEW**

**The Complete Elvis isn't**


As Torgoff admits, no single book about Elvis Presley will ever be truly complete. There are other books, however, which come much closer than this effort.

Torgoff views that his work is comprehensive in scope, spanning the spectrum of viewpoints from fans, critics and scholars who have been influenced by the rock 'n' roll king.

While the promise sounds promising, Torgoff's selection of material does not develop the overview he intended. There are books the part one, there is no direction—only a focus.

The author's own chapter, "After The Flood: Elvis as the Literary Legacy," illustrates that Torgoff is knowledgeable about the literature on Elvis and can judge its merits and flaws.

Stanley Booth's chapter, "The King is Dead! How The King Died," is of particular interest because of the insight it gives into Elvis' health problems. It's a very detailed book, but it does not deal with the question of whether he committed suicide."

Another of the book's highlights is an essay written by Linda Hay Pratt, professor of English at the Univ. of Nevada, Las Vegas. Torgoff's book, "Elvis Or The Ironies Of A Southern Identi- city," the chapter explores the paradoxes of Elvis' life which make him so elusive and controversial.

Parth, "Elvis, A-Z," a listing of the letters of Elvis' life, including his songs and films, is a handy starting point for reference. Numerous spelling errors (or typos), however, as well as incomplete references, impair its usefulness and authority.

Overall, the book's design and poor judgment on the selection and placement of photographs is disappointing, with the gaudy packaging that entrapped Elvis throughout his career.

**ROSE CLAYTON**

**CMFs Sets Staff Reorganization**

NASHVILLE—The Country Music Foundation has reorganized its staff, resulting in several promotions and responsibility shifts.

Three staff members promoted include Diana Johnson, into the newly created position of public information director, from her former position of deputy director of the Country Music Hall of Fame and Museum. Sherrill, formerly head of bookkeeping, moves to deputy director of publications. Sherrill is in charge of all bookkeeping, works on manuscripts prepared by the newly created principal research position from his former post as head of ac-

- **Continued from page 46**

Nashville Scene Bird's Eye View of Fair That should gain earned first place from the CMA for best exhibit booth. Cash's was a rather realistic replica of the Folson Prison jail, complete with graffiti and take ins. It's to Tommy Hayden's "Winner's Circle" booth, with the race car she sponsors in professional competi- tors. It's to the lawn of the Country Music Hall of Fame and Museum.

Success story of the Week: Gary Bur is an unknown songwriter. He lives in Genfield and until recently, he had never gotten a major cut of music. But that's changed now. For Bur is the greatest talent who produced Juice Newton's latest smash, "I'm Open A Little Too Much." Bur first sent the song to the New York lawyer Arnold Klein. Klein listened and sent the song and sent it straight to a producer who bought it. The song goes on the Billboard charts this week, we are told.

But many who have bought radio station WWFR-FM in Terre Haute, Ind., hear, repeatedly offering $175,000 for the 50,000 watt station. The station is being bought by Bill Gold and Dunn, and it will be run by Arnold and Richard Sanford as together.

To start Lorie Anderson is scheduled to spend several months in Nashville, according to a retired "King Country," a new made-for-television movie to be shot here on location. "Columbia Music in Nashville all excited, since "Greenies II" has opened nationally–the "Greenies II" soundtrack featuring two songs from this publisher's original songs chosen over many others from heavy industry competition.

**RIDERS Joining Grand Old Opry**

NASHVILLE—Rounder Records group Riders In The Sky became members of the Grand Ole Opry, June 19, making it the 62nd act offi- cially to be signed into the organization.

The western music band has appeared on the Opry 25 times as guests, and as members will play on the Opry House stage a minimum of 25 times per year. The group, consisting of Doug Green, Woody Clyde, and Fred "Too Slim" Labour, is working on a third Rounder album, "Prairie Serenade."

**HARD TO FORGET—Edyta artist Eddie Raven performs his new single, "You're Playing Hard To Forget," on a recent taping of "Hee Haw."

**July 1-1988 BILLBOARD**
LOS ANGELES—A sluggish live talent economy finally caught up with promoter George Wein's seemingly charmed Playboy Jazz Fest last weekend. The annual Hollywood Bowl extravaganza saw empty seats for the first time in three years, reversing the promotion's rapid rise to one of this city's hottest yearly events.

That disappointment has to be qualified as modest, however, given Playboy Promotions' belief that the June 19-20 concerts still posted the biggest gross yet, outpacing the 1979 show. Although ticket sales estimates pegged the opening day's attendance at a still bullish 16,800, exact figures were 17,238 seats offered; Sunday's show drew a still respectable 15,700.

Those figures still outpace the majority of major promotions seen thus far this summer, but the key to Playboy's assertions of its highest-ever gross still rests with higher ticket prices this year. The festival's top priced box seats, which fetched $25 each, were once again the fastest moving, selling out months ago. A Playboy spokesman conceded that the short fall this year was concentrated in the lowest-priced locations at the top of the Bowl, and hinted that festival planners may need to step up efforts to sell those seats earlier, possibly through block sales to charities and minority civic groups.

Playboy's refusal to release a hard dollar gross figure also undercuts the festival's apparent success. Some festival personnel were clearly frustrated at the order, which left report- ers with only the ballpark estimate of over $100,000 for the two days, including a record one-night gross for Sunday. Confirmation of the Playboy promotion the Bowl's biggest yet, ever, executives reportedly declined any specific dollar sum because they wanted to downplay the promotion's profitability to Playboy.

Such reasoning appears naive at best, as the Playboy promotions will be augmented considerably by ancillary income from the video package taped during the weekend. Taping at this year's festival may have marred its previously flawless production record, leading to the first significant delays in set changes and technical coordination since the promotions began, but festival chiefs were undoubtedly untroubled: an official source indicated Playboy is already looking at network TV sales as its first target in marketing the projected programs.

Saturday's lineup was headed by top jazz Weather Report, which marched last year's show-stopping slot by teaming for the first time with Mandarins. Brought in on unannounced and unscouted: Maynard Ferguson; Sarah Vaughan; Dave Brubeck; Ornette Coleman and Prime Time; Bill Wallis; and other favorite Free Flight.

Sunday offered Lionel Hampton; Art Farmer and Benny Golson with special guest Nancy Wilson; the Red Norvo Quartet; Max Roach; Herbie Mann; Wynton Marsalis with a group also featuring brother Fran mon on reeds; Pieces Of A Dream; a trio of proteges to Grover Washington Jr., who followed their set with his own fusion performance; Willie Bobo; and the Great Quartet, featuring Freddie Hubbard, McCoy Tyner and Ron Carter, with John Coltrane drumming on this place of Tony Williams, featured with that group on earlier summer concert dates.

By SAM SUTHERLAND
IT'S UNANIMOUS!

The highest debut R&B album of 1982 is No. 1. Total Experience Records would like to thank everyone for making this album Number 1. We really appreciate it.

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Musicworks Syndicating ‘Grand Ole Gospel Time’

NASHVILLE—For the first time, shows on the Grand Ole Gospel Time are being syndicated weekly to radio stations nationwide, as Musicworks of Franklin, Tennessee, has announced. The 30-minute programs taped from the “Grand Ole Gospel Time” shows will be supplied to the Opry on Friday nights.

The program features top name country artists performing gospel songs before the live audience of about 2,000, who remain in the Opry House free of charge. The show has been broadcast live on WSM radio for over 10 years; and Musicworks—which syndicates three country and one pop long-form programming formats to 40 U.S. markets—has acquired tapes of the show from owners-producers.

The processing, editing and duplication of the tapes is taking place in Musicworks’ Franklin headquarters, where the company’s president, Steve Robinson and production director Jeff Miller are working to give even the oldest programs a quick, updated flavor. All dated comments are removed, and performances by unknown gospel groups are edited out.

The resulting 30-minute programs will contain some of the best names in gospel, such as Marty Robbins, Mel Tillis, Johnny Cash, Larry Gatlin, the Oak Ridge Boys and Kris Kristofferson, will be syndicated for weekly airing by country radio stations.

They will get “the Gospel Time free” and for two weeklyyl minutes of local advertising will be available in both the first and second slots each week. Musicworks will sell two minutes of national advertising in each show.

Robinson, who was on the air a day before the end of the month, says he has “328 other stations” of which “we’re forecasting 24 all country Radio stations, far more than his initial goal of 150. He says that after the first program, nearly all of these early confirmations will result in written contracts, a measure he believes will attract national sponsors. He indicates that a number of major accounts appeared early.

“First, Robinson adds, “we haven’t had to overlay any introductions or anything. Jimmy Snow (now a member of the MOG Time is the MC of the show and his comments or dialog with the artists tie things together. And the Opry people really know how to place mikes to tape a live show. We’re having to clean up some of those tapes, but there are a lot of tracks I’d put up against any studio cut.”

Most of the stations plan to air the program on Sunday mornings, with some adding it to Sunday evening programming. Robinson says gospel stations are not being sought for Syndication because their markets are usually small, but that if country stations were interested, they could be interested.

Based on the number of country stations saying they want the Syndication, and the feedback from national advertising agencies, Robinson concludes that Musicworks will be “out of the red” on the program by the second quarter of airing. This free program is the company’s first venture into bartering. Its other syndications are “Levis”.

Alan Wins Listeners For WTCH Via ‘Gold Show’

NASHVILLE—Now in its second year of operation, “Gospel Gold” has become a programming mainstay of WTCH, a black gospel music station in Medina, N.D.Y. The hour-long program, hosted by Bob Allen, airs five times a year. The week features recent and “historical” gold, pick previews, songs from the “Gospel Gold Top 15 Album Countdown” and news items from the “Gospel Gold Grapevine.”

Alan, who doesn’t play his station’s sales manager, says he tries to use his show to balance the musical “cautionary tales” of the black gospel music movement with “more simply and ‘traditional’ cuts” of their albums. “I’ve never gone with that,” he adds, saying he elects instead to choose his own best cuts.

To promote his “Gospel Gold” show, Alan has organized a “Gospel Gold Fan Club.” Membership in the club is free, he says, but listeners must write to the station to join. Members are given a package that contains the current month’s album countdown list (complete with record number for easy ordering), a press release about the show, a newsletter (“News From the Gospel Gold Grapevine”), a picture of Alan, a bumper sticker and an opinion-survey form.

Those who join are also put on a mailing list to receive regularity the countdown sheet and the newsletter. Alan says membership is approximately 100. The countdown is part of the format, formulated from feedback, phone-ins and trade charts.

According to Alan, his programming of upbeat and progressive gospel has created only one backlash. He says that with the discogra- vor rap, “Jesus, The Gospel Beat,” by McSwear, it triggered strong and immediate objection from his listeners. “The calls were unbelievable,” he continues. “They said it was ‘too worldly.’”

“Gospel Gold” runs in the 5:15 to 6:15 p.m. time slot.

WPHE is one of gospel stations owned by Universal Broadcasting Corp., which is also based in Minne- sota.

Dutch Firm Organizes Tour Dixon Makes Inroads In Africa

This story prepared by Carter Moody in Nashville and Wilhem Housman in Amsterdam.

NASHVILLE—Interest in American gospel music has spread this year from Europe, where several major European tours have been made in the past two years, to Africa. Light Records singer Jesy Dixon conducted an 18- date European tour in February, co-sponsored by Holl- and-based Gospel Music Inter- national, Ltd., and the Dutch church, Groeneveld, appearing before a total of 300,000 Kenyans.

Kenyaplay’s first tour of Af- rica, and the first outside of Europe to be organized by GMI. The corpo- ration, which runs the three M’s (Musica, Mensa, Media) through a two- pronged operation, handling tours and record distribution. Headquartered in Wye, in Holland’s Gelderland province, GMI has sponsored or helped organize 200 gospel tours in Europe, and currently is dis- tributing up to 150,000 records per year in Holland alone.

But Africa is the new promoted land for spreading the genre’s in- fluence, in the view of Paul Groene- veld, GMI’s tours distributing a co- founder of the company, who says “if you’re doing the preparations in the proper way, Africa can be a gold mine.”

When Dixon arrived in Kenya, he was almost completely unknown to the public. “He introduced himself as a sort of superstar,” Groeneveld says. He plans to organize more such tours in the future.

In the States, Dixon has been playing various U.S. acts such as Andre Crouch and the Disciples, the Second Chapter of Acts, the O’Neal Twins, Walker Hills Singers and Danny Bellheidos could be successful, as some of them have on GMI-sponsored European tours.

Dixon himself says his Kenyan appearances were in parks and outdoor amphitheaters, were among the best of his career. “I’ve never been in a waa- wakea in a festival with a lot of other artists, but all those outdoor venues were something. They packed in as many people as they could.”

He explains that Kenya’s X M Productions (the Kords, X Kords, and for “more message in the media”) distributed video tapes of him in con- cert to schools and iv stations prior to the tour. A single, “Operator,” was heavily promoted to radio, and Dixon’s single, “I REACH” LP was released there six weeks before the concerts started. His “Satis- fied “Live” has been playing throughout the tour and the positive response in

Word to Air TV Special

NASHVILLE—The Word Record & Music Group will be in this week’s major network special, “More Than Music,” in four shows syndicated to three religious cable networks and more than 40 PTL.

Taped at PTL studios in Char- lottesville, Va., the special included an interview with Word artists Russ Taft and Dave Boyer. Others appearing include Amy Grant, Arnie and Charlene, Maria Muldaur, Leon Patillo and Dion DiMucci. Comedy inter- views by the shows is written and performed by Isaac Air Freigh, a Christian comedy duo.

This is Word’s first venture into TV programming. The networks will telecast the shows through July and August.

Kenya convinced GMI to add seven dates to the original schedule of 11.

GMI, which coordinates road shows and television publicity for most of its concerts, faced numerous hur- dles before getting the tour off the ground. “An instance,” Groeneveld says, “you have to pay a tax to the catalog prices of all the equip- ment before you could agree to give concerts in Kenya. And that’s an in- credible tax—135%. But I invented some law that we didn’t have to pay that tax.” He says to specify.

Kenyaplay’s president Daniel Moi at- tended one of the concerts, along with other high-ranking government officials, helping create public interest in the program.

The tour has brought attention to gospel music in other African countries, according to Groeneveld, who says specials of the Dixon concerts will be transmitted to Zambia, Tanta- nia, Zimbabwe and Nigeria.

On GMI’s European operations, he explains that the company will soon release 10 new Gospel records in Belgium, Luxembourg, France, West Germany, Switzerland, Aus- tria, Denmark, Sweden, Norway, Swit- zerland and Finland. He says GMI works closely with 250 retailers in Holland, providing them with marketing materials to determine region and dis- tribution records by on labels under the Benson Co., Word, Inc., plus the Special Projects division.

Holland’s taste for gospel is in- creasing all the time, Groeneveld says. The Dutch broadcasting or- ganizations NTV and EO are fo- cusing on the music in weekly radio shows, NCRV playing “reli- rock” and EO concentrating on MOR gospel. The AVRO broad- casting organization also is showing interest recently, he adds.

And Dixon just completed a tour of Denmark, Sweden, Norway and England.

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July 3, 1982
BILLBOARD

Financial Woes May Bring
An End To North Sea Fest
• Continued from page 50
promoters, George Wein the most
prominent. As in previous years one highlight
will be the “North Sea Teen Jazz Battle,” this time featuring Johnny
Griffin, Stan Getz, Arnett Cobb, Archie Shepp, Turk Mauro, Van
and Chico Freeman, Scott Hamilton,
Pharaoh Sanders. Red
Holloway,
Pat Johnson, Mike Brecker and Bennie
Another projected highlight is the
concert by Benny Goodman’s All
Star Group. Other big band
showcase cases are to be日前
by Gerry Mulligan, Lionel Hampton,
Toshio Akyoshi/Lew Tabackin,
Sun Ra and George Russell.
There also a “Great Guitars”
program segment featuring Herb
Ellis, Barney Kessel and Charlie
Byrd. Also in the line-up Joe Pass,
Jimmy Raney, John Scofield, Eric
Gale and the Red Norvo/Tal Farlow
Trio. International singers on
show include Anita O’Day, Abbe
Lincoln, Jon Hendricks and Astrid
Gilberto, plus Dutch jazz girl singers
Ria Reys and Greteje Kauffeld.
Wein says: “The effort that is
not only incredibly strong on the blues front, acts signed
including B.B. King, Albert Collins, Screamin’ Jay Hawkins,
Etta James, Sunny Rhodes and the 83-year-old Sippie
Wallace.”
And on the avant-garde side are
the David Murray Octet, the Lester
Ensemble, Cecil Taylor,
Artie Shaw and the Carla Bley
Band. There’s traditional jazz, too,
featuring the Dick Hyman Classic Jazz Band and Bob Wilber
and the Bechet Legacy, and Dutch “old
time” bands like the Rambler and the
Benny Goodman Band.
Acket says the 1982 festival will
produce around 10-15 live albums,
10 radio broadcasts, and 24 hours of
activity to the EMI new label.
Any dealer who has destroyed the opportuni-
ties to maintain a sizeable record
business.
Some chains say it’s too much
trouble and have differential
prices. But in saying that, they’re
showing their lack of concern for the
record business.

GEMA Reports
New High For Royalty Income
• Continued from page 9
from the effect of piracy because of
the loss of tax revenue it entails, and
no government wants its export
trade affected by confiscations.
Every country should therefore be
interested in initiating workable steps
against piracy.”
On the difficult question of
protection against unauthorized
transmissions by direct broadcast
satellites, Schulte is a bit pessimistic. Although the 1979 Brussels
Convention on satellites excluded DRS pro-
gress, the EMI head says the word is always:
“Don’t make me mean we are
entirely without shelter. Transmitting
communications are not protected by
damages of copyright owners ac-
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He suggests that in some
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ments have meant that the powers of the copyright owners over the
hands of the industry alone are
now available to every member of
the public in his own home.
As copyright owners we are not
opposed to the introduction of new
technology, but we are not prepared
to lose all our income because of it.”

WEA Int’l Using Chrome For Cassettes
HAMBURG – WEA Inter-
national here is to begin using
case tape for all its prerecorded
cassette releases, bowing July 2 with
Fleetwood Mac’s new “Mirage” al-
bum.
The move is part of the company’s
continuing effort to discourage
home taping, says Siegfried Loch,
WEA managing director. He also
stresses that the increased sound
quality afforded by the move will
not be reflected in the consumer
price and that all additional over-
heads will be absorbed by the com-
npany.
The new tapes will be manufac-
tured at the WEA pressing plant in
Ahldorf and are compatible with
all cassette hardware — even machines
without a chrome switch.

CBS Oberstein Sees U.K.
Hurt By High 45 Prices
LONDON—If the price of singles
in Britain continues to rise, the entire
record industry will be in trouble,
says Maurice Oberstein, chairman of
CBS Records U.K.
He sees no chance in the context of
EMI Records’ recent decision
to hike its 45 wholesale price to
the equivalent of 840, and of the sharp
competition between the two com-
panies for market leadership.
Expressing hope that no other
tapes will follow EMI’s lead, Ober-
stein suggests that consumers view
a single priced at one pound 90p at
retail (around $2.30) as “poor
value,” compared to a four pound
($7) album. “If we think in terms of
singles, there are fewer people going
into record stores, thereby reducing
the opportunities to sell other prod-
ucts.”
Oberstein also attacks the dealers,
saying: “The floods of deluxe
packages, in which all sell at a price
based on the EMI level rather than
opening a two-tier system to reflect
the lower wholesale price still
employed by most U.K. companies.
We are working with its 79p single
price, which has added 3p or 4p.”

GEMA Reports
New High For Royalty Income
• Continued from page 9
from the effect of piracy because of
the loss of tax revenue it entails, and
no government wants its export
trade affected by confiscations. Every
country should therefore be
interested in initiating workable steps
against piracy.”
On the difficult question of
protection against unauthorized
transmissions by direct broadcast
satellites, Schulte is a bit pessimistic.
Although the 1979 Brussels
Convention on satellites excluded DRS pro-
gress, the EMI head says the word is always:
“Don’t make me mean we are
entirely without shelter. Transmitting
communications are not protected by
damages of copyright owners ac-
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LONDON—“Governments
are mistaken if they believe the
recording industry is sufficiently
prosperous to bear the cost of
heavy taxation. In fact, the very
existence of the industry is severely
in jeopardy, not so much from
penal taxation as from the increased
piracy of records and cassette
pirates and the private
copying of sound recording by indivi-
duals,” commented the latest
edtion of the Latin American
record market.

In spite of the economic and
industry problems that plague
the Latin world, the meeting concluded
with a strong feeling of the contin-
uing strength of the Latin American
record market.

GEMA Reports
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IN AUDIO AND VIDEO FIELDS

Greek Firm Caters To Arab Trade

By JOHN CARR

ATHENS—Middle East music and video product is enjoying a boom among a rising number of Arabs living in and visiting Greece; and a fledgling distribution company, Ave (Audio Video Entertainment) is already riding the crest of the wave.

In business for the past four months, Ave handles sales of EMJ Arab repertoire in albums and cassettes, and claims to be building up a strong market among the 50,000 Arab students and businessmen living in Athens. Another 200,000 visit Greece each year as tourists and professional people.

Ave has effectively tapped EMI's almost total dominance of the Arab recorded music scene, and says that dealers and buyers unfailingly prefer the EMJ label over any pirated product.

Ave managing director George Makrouzis, a Lebanese veteran of six years with EMI's mid east headquarters in Athens, is confident that the Arab resident market will hold up over time. He says: "This in the Arab world are based on the artist rather than on a particular role," and therefore, the Arab market tends to be a steadier phenomenon. The five biggest-selling artists acknowledged throughout the Arab world are Egypt's legendary Oum Kolsoum. Fairuz (Lebanon), Ab- del Wabab (Egypt), Abdal Halim Hafiz (Egypt) and Wardah (Al- geria). Everything they release immediately becomes a hit.

Any of the above artists, says Ave, can effortlessly achieve sales of 50,000 golds in Greece among the Arabs living here. In the firm's first month of operation, claims Makrouzis, it sold 6,000 units—double its original target.

The market has a few Islamic quicks. Makrouzis cites the case of an Athens dealer who sold an Arab student a 3-cassette boxed edition of the Koran, amounting to about 45 hours of playing time, plus a small printed Koran for good measure. Within days the retailer was responding to demand for more Koran sets despite a retail price of almost $200 a set.

"The Arab attitude towards buying is not that of the West," says Makrouzis. "It is an entirely different market behavior."

Ave also handles worldwide distribution of Arabic feature film marketings. It produces the traditional string of piracy by releasing tapes before the film is screened in mid east cinemas and hence pirating can catch on. The videocassettes are produced by the Sout El Hb Company of Cairo and PolyGram Leisure-Dwight Cavendish company in Cambridge for duplication. Some 20 titles are available, and Ave aims to increase its distribution through Ave. This figure is expected to double by August.

Ave has also shown interest in Arabic video software, but Makrouzis's hopes lie in the reality that "a title of $25,000 is quite possible. About 2,000 copies of each title have gone out to European outlets.

LONDON-BASED UNIT

PolyGram bows Video

LONDON—PolyGram has set up a new unit, Music Video Ltd., to produce innovative visual music programming for the small screen.

The division, as from July 1, is London-based and headed up by Michael Kuhn and David Hockman. The former continues as director of legal and business affairs for PolyGram Leisure in the U.K. while Hockman, though still supervising PolyGram Video U.K., has relinquished executive responsibility of that company.

Kuhn, a lawyer, is a founder council member of the British Videogram Association (BVA) and first chairman of its rights committee. A director of Phonographic Performance Ltd. (PPL) and chairman of the British Phonographic Industry (BPI) rights committee. He lectures on copyright matters and is active in PIPs' fight for a blank tape royalty.

Hockman, also a lawyer, was for five years in music publishing with Chappell International and launched PolyGram Video U.K.

Unveiling the new subsidiary company on June 24, D. T. Grant, executive vice president of the PolyGram Group, says: "The music video sector is a new and important segment of the growing market for the supply of programming to television as well as to the new audio visual media. We're looking to link expertise in music and entertainment businesses with talent of artists on Decca, Phonogram and Polydor."

Dutch Co. Bows 'Audiobooks'

AMSTERDAM—Music for Pleasure here has launched a series of audiobooks, in conjunction with book publishers Sijthoff & Uniepers. Next two companies will be involved in a series of Finance agreement to a 4% VAT rate, as for printed books, instead of the usual 18% levied on music cassettes.

No decision has yet been reached on the future, but in the meantime, MFP, a division of EMJ Holland, has gone ahead with a heavy radio advertising campaign in connection with production of 10 double cassettes, which run an average of 150 minutes and include offprints of Horace Walpole's "Letters to a Friend." The series will be held in normal concert halls with big names appearing and tickets sold in a conventional manner.

Independent, Music-Only Station To Bow In France

PARIS—A 24-hour music-only independent radio station will be set up under the name Radio Diapason. Government authority to start broadcasting has already been sought, and is unlikely to be refused.

The new station is the fulfillment of a long-held ambition for Georges Chirrice, who also runs the French monthly music magazine Diapason. He plans round-the-clock programming, with emphasis on French music, and without dependence on any national material, but French record companies will doubtless acquire valuable free exposure for local productions.

To get around the government ban on advertising, it has been decided that stations, two sources of financing have been devised. First will be association with record companies, retailers and listeners will be invited to join.

Subscription will be $50 annually for music lovers, $10 for retailers and $500 for disk companies.

The second will be the promotion of regular concert performances to be held in normal concert halls with big names appearing and tickets sold in a conventional manner.

While French copyright society SACEM is getting down seriously to the business of collecting rights payments from the independent radio stations now in operation here, a process which is likely to produce problems.

In the first place, many of the free stations exist de facto rather than de jure. That is to say that although they are on the air, they are not legally recognized, and in the long run a great many are likely to disappear.

Nevertheless, local stations run by properly constituted associations stand a good chance of surviving, but they are kamikazes collecting their efforts on these.

As a first step, forms have been circulated to stations for all relevant information: numbers employed, hours on air, wavelength, area served, special listenership, financial resources and budgeting, statutes of the association, etc.

In the absence of advertising revenue, some stations are depending on donations. If there are earned resources involved, SACEM is likely to impose a right fee of 10% and 5% on that there is a fixed sum payment would probably be agreed.

Blay, U.K. Firm Set Vid Music Shows

LONDON—The Andray Blay Corporation has signed a $3 million co-production deal with British company Premier Programming for six 90-minute music programs aimed at the cable, tv, and home video market.

Alan Kaise, former EMI records executive and 20th Century Fox Video general manager, now senior vice president of the Blay Corp., says the programs should be re- garded as conventional specials or concert performances, since each would be conceived as an original creative idea developed by a three person team of artist, writer and director.

Major international artists would be involved, and producers would be Brian Grant, David Mallet and Raynold Mulcahy, all top names in the music video field. All three are exclusively for Premier Programming, which is headed by Scott Crystal, senior v-p, video promotion, and Des Brown, former Chrysalis international director.

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Blay, U.K. Firm Set Vid Music Shows

HAMBURG—Kurt Kinkele, executive vice president of the PolyGram group and a major architect of its worldwide expansion over the last decade, retired Wednesday (30) after a record industry career spanning 33 years.

For the last ten years, Kinkele was in charge of the PolyGram group's finance department and assumed by Jan D. Timmer, who was appointed Kinkele's successor as PolyGram executive vice president March 1.

Kinkele, 60, joined the Munich office of Deutsche Grammophon in 1949, and by 1952 he was heading and building the company's sales network in Germany. In 1966, he was named an executive director of DGG and became vice president the following year. With the formation of PolyGram in 1972, Kinkele was appointed executive vice president and a member of the group's management. In 1977, he was named chairman of the executive management of PolyGram Record Operations.

From 1968 to 1972, Kinkele was chairman of the board of the German national group of the IFPI and in 1973 was elected vice president of the IFPI.

A firm believer in the universality of music and the need to develop the PolyGram Record Operations group as a worldwide entity, drawing its repertoire from and achieving its sales in, all the national record mar-

kets, Kinkele combined a rugged optimism with an uncompromising realism which served him well in the era of rationalization that followed the euphoria of 1978 when, with 25 million sales of "Greatest and "Saturday Night Fever," PolyGram became the first music company to achieve a turnover in excess of $1 billion and $100 million in tape sales.

In a tribute to Kinkele on his retirement, Nesby Ertegan, president of WEWA International said: "He has been one of the truly outstanding international leaders of our industry. I have always admired his clear thinking, his sound advice and quiet leadership. He has served his company and our industry with equal distinction.

www.americanradiohistory.com
APRIL WINIE—Power Play, Capital 2372213. Produced by Myron Gecowny, Mike Stone. This Canadian band has surprised many Texas observers by becoming a major act with its well-crafted balladry and fine production. Its single, “Tell Me Why,” has found favor with both the Texas market and in the Midwest. Winie will be performing a benefit concert at the Garden of Eden in Austin on June 21.


ROBERT PLANT—Pictures Of Ewven, Swan Song Rec. SSSR12 (Atlantic). Produced by Robert Plant. Plant is well-honed brand of his catalog. The product is followed by a Davie Edwards-type of rockabilly sound and 34.

DAVID FRIZZELL—Take Me Home Country Roads / Viva 23688. Produced by Bud Garrett. David Frizzell is one of the most interesting of the younger country vocalists. His style is a blend of traditional country and pop-rock. Frizzell is an excellent musician and a fine writer. He is currently touring and has a new album due in November.

LEON PATIOLI—I’ll Never Stop Loving You, Myth 4112. Produced by Skip Keane and Leon Patioli. Although written and arranged by an all-star musical group, this LP does offer occasional unexpected touches. For Example, the song “Can’t Let Me in,” with Patioli, a former member of the Santana group, and his guitar adds to the lyrically restrained folk track and the hot soul of “Sawed.”

ROBERT HAZARD AND THE HEROES—Robert Hazard And The Heroes, RCA Records ARZ37434 (CBS). Produced by Don Arp. Hazard is an up-and-coming country vocalist with a strong following in the South. His latest album, “The 8th Turn,” is a good example of his talent.

ABRAHADABRA—The Way of the West, Warner KDR 3603. Produced by Bud Garrett. Abrahadabra is a young band with a strong following in the South. Their latest album, “The Way of the West,” is a good example of their talent.

ADRIAN BELEW—3000’s, New York, Atlantic 5176 (Atlantic). Produced by Adrian Belew. Belew is a young band with a strong following in the South. Their latest album, “3000’s,” is a good example of their talent.

THE FABULOUS ROCKABILLY’S—The Swingers, Epic RSIC9956. Produced by Bill Unsworth. The Fabulous Rockabilly’s are a group of young musicians with a strong following in the South. Their latest album, “The Swingers,” is a good example of their talent.

ROBERT PLANT—Pictures Of Ewven, Swan Song Rec. SSSR12 (Atlantic). Produced by Robert Plant. Plant is well-honed brand of his catalog. The product is followed by a Davie Edwards-type of rockabilly sound and 34.
Pressing Costs Rising

“We’re trying to hold the line, but this time there’s no place else to go for quality compounds,” says Meexner. “With economic conditions as they are in the record industry, our suppliers should have passed along an increase to other industries they serve.” A spokesman for Columbia Record Productions also indicates there’ll be attempts made to convince suppliers to drop the increase.

While other pretiers such as PRC and Bestway are likely to go to 2 cents more for LP pressings, Dismakers has decided to meet its higher supplier costs with a 2-cent increase, effective July 1.

“We’ve been absorbing small increases for several years,” cites Dismakers chief Morris Ballen. “But, we’ve been hit in three ways. There are fewer new releases and most of our business is in new product; cassette sales are now running 50-50 and are getting a bigger share on re-orders; and record company sales are not really strong.”

PRC’s Hugh Landy says he hasn’t “finished looking at the matter” and feels that an immediate increase would be “too short notice” for his account. Bestway’s Howard Masster says an increase is about “two or three weeks away. We want to wait until old stocks are drawn down.”

Chain Liquidates Stock

Billboard photo by Altila Cupito

PONY POWER—Jean Luc Pony launches into a solo during a recent performance at the Greek Theater in Los Angeles.

Continued from page 15

four of the chain’s nine stores were closed. The liquidation is expected to take nearly two months. During that time, no Wander stores are open.

Meanwhile, Pennsylvania attorney general Leroy Zimmerman filed suit in Common Pleas Court against The Appliance Store, which has 13 outlets in the area. The suit charges that the chain violates consumer laws frequently enough to merit as much as $750,000 in fines.

The suit charges that advertised sale prices are sometime nothing more than the normal prices. It also alleges that the chain is guilty of bait and switch tactics, with salesmen steering customers to higher priced items after consumers have been lured into the store by advertised sale items.

Zimmerman’s suit also charges that consumers have been unable to get refunds and the stores sometimes fail to provide the free delivery of items promised in ads.

Arthur Regal, president of the chain, denied any wrongdoing and said that he was shocked by the charges.

Ferjulian Does Double Duty

Continued from page 18

completed its first year, grossing an amazing $250,000. In the ensuing year, that gross was between $150,000 and $400,000.

The move to the present 2,000 square foot Sherman Oaks Ventura Blvd. prime property meant real estate overhead mounting 400%. In addition, Ferjulian wanted a store customized so that his youthful customer identified easily with it. His rounded step up floor console showiers were just part of a store must be carefully cultivated. He’s “modified” the store twice since moving in in 1979.

Inventory was doubled. Now Ferjulian estimates it is probably five times as large. In addition to imports, Ferjulian saw the prerecorded tape surge. It’s still a powerful part of the stock, now as always stocked behind a counter. But Ferjulian is nulling the more progressive open display. Where he had two employees originally on at Victory, the Ventura location usually has seven on duty. Hours remain constant, 11 a.m. to 10 p.m. daily. His oldest employee in seniority, Kip Brown, manages the store and is active in overall chain management.

When Ferjulian lost his original partner, Norm Halajian, a minority stockholder, stepped in. Halajan paces an ambitious expansion of Moby Disc that will add four outlets, two locally and two in Hawaii. A 2,500 Canoga Park store is open. Tom Gracity is manager.

Within 60 to 90 days, a 2,500 square foot Pasadena Moby Disc will open.

In the works is the acquisition of two Record Stop stores in the Islands. Halajan is organizing with Wick and Linda Ryan and Brian Blackwell for the two outlets on Maui.

Moby Disc sells 8.98 albums at $5.99 and catalog at $6.99, while $5.98 are $3.99 and $4.69.

With a chain of five stores in the offing, Ferjulian admits he’s giving thought to central warehousing and buying, “City I Stop and Brown Record Distributors do a fantastic job. I’m accustomed to dealing with them.” Ferjulian notes.

Is Moby Disc’s rapid expansion to continue? Ferjulian is leaving that to Halajan.

Ferjulian plans to schedule his work day so that his emphasis will be on his job at JEM, where he was made a principal in 1976. He’s seen the Valley base for JEM grow from 1,600 square feet and one employee to its present 10,000 square feet in Reseda with 17 workers.

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JULI796

Bob Bennett
MATTERS OF THE HEART
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James Vincent
WAITING FOR THE RAIN
JULI796

Johnny Cash
A BELIEVER SINGS THE TRUTH
PU38074

Ray Stevens
Turn Your Radio On
PU38075

Mighty Clouds of Joy
CHANGING TIMES
PU38076

The Statler Brothers
COUNTRY GOSPEL
PU38078

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PHIL McCARTNEY—Take It Away (3:50); producer: George Martin; writers: John Lennon, Paul McCartney; publisher: NMC. Communications, ASCAP, Columbia 18-10518. McCartney follows his recent "Ebony & Ivory" with a single that uses a familiar tune with different lyrics written by Lennon. McCartney’s most recent, overdubbed, arrestingly 45 seconds since his mid-1965 "Help!" "Let It Be Me" on BeMySide.

SO-5's—Vocation (2:53); producer: Richard Gitelman; writers: K. Valentine, C. Coffey, J. Wiedalski; publisher: Some Other Daddy/Oyscan, ASCAP, 197-970. "The Last Time We Got The Rest" in this perfect summer record. It’s upbeat, optimistic and easy on the ears, especially for the fans. This is the follow-up album. "The Very Best Is You" was a smash for this band and this record should continue his success. Upbeat with its hookiness, there is only one thing on this record’s mood—Vocals take a back seat to the pulsating rhythm.

SO-14—Light That Old Flame Again (4:19); producer: Edward Holland, Jr., Brian Holland Berry Gordy, writers: F. Holland, Jr., B. Holland, R. Miller; publishing: Tamla/Motown/Golden West Music, BMI, GCW. This one was pulled from the vaults but this isn’t a sign of this being a reworking of his old stuff. The instruments are spirited R&B performances. Strings in the background are sometimes syrupy but good qualities of disco overdrive them over.

Macho Fonzworth, ASCAP, Atlantic 4063. "The Very Best Is You" was a smash for this band and this record should continue his success. Upbeat with its hookiness, there is only one thing on this record’s mood—Vocals take a back seat to the pulsating rhythm.

THE PATAS—Go For It (2:44); producer: Jorgen S. Juul; writers: K. Kistics, E. Schulte, S. Bardy; publisher: Wooded Lake/AVI; BMI, 4500.

CARMEN GUTIERREZ—It Should Have Been You (3:35); producer: Dan Dunbar, ROYUBIN. Dunbar, ASCAP, Island 1036.

LESTER GENTRY—Old Man (3:38); producer: John H. Abner, Jr.; writer: John H. Abner, Jr.; publisher: Birm. BMG, RIC 1252.

CLAUDE WALKER—A Move On (3:43); producer: Mark MacDonald, William Estes; writers: Mark MacDonald, William Satter, William Estes; publisher: Atlantic, ASCAP. Atlantic 1039. The last album by the long-time black back in the spotlight and this one should keep her there. Funky in a subtle way, this still features Flash’s standard high gloss vocals and energetic production. Though not a ballad, "I’m The One" is very easy on the ear.

JEFFREY ROSS—Searchin’ (2:50); producer: Leon Taylor; writer: Leon Taylor; publisher: EMI. BMG, RIC 1250. This one is very easy on the ear.

RONNIE BAXTER—(3:39); producer: Mark Dydvan; writer: Rody Baxter; publisher: Ready To Rock, BMI; Ready To Rock 106.

THE RATTLES—Keep Your Heart Beating (2:55); producer: Tommy Edison; writer: M. Leach; publisher: not listed, Faulty 05.

DINIECE WILLIAM—Waitin’ For The Hotline (3:35); producer: Tom Petty; singer: Sheryl; BMI, Warner Bros. 1204.

DAVE EDMUNDS—From Small Things (Big Things One Day Gone) (3:30); producer: Dave Edmunds; writer: B. Springsteen; publisher: Bruce Springsteen, ASCAP; Columbia 18-10562.

JOE JACKSON—Stoppin’ Out (3:43); producer: Dave Kenhart, Lonie Jacque; writer: Leron Jackson; publisher: Al-South/Moon/Ashma, ASCAP. Al-South/1019.

CHUCK MANGIONE—Stoppin’ Out (3:33); producer: Chuck Mangione; writer: C. Mangione; publisher: Gates, BMG, BMG 18-103017.

SPARKS—Eaten By The Monster Of Love (2:55); producer: Mack; writer: Russ Marlin, Russ Mendel, publisher: Russ Marlin, Russell Mendel, Harlan Harris, ASCAP; Harlan Harris, ASCAP 18-103016.

RAGS—Going Backwards (3:30); producer: Mark Dydvan; writer: Rody Baxter; publisher: Ready To Rock, BMI; Ready To Rock 105.

THE BELLADONAS—He’s Still Good To Me (2:57); producer: Tommy Edison; writer: M. Leach; publisher: not listed, Faulty 05.

BILLY GRIFFIN—Hold Me Tight In The Rain (3:40); producer: John Barnes; writer: J. Barnes, R. Griffin, G. Griffin; publisher: RM Raven, ASCAP; Columbia 18-103027.

THE SYSTEM—It’s A Business (2:35); producer: David Frank, M. Murphy; writer: David Frank, M. Murphy; publisher: GemStar/Science Lab, ASCAP, 197-9881.

THE BELLAMY BROTHERS—Get Into Reggae Cowboy (3:13); producer: David & Howard Bellamy; Jimmy Owen; writer: Jimmy Owen; publisher: Bellamy Bros., Famous Music, ASCAP, Liberty 10386. Ifreggae is a tense and dark album, the Bellamys may have something here. They delve the rhythm of the islands, nights, and country books included, and the instrumentation is as sunny and lively as the Caribbean itself.


DAVID FRISSELL & SHETTY WEST—I Just Came Here To Dance (3:30); producer: Shutt/Serrell Steve Doff, writer: Shutt/Serrell Steve Doff, BMI, BMI, Warner Bros. 7-29265. Ozella & West sound as if they’re chalking their territory in the adult contemporary/rock field and, if this is the case, then this will probably be a hit.

BILLY "CRASH" CARDOZO—Lose It (3:33); producer: Rikki Ikelan; writer: Althy Raini Red Line; publisher: Free, BMG, Capitol 5192. Rikki into gear by guitars and drums, but the song carries more power than any he’s recent cuts. The rhythm and melody are on the mark and Crash’s tough vocal is the "resilient rock.

JOE STAPLETON—Don’t You Know Could Break A Broken Heart (3:00); producer: Ray Baker; writer: J. Dickson, H. Stravinsky, BMG/London; BMI, London. BMG/London, BMI. "The best of his top 10 single "I’m Gonna Have Her!" Stapleton lowers the tempo for a last love ballad. His warm voice enlivens the electric guitar and the acoustic instrumentation binds with stylings for a tasteful background.

RECOMMENDED

YOUNGER BROTHERS—Nothing But The Radio On (3:04); producer: Ron Chancey; writer: John Orr, Johnny Ford; publisher: House Of Gold, BMG; MCA 50726.

DAVID ALLEN COE—What Made You Change Your Mind (2:47); producer: Billy Sherrill; writer: D.A. coe; publisher: BMI. BMG, RIC 1250. A song and every song.

IAN GRAY—There’s One I Can’t Ignore (2:33); producer: John Frazier; writer: Johnny Johnston, Mac & Morris; publisher: Columbia; ASCAP, 197-9826.

TENNESSEE EXPRESS—Operator (3:22); writer: Norro Wilson; publisher: Warnie, BMI, RIC 1250.

STELLA PARTON—Young Love (3:44); publisher: Milton Williams; writers: Carole Bayer, Ray Charles; publisher: lowery, BMI, ASCAP, 1250.

ORION—Hotty Totty Tonk Heaven (2:18); producer: Bobby Smith; writer: Henry Kenny, Bill Berrum; publisher: Lowery, BMI, RIC 1250.

THE MERCURY BROTHERS—Starting All Over Again (2:54); producer: Norweil Alexander, BMI; BMI, RIC 1250.

DAVID HEAVEN—A Time For Me (2:36); producer: David Hayver, Mr. Vertrick, David Hayver, BMI, F.P.D., ASCAP, 197-9866.

CRAIG RUSSELL—(I’m A Good Boy) Take Me Home With You (3:08); writer: C. Chambers, L. Wals, writer: C. Chambers; C. Chambers; publisher: Chip Play, Hall-Cent, BMI, Supergate 09.

KAREN TAYLOR—Country Boy’s Song (3:43); producer: Mike Sparks, writer: John F. Beckner, S. Sparks, BMI; Warner Bros. 19-9864.

TIGHTS SEALEY—Just Want To Feel That Way Again (3:40); producer: Noble Clarke, writer: Tints Sealey; publisher: Lowery, BMI, RIC 1250.

VINCE & DAINIE HATFIELD—I’m Gonna Have To Say I Love You In A Song (3:24); producer: Charlie McCoy, writer: Ron Coce; publisher: Blowsilag, ASCAP; Biscorn 197-9866.

In the lead. Whatever the case. Black Uhuru makes some of the most exciting, sophisticated, and compelling music around. Their influence is clear in many of today’s dance bands, from the rising generation of rockers to the established names of the past. The group’s unique blend of reggae, dub, and funk has earned them critical acclaim and a devoted following worldwide.

**Note:** This text is a translation from the original document. It has been formatted to match the style of the source text and is intended for educational purposes. The content is not intended to be a formal translation and may not fully capture the nuances of the original. Please refer to the source text for the most accurate representation.
Wide Variety Of Music Is Planned For Cable TV In July

Continued from page 13

Congo Symphony Orchestra in rehearsal and performance (4), and documentaries on composers: Leon Janacek (5) and the Philadelphia Orchestra (11).

Lorin Maazel conducts the Vienna Philharmonic during the 1980 New York's Day celebration (14). On the 18th, American mezzosoprano Frederica von Stade is profiled.

On July 19, trombonist and composer Bob Brookmeyer creates a jazz orchestration of "My Funny Valentine" and is shown rehearsing and performing. A repeat of the Boston Symphony Orchestra's centennial concert with Seiji Ozawa, Isaac Stern, Leonine Price, Rudolf Serkin and host Hugh Perlin rounds out the month (25).

This month (3), Showtime premieres the "Folk Music Reunion" hosted by the Kingston Trio and featuring Judy Collins, Mary Travers, Tom Paxton, the Limeliters, Glenn Yarbrough, John Sebastian and the Brothers Four. The event was taped earlier that year and contains some moving moments.

Home Box Office offers some music fare: a "Return Engagement" of a Diana Ross concert (10), "Elton John In Central Park" (5) and the movie "Fame" (14).

A variety of concerts and documentaries are set to air on MTV in July. On the 3rd, Graham Parker is shown in concert from the Park West Theater in Chicago. The next night there's the documentary "The Other Side of The Wall," on the making of the Pink Floyd movie, preceded by a context drawing. The winner receives a pair of round-trip tickets to London for the premiere of "The Wall."

The following weekend MTV will show Adam & The Ants in concert (18) and a profile of Rick Springfield (11). July 17-18 is "Doors Weekend," with showings of "Doors Are Open" on Saturday night and "A Tribute To Jim Morris-son" Sunday night. The "Tribute" follows another concert drawing, winners receive video concert records with a tape of that evening's movie. The Saturday night concert will be followed by the first showing of a Split Enz concert.

Dwight Twilley is shown in concert on the 22nd; on the 24th, there's MTV's program "Lizzo Nocta." Dave Edmunds closes out the month with a concert on July 31.

USA Network's "Night Flight" also has a showing of "A Tribute To Jim Morrison" (2). The program is sponsoring a "Third World Contest," the winner of which will be flown to the 1983 Smithsonian Festival in Montego Bay, Jamaica in August. The winner will be announced July 31.

On July 3, "Hendrix Videogram" offers nine different video artists performing a different work to accompany a song on the album "Jimi Hendrix Live Concerts." Producer was Stuart Shapiro. Also that night is the regular feature "New Wave Theatre."

The following weekend there are showings of the "London Rock And Roll Show" (9), with Mick Jagger, Chuck Berry, Bob Diddley and Little Richard, as well as an interview with Michael Smotherman, "New Wave Theatre" and "Transes," a program on Moroccan rock (all on the 9th).

Jazz and blues are the focus July 16, with showings of "Meeting Of The Spirits," with John McLaughlin, Larry Coryell and Paco DaLucia, and "Blues From Harlem" with Duke Ellington, Diah Washington, the Counters and others. The next night "Night Flight" has "The Day The Music Died," a documentary, and interview with Cheap Trick and "New Wave Theatre."

"Shell Shock Rock," a show on Northern Ireland's punk rock bands, Johnny Thunder on video, an interview with John Cougar, and "New Wave Theatre" make up the offerings for the weekend of July 23-24. The "Discovery Of The Week" is a five-minute shot on the Australian Group Wet Picnic. Finally, on July 30, there's a show on the Canadian group April Wine (30), an interview with Rainbow, "Boston Rocks," "Yesong" and "New Wave Theatre" (31).

LAURA FOTI
Charbeat

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THE VALENTINE BROTHERS

FIRST TAKE

THEIR NEW ALBUM ON BRIDGE RECORDS FEATURING THE HIT SINGLE

MONEY'S TOO TIGHT

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Friday Only
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Your total source for 12" LP's, 45 rpm's & Tapes — HOTTEST SPECIALS!
Limited to our extensive current inventory...
While Supplies Last!
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For a list of artists and their respective albums, see the following table.
CBS Sues Two Firms Over Unauthorized Sales

CBS has filed a lawsuit against two companies for unauthorized sales of its copyrighted materials.

**CBS Sues Two Firms Over Unauthorized Sales**

CBS, the parent company of the CBS network, has filed a lawsuit against two companies for unauthorized sales of its copyrighted materials. The suit, filed in federal court, accuses the two firms of violating the terms of their license agreements with CBS.

The suit alleges that the defendants, unnamed in the filing, have engaged in unauthorized sales of CBS programming, including television shows, movies, and music. CBS is seeking damages for the alleged violations, as well as an injunction preventing further violations.

The suit follows a pattern of similar actions by CBS in recent years, as the company has stepped up its efforts to protect its intellectual property rights.

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The suit follows a pattern of similar actions by CBS in recent years, as the company has stepped up its efforts to protect its intellectual property rights.
It is a sound that is unmistakable, the sound of three voices which together create pure and timeless musical magic. It is with great pride we present "Daylight Again," an extraordinary new album from Crosby, Stills & Nash. Includes the single "Wasted On The Way."