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NEWSPAPER

# Billboard

86th  
YEAR

A Billboard Publication

The Radio Programming, Music/Record International Newsweekly

May 30, 1981 • \$3 (U.S.)

## SAY AFM '80 FIGURES

### Session \$\$ Drop 12%; Union Payment Fund Up

By IS HOROWITZ

NEW YORK—Tighter release schedules and across-the-board industry economies bit deeply into new recording activity in 1980, cutting session wages paid to U.S. musicians by more than 12%.

It was the second successive year that recording wages have slipped, after a long history of annual increases.

At the same time, manufacturer contributions to the Special Payments Fund administered by the American Federation of Musicians and the employers rose more than 21% to hit an all-time peak of more than \$17 million last year.

Tabulations just completed by the AFM's Pension & Welfare Fund show a total of \$29,068,960 in recording session wages paid union musicians during 1980, down from \$33,183,116 the prior year.

The dip would have been even more extreme had wage scales remained stable as compared to 1979. Actually, session wage scales increased, as called for in the labor agreement between record companies and the AFM.

Although jurisdiction of the AFM extends to Canada, wages given cover only amounts paid to U.S. musicians. Fund administrator Edward Peters says the Canadian figures have not yet been tallied, but are not expected to add more than \$600,000 or \$700,000 to the total for the year.

Peters places the Special Payments Fund take for 1980 at \$17,427,039, including contributions from Canadian manufacturers. The amount was \$14,294,889 in 1979.

A substantial part of the increase is attributable to retroactive sums captured during the

(Continued on page 74)

## BMI Tallies CBS Retro Bill Asks \$65 Million In Antitrust Suit Windup

NEW YORK—BMI estimates it is entitled to \$41 million in supplementary performance royalties from CBS television network use of music over the past 11 years.

Add to this a BMI claim for another \$24 million in interest, and the dimensions of the monetary fallout from the failed antitrust suit by CBS against both BMI and ASCAP begin to take shape.

But that isn't all. BMI, it also has been learned, figures that the CBS court action, that twice reached the U.S. Supreme Court since its launch in 1969, inhibited deals with other licensees and depressed potential performance receipts by more than an additional \$40 million.

And a money claim by ASCAP against CBS still has to surface. (Continued on page 10)

## Screen, Chart Ties Cool

By SAM SUTHERLAND

LOS ANGELES—The film industry's courtship of viable pop, rock, country and black soundtrack properties continues, but the ardor of a year ago has been replaced by a more cautious approach to mating music with movies.

With the Memorial Day weekend marking the traditional launch for the peak summer season release period, studio and label plans

augur a substantially shorter list of commercially-slanted soundtracks. Billboard's sampling of key executives within both sectors also shows a pronounced shift back to conventional instrumental scores, many by established composers, in lieu of the numerous multiple artist ventures into country, rock and pop (Continued on page 9)



Juice Newton's new single "Queen Of Hearts" (4997) is another winner from the best selling album Juice (ST-12136) which has already yielded the chart-topping "Angel Of The Morning." Capitol is supporting the new record with an aggressive campaign which includes continuing extensive video exposure, a nationwide tour, national media advertising and new point-of-purchase materials. (Advertisement)

## Revamp BMA, Meet Hears

By JEAN WILLIAMS

LOS ANGELES—Several recommendations that could dramatically alter the entire structure of the Black Music Assn. (BMA) are expected to be made at the organization's third annual conference convening at the Century Plaza Hotel here Saturday through Wednesday (23-27). And, for the first time, the total member-

ship body is slated to be involved in practically all aspects of the organization.

Among the anticipated recommendations are: a new election process; elimination of BMA's four divisions; reactivating its television program plans; rethinking the advi-

(Continued on page 14)

## Imports To U.K. Bogus?

By PETER JONES

LONDON—Parallel imports from Portugal, a controversial subject anyway for the U.K. record industry, is now made more complicated by a High Court action alleging that a recent imported consignment was counterfeit.

The thorny question of "ordinary" parallel imports from this ter-

ritory is to be determined soon by a European court. But now action has been taken by Motown Records and EMI against a leading U.K. importer and wholesaler, claiming that 3,500 albums brought in from Portugal were fakes.

Involved were albums by Stevie

(Continued on page 61)



SYLVIA. Her first #1 country single, Drifter, is now her first album on RCA Records. This, the debut album for the Academy of Country Music's Best Female Vocalist nominee for two consecutive years also contains the hits, Tumbleweed and It Don't Hurt To Dream plus her latest and hottest single, The Matador, already super-bulleting its way up the country charts. DRIFTER by SYLVIA on RCA Records. AHL1 3986. (Advertisement)



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*Hush!*  
EVERYBODY LISTENS.



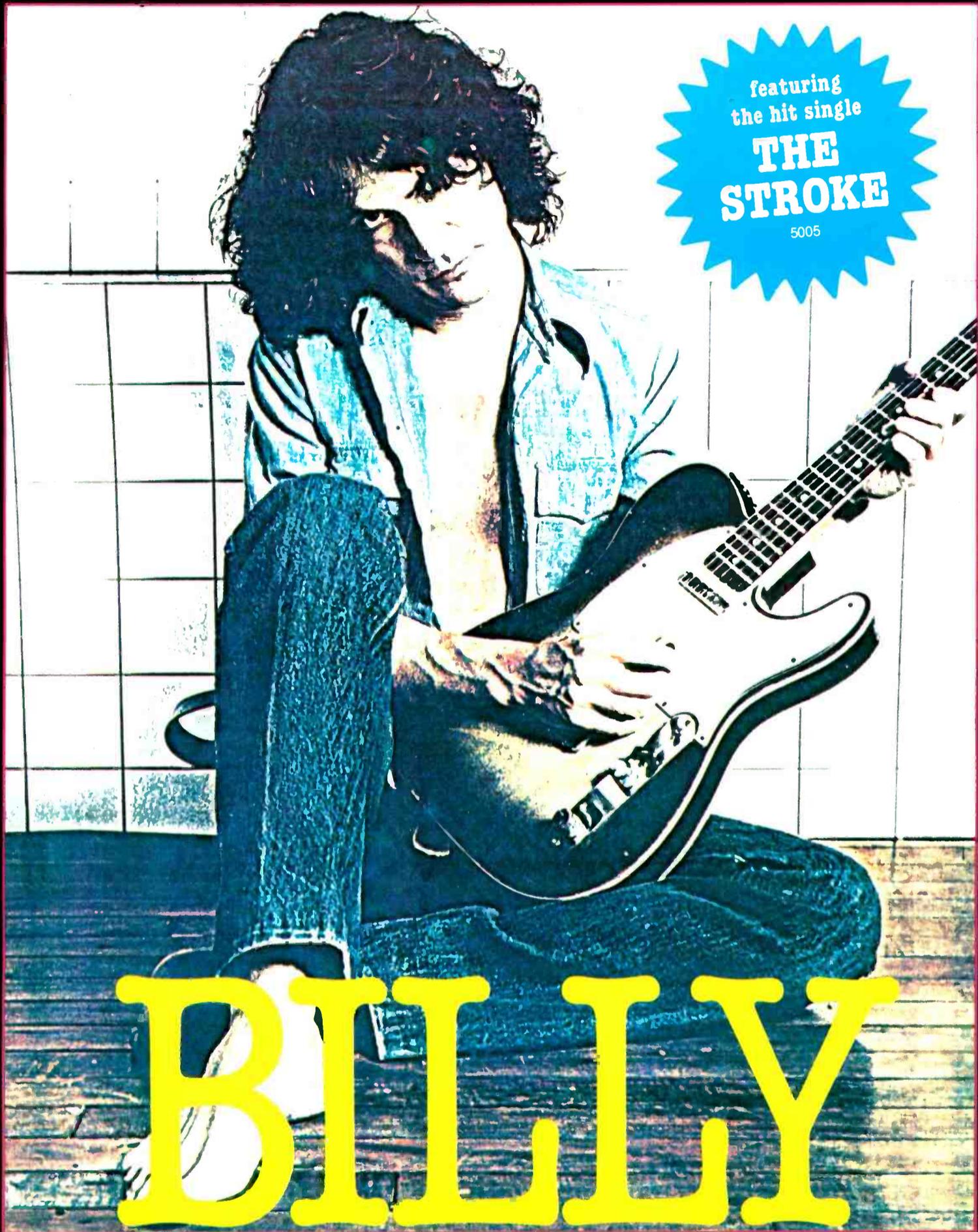
HUSH the new John Klemmer album.  
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## Deep-Groove \$40 LP Due At The CES

By ALAN PENCHANSKY

CHICAGO — With digital home playback lurking just around the corner, a new advance in analog record technology is about to be unveiled.

Mobile Fidelity Sound Lab is set to debut the UHQR (Ultra High Quality Record) listing at around \$40 at the Consumer Electronics Show here May 31-June 3.

UHQR is an ultra-massive, 12-inch disk inscribed with an extra-deep groove being manufactured solely by JVC of Japan.

Reportedly, the special grade pressing incorporates technological advancements connected with videodisk research—although UHQR is a standard analog record. Superior frequency response, improved channel separation, increased signal-to-noise ratio and lowered vinyl resonance are among the improvements claimed for the pressings.

Three half-speed mastered pop albums in UHQR pressings will be introduced at the show. Reportedly, JVC is charging about four times as much for the special pressings as it does for standard disk manufacture.

Mobile Fidelity says only about 25% of its present dealers will handle the disks, which are available in limited quantities.

JVC has approached other U.S. labels about UHQR but Mobile Fidelity is the first to place orders for the weighty disks.

According to Mobile Fidelity, only one JVC press is equipped for UHQR production, and pressing cycles last between 2½ and three minutes, compared to an average

(Continued on page 58)



**STARK SHOWOFFS**—Home office staffers at Stark Record & Tape Service's North Canton, Ohio, headquarters rally around founder and president Paul David, seen at center holding the National Assn. of Recording Merchandisers' (NARM) "Merchandiser Of The Year" trophy, won by Stark for the second time in three years at this April's NARM meet. Stark, which operates the Camelot and Grapevine retail chains, has more than its NARM honor to celebrate—this is its 25th year in business.

## Georgia Solons Hear Of Home Taping Ills

By ANDREW SLATER

ATLANTA—In an effort to alert Georgia legislators to the record industry's continuing problem over the home duplication of prerecorded music, various industry leaders met at the State Capitol Thursday (14) to discuss the issue with members of the state's Music Industry Study Committee.

For years now, Georgia lawmakers have been sympathetic to the problems which face the industry and have enacted legislation, such as the first statewide antipiracy laws back in 1975, to facilitate its prosperity. And with the near completion of the world's largest pressing plant, to be located in Carrollton, Ga., the state senators were particularly interested in helping solve the home taping problem.

The meeting, organized by Arnie Geller of the Buie/Geller Organization and attended by CBS Records president Bruce Lundvall, PolyGram Records chairman Irwin Steinberg, RIAA president Stan Gortikov, as well as by local industry figures, certainly made clear to all in attendance that home taping is one of the most serious problems facing the recording industry today.

"The problem of home taping is threatening us like a ticking time bomb," said Gortikov, who pointed out the ease with which home duplication is possible and the many sources from which recorded music may be obtained without purchase. Citing the new policy of record rentals by a New York retailer, increased radio broadcasting of entire albums without commercial interruption and other sources of private copying, Gortikov asserted that home taping not only "results in the displacement of commercial sales," but is in fact "a theft of someone's intellectual property."

Lundvall placed some of the blame for the recording industry's contraction over the latter part of the last decade on the use of blank tapes to duplicate prerecorded music.

"In 1979, over 2,000 people were dismissed from jobs in the record industry, both at the manufacturing level and at the retail level," said Lundvall. "The reasons, as we began to examine what had happened to us as an industry, of course, were not simply home duplicating. But a great part of the reason was, in fact, this practice," he told the senators.

Lundvall, quoting CBS' market research survey of blank tape buyers for the fall, 1980, pointed to a 15% increase in blank tape buyers between 1977 and 1980. He also said that 20% of the people interviewed for the survey bought blank tapes to record music off the radio, 30% purchased them to record borrowed LP's and tapes, and 40% recorded their own albums and tapes with blank cassettes.

"Over half the buyers that we surveyed at that time said that they were taping more than ever before. So it tells you that this is not just a short term phenomenon, but a practice that is becoming almost a national habit among record and tape buyers," he said.

According to the CBS survey, consumers said that blank taping saved them from buying four albums, on

(Continued on page 12)

## E/A Off & Running With 1st Solar Product Promo

By PAUL GREIN

LOS ANGELES—Elektra/Asylum is already promoting its first Solar product, a single by the female group Klymaxx, which was released by RCA two weeks before the manufacturing and distribution change-over (Billboard, May 23, 1981).

"RCA scheduled the record assuming I would still be there," says Solar president Dick Griffey. "They shipped it and their people were able to get some stations."

E/A is now taking over the record, "Never Underestimate The Power Of A Woman," written by two women in Klymaxx and produced by two men in Lakeside. This week it will also release a Dynasty single,

"Here I Am," produced and co-written by Leon Sylvers.

Albums by both acts will be issued July 3. An LP by Midnight Star is also due in the next 60 days. All past Solar releases will revert to Griffey for distribution through E/A at the end of RCA's two-year sell-off period.

While Griffey last week reaffirmed that the main reason he decided to switch distributors was the pop crossover possibilities at E/A, he stressed that this was not meant to reflect on John Betancourt, RCA's vice president of pop promotion.

"I think John and his people are

(Continued on page 74)

## MCA Mulls Video Usage Fee

By ED HARRISON

LOS ANGELES—MCA is weighing a decision to assess a fee for use of its promotional video music clips that are routinely supplied free to cable television and other video users.

Although no firm decision has been made, a move to charging for video use by MCA and other labels that have looked upon video as a promotional expense could have wide ranging ramifications on the burgeoning video industry.

The prime reason why MCA is viewing such a move is the fact that video users are perceived as making

a profit without the record company sharing in these profits. The exorbitant cost of video production, duplication and servicing increasing videoclips users is also a factor.

"We are studying the decision (to charge for video use)," says Gene Froelich, head of the MCA Records Group. "But we're not yet sure which direction we'll go."

"We're concerned about the possibility of people in video using the product for a profit and us not sharing in it."

Froelich voices concern about set-

(Continued on page 60)

## DROPS CBS P&D

# Boardwalk Signs Up 10 Indie Distributors

By SAM SUTHERLAND

LOS ANGELES — Boardwalk Records' rumored shift to independent distribution for the domestic American market is underway, following last week's confirmation from Boardwalk president Neil Bogart and CBS Records that their original pressing and distribution pact has been revamped.

The restructuring, first of its kind for CBS' "p&d" clients, retains Boardwalk as a CBS pressing and distribution venture in Canada, Latin America, England, Japan and Australia.

But in the U.S., Boardwalk will now be channelled through indie distributors, thus ending the label's status as a branch-distributed line less than a year after its formal launch.

Both Bogart and Irv Biegel, Boardwalk's executive vice president and general manager, say the move stems from their need for more local and regional promotion and marketing support—issues they claim were never intended to be covered under CBS' own structure.

Touting the industry's remaining independents as financially healthier and promotionally more astute, Biegel says he's already seeing follow through from his new distributors, even as the ink dries on Boardwalk's deals with 10 distributors in 26 major marketing territories.

According to Bogart, the new distribution network has been assembled during the past week's time. As for the original pressing and distribution deal, he notes, "It wasn't quite working for us, but I believe very strongly in the p&d concept. I think it will be a major influence for the music industry, but it was just a little too ambitious and needed a little more time for development."

Now handling the line are: Alpha Distributing, covering New York, Boston, and Hartford, Conn.; Schwartz Bros. in Washington, D.C.; Universal Distributors in Philadelphia; Bib Distributing in North and South Carolina; Pickwick in Nashville, Memphis, Miami, Denver, Dallas, Houston, Los Angeles, San Francisco, Minneapolis and Hawaii; Pika Distributing in Buffalo, Cleveland, Pittsburgh and Cincinnati; Amy Distributing in De-

troit; M.S. Distributing in Chicago, St. Louis and Kansas City, Mo.; All-South Distributors in New Orleans and Associated Distributing in Phoenix.

When added to the volume of existing labels like Motown, Chrysalis and Arista, and new ventures like Alfa Records and the new Applause label headed by Artie Mogull and Jerry Rubinstein, Boardwalk's move is "a shot in the arm" for independent distribution, says Biegel.

The new deal also marks a homecoming for Bogart and Biegel, with the latter commenting, "It's where we belong—it's the people we worked with for many years, so it feels like coming home to us."

Bogart's own days at Buddah Records, as well as during Casablanca's earliest successful years following its initial WEA link, marked him as an independent label man. And Biegel also followed that path while with Bell Records and Private Stock.

In the formal announcement of the switch, Paul Smith, CBS' senior vice president and general manager for its overall CBS Records arm's marketing, noted that the pressing and distribution arrangement represented a new type of structure "for us and for Boardwalk; like most new ideas, it has to be adapted to the needs of both parties."

Despite reports that Boardwalk had chafed under its original CBS tie, both Biegel and Bogart now say they've had "no complaints whatsoever," attributing the change to the paramount need for local promotion support essential to new artists and new labels alike.

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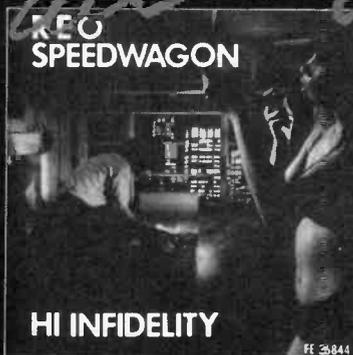
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Engler Productions, Electric Factory Concerts,  
Entam, Fantasma Productions, Feyline Presents,  
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ductions, Cedric Kushner Productions, Little Wing,  
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Engineered by: Kevin Beamish. Arranged by: Kevin Cronin. Recorded at: Crystal Sound and  
Kendun Studios. Management: John Baruck Management.

WINTER TOUR 1981—ATTENDANCE			
12/27	MADISON, WI	DANE COUNTY COLISEUM	10,149
12/28	ST. LOUIS, MO	CHECKERDOME	19,073
12/29	KANSAS CITY, MO	KEMPER ARENA	16,893
12/31	INDIANAPOLIS, IN	MARKET SQUARE ARENA	18,000
1/2	TULSA, OK	ASSEMBLY CENTER	8,679
1/3	LITTLE ROCK, AR	BARTON COLISEUM	10,099
1/4	OKLAHOMA CITY, OK	MYRIAD CONVENTION CENTER	13,926
1/6	SAN ANTONIO, TX	CONVENTION CENTER	8,147
1/8	HOUSTON, TX	SAM HOUSTON COLISEUM	10,759
1/9	DALLAS, TX	CONVENTION CENTER	9,816
1/10	BATON ROUGE, LA	CENTROPLEX	14,000
1/14	LOS ANGELES, CA	L.A. MEM. SPORTS ARENA	9,977
1/16	OAKLAND, CA	OAKLAND AUDITORIUM	6,500
1/17	SACRAMENTO, CA	MEMORIAL AUDITORIUM	4,400
1/18	SAN BERNARDINO, CA	SWING AUDITORIUM	7,272
1/20	RENO, NV	CENTENNIAL COLISEUM	7,000
1/30	MEMPHIS, TN	MID-SOUTH COLISEUM	11,906
1/31	KNOXVILLE, TN	CIVIC CENTER	12,155
2/1	ATLANTA, GA	OMNI	16,238
2/4	NASHVILLE, TN	MUNICIPAL AUDITORIUM	9,900
2/6	LAKELAND, FL	CIVIC CENTER	10,000
2/7	WEST PALM BEACH, FL	AUDITORIUM	5,895
2/8	MIAMI, FL	SPORTATORIUM	9,941
2/11, 13, 14, 15	CHICAGO, IL	INT. AMPHITHEATRE	49,083
2/17	LOUISVILLE, KY	FREEDOM HALL	19,550
2/18	TERRE HAUTE, IN	HULMAN CENTER, I.S.U.	10,164
2/19	CINCINNATI, OH	RIVERFRONT COLISEUM	16,268
2/21, 22	MINNEAPOLIS, MN	CIVIC CENTER	33,778
3/9	WHEELING, WV	CIVIC CENTER	9,000
3/10	CHARLESTON, WV	CIVIC CENTER COLISEUM	11,790
3/11	ROANOKE, VA	CIVIC CENTER	11,000
3/13	HAMPTON, VA	HAMPTON ROADS COLISEUM	13,800
3/14	LARGO, MD	CAPITAL CENTER	18,752
3/15	SPRINGFIELD, MA	CIVIC CENTER	8,000
3/17	NEW HAVEN, CT	COLISEUM	10,737
3/18	PROVIDENCE, RI	CIVIC CENTER	13,285
3/20, 21	ROCHESTER, NY	WAR MEMORIAL	20,540
3/22	SYRACUSE, NY	WAR MEMORIAL	8,190
3/24	BUFFALO, NY	MEMORIAL AUDITORIUM	17,356
3/26	ANN ARBOR, MI	CHRYSLER ARENA	13,687
3/27	DETROIT, MI	JOE LOUIS ARENA	19,936
3/28	LEXINGTON, KY	RUPP ARENA	17,441
3/30	MILWAUKEE, WI	ARENA	11,685
4/10	BINGHAMTON, NY	BROOME COUNTY COLISEUM	7,200
4/11	PHILADELPHIA, PA	THE SPECTRUM	18,513
4/12	UNIONDALE, NY	NASSAU COUNTY COLISEUM	14,359
4/14	ATHENS, OH	U. OF OH CONV. CENTER	9,367
4/15	EVANSVILLE, IN	ROBERTS STADIUM	13,600
4/17	CLEVELAND, OH	RICHFIELD COLISEUM	19,015
4/18	PITTSBURGH, PA	CIVIC ARENA	17,198
4/20	DAYTON, OH	U. OF DAYTON ARENA	12,547
4/21	CHAMPAIGN, IL	U. OF IL ASSEMBLY HALL	16,589
4/22	CARBONDALE, IL	SOUTHERN IL U. ARENA	10,376
4/24	WICHITA, KS	KS COLISEUM	12,200
4/25, 26	DENVER, CO	McNICHOLS ARENA	34,926
4/28	PHOENIX, AZ	COMPTON TERRACE	16,200



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Photo: Michael Marks

## Polaroid Bows 'Polaproof' To Fight Copying

By IRV LICHMAN

NEW YORK—"Polaproof" is the name of the optical anti-counterfeit material being made available by Polaroid Corp. (Billboard, May 9, 1981).

Introduced at a meeting of the International Anti-Counterfeiting Coalition in San Francisco May 14, Polaproof authentication material is a thin, transparent polyester film embossed with 1,500 linear parallel cylindrical lenses on one side and parallel color lines in perfect registration on the other. Polaroid says designer or manufacturer logos can be "easily incorporated into the material."

Viewed under normal light, the material produces an ever-changing array of visual effects, encompassing both form and color. As the material is slowly rotated, the customized logo and background change colors rapidly. When viewed at a 90-degree angle, the logo becomes invisible.

Dr. Robert Eby, manager of Polaroid's Polaproof production facilities, told the Coalition that the material would be "highly resistant to duplication. It's inexpensive, vir-

(Continued on page 72)

## BMI Toils To Collect Song Royalty Rights

NEW YORK—"For less money, we have greater problems" is the manner in which Alan Smith, vice president of licensing for BMI, sums up the performing rights group's attempts at collections of non-broadcast royalties. BMI's revenues from the non-broadcast area are said to be 10% of its total annual performance dollars.

And, adds Gene Colton, regional director of the mideastern district, "The guy who invented the phrase 'you can have it for a song' should have been hung."

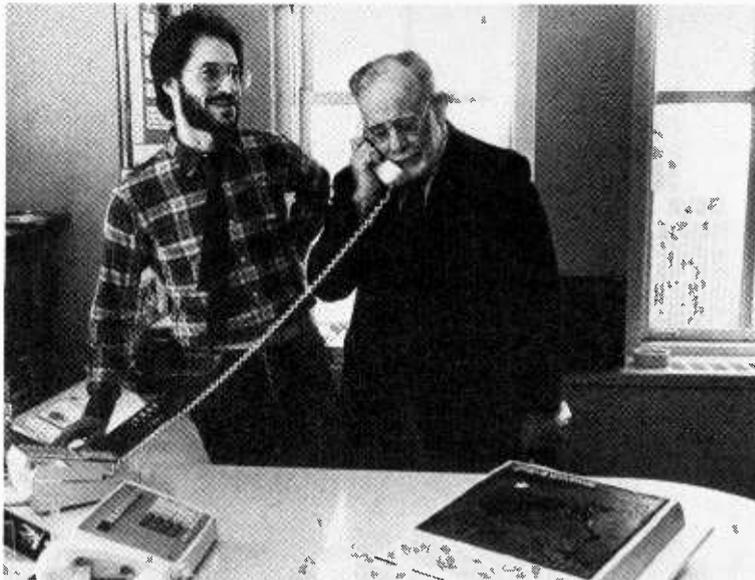
Colton's comment points up a major factor in dealing with clubs, cabarets, retail chains and others who utilize music in a way that entitles the copyright owners to performance fees: the fact that many non-broadcast users place little if no value in a song, while recognizing their obligation to pay for talent, employes, food, liquor and so on.

BMI has about 25,000 non-broadcast licenses, but the number swells many more times when it's considered that one license contract may involve many units in a large chain operation.

According to Marvin Berenson, a BMI attorney, BMI institutes between 250 and 350 suits in federal courts annually against non-payers, of which about 97% are settled out of court.

But before legal actions are instituted, nonpayers receive a battery of

(Continued on page 50)



NO GUEST?—Jerry Wexler, senior vice president of a&r at Warner Bros., talks on the phone to Steve Winwood during a luncheon at Island Records in New York. The luncheon honored Winwood, presently in England, for achieving gold on the "Arc Of A Diver" LP. Island baked a special cake in the shape of the "Arc" LP cover. At right is Ron Goldstein, vice president of Island Records.

## AIRPLAY BOYCOTT

# Petty Is Subject Of Chicago Controversy

By ALAN PENCHANSKY

CHICAGO—A radio airplay slow-down/boycott here aimed at rock musician Tom Petty is having an impact in the record stores, dealers claim.

Petty is the object of a total airplay boycott at WMET-FM—the current FM rock frontrunner—and a slow-down at WLS-AM/FM, actions which have cut into sales of the new "Hard Promises" album (MCA), some dealers believe.

The boycott is a reaction to Petty's decision to allow competing rock station WLUP-FM to use the performer's June 11 concert here in an unprecedented radio promotion, a move which some claim has destroyed the delicate balance existing between a recording artist and competing stations.

The Petty concert in the 14,000 seat Rosemont Horizon auditorium, has been taken off the open market and will be given away free by WLUP in a massive promotion. Reportedly, the cost of the promotion, including advertising, is in excess of \$170,000.

Petty and WLUP are promoting the event as a gigantic gift to rock fans, but the alliance has set sparks flying—with retailers claiming they've been burned.

At the Sound Unlimited one-stop, Stan Meyers, sales manager, has felt the black-out's effect. "I think when the number one AOR in town is not playing an artist like Petty it does hurt sales."

Meyers says initial shipments were strong but the re-order pattern has not met expectations. "The re-orders are not as strong as they would be normally," he explains.

Meyers says he opposed the concert buy-out in principle, claiming WLUP is the only party to receive long-range benefit.

At Rose Records, owner Jim Rose says he was sympathetic toward those stations conducting the boycott, believing "Petty had aligned himself too closely with one station."

Rose feels the boycott has affected sales "to some extent." "It's not flying out the way you would expect it to."

Tom Brown, owner of three Cruisin' Music locations, believes that his customers need to hear more than the single before they'll buy. He believes sales have been hurt since WLS is refusing to put other cuts on the air.

Rolling Stone Records in downtown Chicago also is disappointed in sales on the LP. "I know it's definitely slower than the last four Petty albums have been," manager Jim Meyering says. Though business overall is soft, Meyering feels that radio's freeze-out was a contributing factor.

(Continued on page 67)

## Cuba Will Cut AM Demands

By JEAN CALLAHAN

WASHINGTON—The Cuban government is about to release a decreased schedule of current and future radio stations to the Region II Panel of Experts currently meeting in Geneva. There will be reductions in both the number of stations listed as operating and new ones planned. The Cubans will also distinguish among stations already in operation and proposed stations counted in the current inventory which lists 188 radio stations.

Cuba's plans will, no doubt, be welcomed by U.S. broadcasters who are already concerned about Cuban interference on the U.S. AM band (Billboard, May 16, 1981) as well as Cuba's plans to expand its number of high powered non-directional stations.

The State Dept. doesn't know how much the Cuban government intends to alter its inventory but "any reduction will benefit us," says State Dept. spokesman Bill Jahn.

In Geneva, meanwhile, the Region II Panel of Experts continues with its comparative study of 9 kHz and 10 kHz AM spectrum spacing.

(Continued on page 23)

## Executive Turntable

### Record Companies

Marvin M. Witofsky is appointed senior attorney in the records section of the CBS Law Dept. in New York. He had been in private practice in Pennsylvania. . . . Rand Hoffman takes the post of attorney in the records section at CBS Law Dept. in New York. He was with the law firm of Donovan Leisure Newton & Irvine. . . . At RCA Records in New York, Peter Rosenberg joins as contract development specialist in the business affairs dept.



Hartley

He was an attorney with Arista Records. . . . Also at RCA, in Los Angeles, Bonnie Goldner becomes adult contemporary promotion/trade relations manager. She was with Motown as trade relations manager. . . . Jeff Gold joins A&M Records in Los Angeles as assistant to the president. He previously operated the Record Obsession, a collectible records distributor, and served as an independent consultant to Rhino Records as well as being manager of Rhino's retail outlet. . . . Two new additions to the First American office in Seattle: Cindy Zachow joins as production assistant. She was working in the treasury department of a national banking association; Linda Caldwell, formerly a legal assistant, joins as an administrative assistant to company president Jerry Dennon. . . . Vito Samela, AVI/Nashboro's national director of promotion, marketing and merchandising, exits his post. . . . Thomas W. Wesley Jr. is named director of management information systems for the Benson Co. in Nashville. Formerly, he held a similar post with IBM.

### Marketing

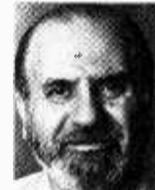
Neil Hartley is appointed vice president for branch distribution of video products at MCA Distributing Corp. He was vice president of national accounts. He is based in Universal City, Calif. . . . John Houghton, marketing vice president at Licorice Pizza in Glendale, Calif., is leaving the firm. Lee Cohen, Licorice Pizza director of advertising, is upped to marketing vice president. Kent Moseley, currently a store district manager, is upped to store operations vice president assistant. . . . James Grady takes over as manager of the Washington, D.C., branch of RCA Records. He was branch sales manager of the Chicago branch. . . . Joel Quarles becomes a field merchandiser for the Cleveland branch of WEA. He is currently attending college at Cleveland State and has been with the Record Rendezvous for four years.



Gold

### Publishing

Leonard Hodes moves into the post of vice president of music publishing and international operations for CBS-distributed WMOT Records in Los Angeles. He was vice president and general manager of the Freddie Perren publishing firm, Perren-Vibes Music. . . . Jere Hausfater joins K-tel Music in Los Angeles as vice president of business affairs. Hausfater was business affairs director for MCA Records/MCA Distributing Corp.



Hodes

### Related Fields

Pat Nelson joins Billboard magazine in New York as editorial assistant. She has been working as a freelance writer, and prior experience includes stints with Billboard's Nashville office and Tree International. Also, Billy Yaryan becomes director of planning and circulation services for Billboard Publications, Inc. in New York. He was with Atlantic, MCA and Fantasy record companies and Guitar Player Magazine. . . . Charles V. "Andy" Andersen ends his 30 year career with Ampex Corp. in Redwood City, Calif. as executive vice president because he is retiring. He will continue as a part-time consultant to the firm. . . . New appointments at Dolby Laboratories Inc. in San Francisco, Calif.: Brad Stribling is now product development vice president. He recently completed studies at the Stanford Graduate School of Business and was with Hewlett-Packard Co. in Palo Alto, Calif. as r&d engineer, project manager and production manager; David Robinson, formerly engineering vice president, now assumes the post of advanced development vice president; and Scott Schuman is now recording industry products manager. He was Northeastern regional sales manager with the Advent Corp. in Cambridge, Mass. . . . Peter Echeverria is elected to the board of directors of Caesars World, Inc. and Caesars New Jersey, Inc. He is a former Nevada state senator and a former chairman of the Nevada Gaming Commission. Other appointments: Bruce A. Aguilera is elected secretary of Caesars World, Inc. and Caesars New Jersey. He retains his post of corporate counsel of Caesars World, Inc. and Caesars New Jersey, Inc. Charles J. Monahan is elected assistant vice president of Caesars World, Inc. He retains his post as senior vice president of sales and marketing for Desert Palace, Inc., which operates Caesars Palace; Thomas R. Lavelle is elected assistant secretary of Caesars World. He retains his post as associate counsel of Caesars World; and Allison Richardson is elected assistant treasurer of Caesars World. She retains her post of president of corporate real estate Equities Inc., a subsidiary of the corporation. . . . Gary Rilling takes over as commercial sales vice president at Altec Lansing in Anaheim, Calif. He was industrial/professional sales national sales manager at Altec Lansing. . . . Four new posts at IKC (Infinity Systems and KLH) in Canoga Park, Calif.: Tom Frisina is named domestic sales and marketing vice president. He continues as domestic sales vice president for Infinity Systems; Denis Wratten, formerly president of KLH, is now corporate development vice president for IKC; and Edward K. Thomas is upped to finance and administration vice president for IKC. He was a chief operating officer of a Los Angeles manufacturing business. . . . Brian Oliver is appointed MUSEXPO executive coordinator of the U.K. Operations in London. Most recently, he was the founder and managing director of Focus Marketing and communications. Also at MUSEXPO, in New York, Joe Greenberg is now marketing and planning vice president for the U.S.A. operations. He most recently managed the group Machine and produced the first holographic film in conjunction with Salvador Dali. . . . Gary Khammar is named regional sales manager for Columbia Pictures Home Entertainment in New York. Khammar's region includes the New England, mid-Atlantic and Southeastern states. He was regional sales manager with Le-Be Products. . . . Charles P. Covert takes the post of audio products group general manager at the Ampex Audio-Video Systems division of Ampex in Redwood



Andersen

(Continued on page 12)

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# A PERSONAL LETTER

NEIL BOGART

May 18, 1981

Friends,

We all know that our industry is in a time of change, with each of us searching for new ways to grow. More and more, we are recognizing how interdependent we have become, and that we share a responsibility to be honest with one another, which is why I'm writing to you today.

I want to share with you directly my attitude about the new direction that my company has taken. I have always made the effort to trust my instincts, and they tell me that the best path for Boardwalk now is a new pattern of distribution for our product. I know that you will understand this move, and I hope you know the dedication that I bring to it.

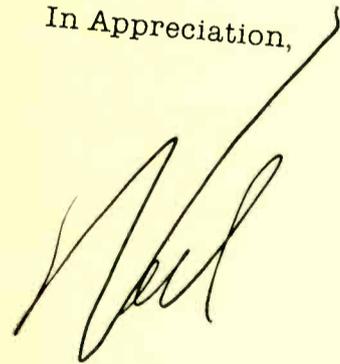
As I've done in the past, I will continue to rely on your good faith, which I trust will be rewarded many times over. You have shown such a tremendous response to our new company that I'm encouraged to build Boardwalk into a label of which our industry can be proud.

I thank you. It makes all the hard work worthwhile.

Hard work is an understatement for us, especially during this period of transition, as we build our new structure, and I promise we'll be worthy of your patience. Product will continue to flow, and promotions will continue as always, each one trying to be more imaginative than the last. And why not?

We're in a creative industry, and we're in it together, stronger than before.

In Appreciation,



NEIL BOGART  
PRESIDENT

9884 SANTA MONICA BLVD., BEVERLY HILLS, CA 90212 TEL. (213) 550-6363

## PRODUCT INFORMATION:

UNIVERSAL RECORD DISTRIBUTION/Philadelphia

PICKWICK INTERNATIONAL/Atlanta/Miami/Dallas/Houston/Denver/ Minneapolis/Los Angeles/San Francisco

PICKWICK INTERNATIONAL/ Seattle/Memphis/Nashville • SCHWARTZ BROS. INC./Washington DC/Baltimore

ALL SOUTH DISTRIBUTING/New Orleans • M.S. DISTRIBUTING/Chicago/St. Louis/Kansas City

PIKS DISTRIBUTING/Cleveland/Pittsburgh/Cincinnati/ Buffalo • AMI DISTRIBUTING/Detroit

BIB DISTRIBUTING/Charlotte



*We are pleased to announce  
the completion of the first Patti Austin album  
for Qwest Records, "Every Home Should Have One" (QWS-3591)  
featuring the first single "Do You Love Me?" (QWE-49754)  
Single Street Date 7/1/81 Album Street Date 8/2/81*

*Produced by Quincy Jones for  
Quincy Jones Productions*



"THE ARTISTS  
AND STAFF OF  
QWEST RECORDS  
AND QUINCY JONES  
PRODUCTIONS SALUTE  
BLACK MUSIC  
MONTH AND THE  
DILIGENT EFFORTS  
AND POSITIVE  
CONTRIBUTIONS OF  
THE BLACK MUSIC  
ASSOCIATION".

QWEST RECORDS 7250 BEVERLY BLVD. SUITE 207 LOS ANGELES, CALIFORNIA 90036  
MANUFACTURED AND DISTRIBUTED BY WARNER BROS. RECORDS

## Commercials' Newest Star Is Country

The following is the first of a two-part series exploring the current rise in the use of country music in national commercials. Part one deals with major advertising agencies; next week, part two will examine this subject from artists' and managers' viewpoint.

By EDWARD MORRIS

NASHVILLE—Major advertising agencies confirm that country music is becoming an increasingly popular staple in radio and television commercials for their national accounts. Not only is the music making inroads, so are established country music performers, many of whom perform in commercials without being identified.

Says Billy Davis, music director for McCann-Erickson, "Clients are wide open to country music now. They understand it. The stigma has disappeared." The agency has done country-flavored spots for such accounts as Coca-Cola, Pabst, A&P and Miller.

"I don't think accounts say for us to use country music," Davis continues, "but when you think of middle America, you can't do that without thinking of country music." Davis says he thinks country music as an ad vehicle has been on the rise since Lynn Anderson's 1971 hybrid hit, "Rose Garden."

The producer of several records for Dottie West, including "Country Sunshine," Davis adds, "Country music isn't what it was once interpreted to be. Musically, it's pop. Like most music, it has to be heard first without labels. Then people learn to appreciate it for what it is—not for what they've heard it is."

Most of the agency's country tracks are cut in Nashville, Davis says. "We very seldom do country music here in New York, primarily for lack of artists."

A spokesperson for Backer & Spielvogel's music department, who asked not to be identified, says, "We have used country music extensively and will continue to do so because of the artists. Country artists have a feel for lyrics—they have a sincerity and a way of selling. Whether country music were a trend or not, we would continue to use it."

Less than two years old, the agency produced the Eddie Rabbitt

(Continued on page 32)

### PRODUCER PROFILE

## Val Garay Gives Acts Veto Power

LOS ANGELES—"Val is a great producer," says Kim Carnes, "because he gives me as an artist a lot of freedom. He's not the kind of producer who says, 'this is the kind of song you're going to do and you're going to sing it like this.'"

"Anytime we'd get to a point (of differences), he'd say, 'well, it's your album; if you want it this way, I'll try and help you get it.'"

The approach seems to be working, because Carnes' "Bette Davis Eyes," produced by Val Garay, is in its third straight week at No. 1.

"A lot of artists I end up working with," says Garay, "have been frustrated by the producers they've had in the past. So I try to give them the room to get what they want and still not let them go off the deep end.

"If I disagree strongly on something, I'll express it, but ultimately the artist has the last say because it's their record. Their name is on the front, mine's on the back, so ultimately they must have that veto."

Garay, 39, credits that philosophy to Peter Asher, whose records he's engineered since the mid-'70s. "That was one of Peter's strongest points," says Garay. "He'd be adamant about something with Linda (Ronstadt) or James (Taylor), but if they refused to give, he gave."

In line with this attitude, Garay says the most important qualities for a producer are patience and understanding: "Good artists usually know what they want," he explains. "The problem they may have is expressing it. Sometimes it can be a long way around to the same point.

"I spent several nights in the studio with Randy (Meisner) chasing ghosts of things he wanted to try. The whole band was looking at me like, 'you're out of your mind.' I had to keep saying to them, 'look, it's his record; he has to be able to try these things.'"

Garay's commitment to the artist may have been shaped by the fact that he was in a number

of groups from 1963 to 1972, the most renowned being Giant Sunflower on Ode in 1967, the most recent being Pan on CBS.

"It was very frustrating for me," Garay says. "I wanted to be successful as an artist and the combination was just never right.

"I was in L.A. trying to become a producer and couldn't make any real headway, so I started engineering. But I've always wanted to produce, because I come from the musical end of it, not the electronic end. Why something works doesn't matter to me as long as I know it works."

Carnes' "Mistaken Identity" LP, which surges into the top 10 this week, was cut live in the studio in two, five-day periods.

"We spent a lot of time rehearsing until we got everything the way we wanted," Garay explains, "and then went in and recorded. With everybody playing in the studio live, the musicians get off and consequently the singer gets off. It creates an amazing chemistry.

"In a live situation the band is following the singer, whereas in the reverse process of overdubbing, the singer is following the band. And yet you can always go in and fix a live vocal if it's out of tune, because I always print safety tracks."

Garay decries the standard method of overdubbing as somewhat "sterile" and "static."

"The usual method is you track and overdub and three years later you finish," Garay says. "But when you listen to records from the '50s, they still hold up and they were made live. The question becomes, can you make a record the way they made them in the '50s, and if you can't, you couldn't have been an artist in the '50s."

Garay has cut eight songs live in the studio with the Motels, which he is hoping will expand his reputation beyond so-called mellow L.A. rock.

"Everybody has a real stylized opinion of the kind of records I make," says Garay, "because of my work with Linda and James.

(Continued on page 72)

## Chartbeat

### Aussies Hop Into Top 10; Fourth Singles Dot Chart

By PAUL GREIN

LOS ANGELES—Aussie acts are on the move. Australia is third behind the U.S. and the U.K. as a talent source for American top 10 singles and albums thus far in the '80s.

Since January, 1980, 67 American acts have hit the singles top 10, followed by 17 British acts, five from Australia and one each from Canada, Sweden and Holland.

On the album chart, 45 American acts have hit the top 10, followed by 16 acts from Britain, three from Australia and one from Canada.

Australia has been represented in the singles top 10 in the past 17 months by three consecutive Air Supply hits, two by Olivia Newton-John, two by Barry Gibb (the Streisand duets) and one each by Andy Gibb and the Little River Band.

Air Supply, in fact, is the first act to have beached the top 10 with its three U.S. chart hits since Andy Gibb hit the mark with his first six straight singles, from "I Just Want To Be Your Everything" in 1977 to "Desire" in 1980.

This week Air Supply's fourth U.S. release, "The One That You Love," vaults to number 30. It's one of three Aussie hits on the current Hot 100, along with Rick Springfield's "Jessie's Girl" at number 24 and Helen Reddy's "I Can't Say Goodbye To You" at 88.

Some will insist that Joe Dolce, who sings the Italian dialect spoof "Shaddup You Face," should be counted as an Australian, since he now lives Down Under and his hit was first released there. But, as every schoolboy knows, Dolce was born in Painesville, Ohio, which makes him an American in our book.

On the album side, AC/DC has hit the top five with two LPs this year, "Dirty Deeds Done Cheap," now at number three and "Back In Black," at 28.

Rick Springfield and Air Supply are also on the current LP chart, as are fellow Aussies Sherbs, which as Sherbet rocked the music world in 1976 with "Howzat." Split Enz, originally from New Zealand but now based in Australia, is also charted at number 68 with "Waiata."

Aussie-reared Olivia Newton-John was the principal draw on the top 10 "Xanadu" soundtrack last year, while the Bee Gees had the No.

1 album the first week of the '80s with "Greatest."

Canada has been represented in the top 10 in the '80s by two Rush albums and Gino Vannelli's Single "Livin' Inside Myself," which climbs this week to number six.

Sweden's lone top 10 entry is Abba's "The Winner Takes It All," which hit number eight in March; Holland's is Stars On 45's "Medley," which surges to number three.

Stars On 45 is the first Dutch act to hit the top 10 since the early '70s, when, in the span of a few years, Shocking Blue scored with "Venus," Tee Set with "Ma Belle Amie," Mouth & MacNeal with "How Do You Do" and Focus with "Hocus Pocus."

In 1974, Holland's Golden Earring hit number 13 with "Radar Love;" the following year the George Baker Selection reached 26 with "Paloma Blanca."

Eleven British acts have hit both the LP and singles top 10 so far in the '80s, including Queen, Pink Floyd, the Rolling Stones, ELO, Pete Townshend, Paul McCartney, John Lennon, Steven Winwood and Eric Clapton. Also in this class are Fleetwood Mac and the Police, whose members are mostly British.

British acts which have hit the top 10 with singles but not albums are Cliff Richard ("We Don't Talk Anymore" and "Dreamin'"), Gary Numan ("Cars"), Elton John ("Little Jeannie"), Leo Sayer ("More Than I

(Continued on page 72)

## Talmadge Sued For \$195,097

LOS ANGELES — Kaplan & Kaplan, collection agency, on behalf of RCA Records, has filed a Superior Court action against Sidney Talmadge.

The complaint alleges that the one-time entrepreneur of Record Merchandising, an independent label distributorship, has owed the label \$195,097.53 since December, 1979.

Record Merchandising filed a petition for reorganization under Chapter 11 in 1979. The creditors eventually forced liquidation of the distributor's assets in 1980.

## Silver Screen Cooling Its Contemporary Music Ties

• Continued from page 1

that dotted last summer's schedule.

Only a handful of such potential cross-marketing hooks are now on the boards—a trend most observers agree is likely to be representative of the overall soundtrack picture for 1981.

Last summer's theatrical release schedule was top-heavy with commercial movie/music marriages aimed at repeating the double-barrelled box office and recording sales success achieved during 1978 by RSO's "Saturday Night Fever," the acknowledged champ in cinematic music crossovers.

That goal made 1980 a boom year in such partnerships between major labels and film studios, but uneven ticket and LP sales for some of the most ambitious—and costly—of these projects have since impacted on management strategies in both businesses.

The consensus among those contacted is that hit-oriented packages built primarily for radio and retail still won't salvage a weak movie.

Thus, this year's list of soundtracks only offers a few packages cut to that fashion: typical are country multiple artist sets including Epic's "Hard Country" and "Take This Job And Shove It," both already in release, and Atlantic's upcoming album from "The Night The Lights Went Out In Georgia;" Roberta Flack's original songs for the new Richard Pryor feature, "Bustin' Loose," due shortly from MCA; and a hard rock-oriented collection for "Heavy Metal," emanating from Irving Azoff's Front Line Management and Half Moon Records combine via Elektra/Asylum.

While Azoff, a principal behind last year's "Urban Cowboy," may still be competing in the soundtrack sweepstakes, RSO—architect for

"Fever" and "Grease" as well as the failed new rock pairing behind "Times Square"—is conspicuously absent, reporting no new movie/music properties. RSO is involved in the cinematic version of Tim Rice and Andrew Lloyd Webber's "Evita," however.

"Some of these projects seemed to force music into films where it really didn't belong," suggests Orion Pictures' Stephen Paley, a former CBS Records executive who now handles Orion's film music and coordinates any recording spinoffs with labels, who adds that 1980's wave of pop-minded sets reflected a hard mentality among packagers.

Paley has the contacts and credentials to lure chart veterans into film projects, but he still explores established film composers and non-pop areas such as jazz, avant-garde and electronic music in his search for scores.

One upcoming pop tie for Orion will be the main theme to "Arthur," a projected summer release, written by Burt Bacharach, Carole Bayer Sager, Peter Allen and Christopher Cross, with Cross expected to record the song.

"In the last couple of years, there's been an effort to jump on the music industry's bandwagon," theorizes another former music trade executive, Iris Zurawin, who now handles advertising and merchandising for PolyGram Pictures. "I don't think the reduction in these music and movie marriages is just the result of the film industry's recent strikes.

"It's my opinion that it's because they've found that making a soundtrack for its own sake, without a strong film, makes no sense. Films are too expensive to produce for them to be made as long advertisements for the film."

Adds Zurawin, "If a million

people buy an album, then everyone goes to the bank. But if a million people pay to go see a film, that movie is in big trouble commercially."

Thus, while PolyGram Pictures is itself the heir to the Casablanca Record and FilmWorks film production holdings, which previously pursued such movie/music matches as "Thank God It's Friday," its current production schedule offers modest pop horizons. Its latest theatrical release, "King Of The Mountain," is being represented by a single of its main theme, "Dangerous Strangers," performed by one of its stars, Deborah Valkenburgh, but only a single is planned.

The Commodores' Lionel Richie has been tapped to produce and write the main theme for another PolyGram feature, Franco Zeff

(Continued on page 74)

# Market Quotations

As of closing, May 21, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1	%	Altec Corp.	-	32	7/8	3/4	7/8	+ 1/16
36	26%	ABC	6	439	30 1/2	29 3/4	30 3/4	+ 1/4
10%	40	American Can	10	284	40 3/4	40	40	- 3/8
1 1/4	46%	CBS	8	290	58	57 1/2	57 1/2	- 1/8
45%	35	Columbia Pictures	9	38	38 1/4	38	38	- 1/4
6%	4%	Craig Corp.	-	-	-	-	6%	Unch.
63%	49%	Disney, Walt	14	264	56 3/4	56 3/4	56 3/4	+ 1/4
8%	6%	ElectroSound Group	25	3	7 1/4	7 1/4	7 1/4	- 1/8
9	5 1/2	Filmways, Inc.	-	87	7 1/4	7 1/4	7 1/4	- 3/8
10%	14%	Gulf + Western	4	522	17 3/4	17 1/2	17 3/4	Unch.
17%	11%	Handleman	10	192	17	16 3/4	16 3/4	Unch.
15%	11	K-tel	11	37	13 3/4	13 3/4	13 3/4	Unch.
79 1/2	39	Matsushita Electronics	16	165	74 3/4	73 3/4	74 1/2	+ 1 3/4
59	42 1/2	MCA	10	119	54 1/2	54	54	- 1/4
14 1/2	10 1/2	Memorex	3	189	13 1/2	12 1/2	13	Unch.
65	56%	3M	10	1002	56 1/2	55 1/2	56	- 1/4
86%	56%	Motorola	13	331	79 3/4	78 3/4	79 3/4	+ 3/8
52%	36%	North American Phillips	9	51	51	50 1/2	50 1/2	+ 1/4
14%	6%	Orrox Corp.	50	295	14 1/4	14	14 1/4	+ 3/8
39%	23%	Pioneer Electronics	21	5	34 3/4	34 3/4	34 3/4	+ 1/4
32%	24%	RCA	9	631	25 3/4	25 1/2	25 3/4	Unch.
23%	14%	Sony	14	5173	22 1/2	21 1/2	22 1/2	+ 1/2
43	28%	Storer Broadcasting	23	318	37 1/4	36 1/4	36 1/4	- 3/8
4 1/4	3%	Superscope	-	69	4 1/4	4	4	Unch.
31 1/4	24%	Taft Broadcasting	12	65	28 1/2	28 1/2	28 1/2	+ 1/4
23 1/4	17%	Transamerica	6	1729	23 1/2	22 1/2	22 1/2	- 1/4
66	46%	20th Century-Fox	21	115	66	65 1/2	65 1/2	+ 1/4
55	33%	Warner Communications	20	916	51 1/2	50	51 1/2	+ 3/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	14	1 3/4	2 1/4	Integrity Ent.	6	343	5 1/2	5%
Certron Corp.	15	4	1 1/4	1 1/2	Koss Corp.	16	112	10 1/4	10%
Data	-	-	-	-	Kustom Elec.	-	2	2	2%
Packaging	7	-	6 1/2	7	M. Josephson	-	1	1 1/4	1 1/4
First Artists Prod.	14	5	4 1/4	5	Recoton	17	-	3%	4
					Schwartz Bros.	-	-	2 1/2	3 1/2

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

## GORTIKOV TESTIFIES Technology Growth Threatens Royalties

By JEAN CALLAHAN

WASHINGTON—"New technology threatens the very existence of the recording industry," Stan Gortikov told the House Subcommittee on Courts, Civil Liberties and the Administration of Justice at performance royalty hearings held Wednesday (20).

The Recording Industry Assn. of America chief explained: "Soon to come will be the complete in-home jukebox, where the consumer, by the mere push of a button, will be able to select a recording from a vast bank of recorded music. Without the full copyright protection of a 'performance right,' Gortikov said, 'performing artists and record companies face a bleak and uncertain future.'"

Joining Gortikov, American Fed-

eration of Musicians' president Victor Fuentelba testified that musicians are "suffering now more than ever" because of technological improvements which increase the use of recorded music over live performances. Without a performance right, musicians receive inadequate payment for their creative contributions to sound recordings, Fuentelba told the legislators.

Rep. George Danielson (D-Calif.), author of HR 1805, the bill to create a performance right for sound recordings, pointed out that while his bill can do nothing to create more jobs for musicians, a performance royalty would provide some compensation for the use of the recordings musicians make. HR 1805, introduced by Danielson with 35 co-sponsors in the House of Representatives, would create a compulsory license for the commercial use of records.

"Records are the only copyrighted work capable of being performed which do not enjoy a performance royalty," Gortikov said. He added that new uses of recorded music by cable television systems adds another dimension to the urgency for a performance royalty. Sports leagues, filmmakers and broadcasters earn royalties for the retransmission of their copyrighted work on cable, Gortikov said, and "We are asking that Congress treat us the same."

Rep. Harold Sawyer (R-Mich) (Continued on page 67)

Loverde to Prism Records for the U.S., EMI for Europe. First release is an update of the Dixie Cups' hit, "Iko Iko." ... G&P Records act Thrills to Manga Artists for booking.

Juice Newton to an exclusive booking representation deal with Monterey Peninsula Artists. ... Singer/Songwriter Peter Bliss to a worldwide personal management agreement with Kragen & Co. in Los Angeles. ... Singer/Songwriter David Pomeranz to a personal management agreement.

## EMI Music Completes 1st Concept Video: The Tubes

By PAUL GREIN

*Editor's Note: This is the second of a two-part survey of Capitol's video activities. The first installment, examining the label's production and placement of promotional clips, ran in the May 2 issue.*

LOS ANGELES—EMI Music has completed its first full-length concept video, the Tubes' "The Completion Backward Principle And Other Credible Concepts."

The 60-minute production is being targeted for all disk and cassette systems later this year and will also be available for cable release in the U.S. and television broadcast

elsewhere in the world. A theatrical release also is being considered.

EMI Music has stockpiled concert videos on acts ranging from Maze featuring Frankie Beverly to the Knack, America and April Wine, but not conceptual works like the Tubes video, directed by Russell Mulcahy, an Australian who works out of London.

The production is built around songs on the new Tubes album, but also includes new numbers and a few older hits. The video was in production for 10 days, not counting two weeks of pre-production and four weeks of post-production.

Its planned release on all formats underscores EMI's intention not to favor its own VHD system. "We have no allegiance to any particular home video format," says Bob Hart, EMI Music's director of video development.

"It would be absurd to say only people with one kind of machine should be able to enjoy a given artist. We couldn't limit the opportunities available to our artists or to ourselves, for that matter."

Hart says there had earlier been discussions about putting EMI Films' catalog through EMI's record distribution system. But it was decided the time wasn't quite right.

"We're determined not to do anything that would take emphasis away from our mainstream (record) business," Hart says. "We feel every involvement we have in video should be complimentary to that business."

"I'm sure at some point we'll be (Continued on page 60)

## \$135,000 Asked By Simcom Firm

LOS ANGELES—Simcom International here has filed suit against Visual Records and Frank Touch of Orange County, asking \$135,000 damages in Superior Court.

The distributor plaintiff claims it negotiated a contract with the defendants for two one-hour video specials by Hall & Oates and Yvonne Elliman. The defendants had no right to proffer the rights in the two specials, the court is told.

Simcom claims it paid the defendants \$10,975 for the Hall & Oates one-hour and \$5,200 for the Elliman segment. In addition, they said they are out \$19,015 paid to the duo and \$7,200 paid to the female singer.

They ask \$35,000 damages for fraud and deceit and \$100,000 punitive damages.

## Signings

Brian Auger and Search Party to Headfirst Records in Los Angeles. The digitally-mastered album, "Planet Earth Calling," is released in June. ... Murray McLauchlin to Elektra/Asylum Records. The Toronto-based singer/songwriter holds four gold albums and six Juno Awards in Canada. His first LP for Elektra/Asylum is "Storm Warning," due in June and produced by Bob Ezrin. An advance single, "If The Wind Could Blow My Troubles Away," is due in early June. ... Louise Mandrell and R.C. Bannon to RCA for recording. ... Jebry Lee Briley to Limelights Inc. for booking.

Freddy Fender renews production/management relationship with Huey P. Meaux, with a new album in production at Sugar Hill Studios. Lonnie Wright is handling a&r duties. ... The Digits, a New York band recently working with producer John Anthony, to Ken Sander management. ... The American Passions, a Washington, D.C. band to Cricket Talent and Booking for booking. ... Singer/songwriter Frank Loverde and his group

## Jeopardy Film

LOS ANGELES—Composer Arthur Kemple is set to do the score for IFI/Scope III, Inc.'s "Graduation Day," a "youth in jeopardy" film. The film is released this summer.

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# Georgia Solons Hear Taping Ills

• Continued from page 3

the average, in 1979. "Prerecorded sales could be 20% greater without blank taping in 1979. Finally, blank taping costs the music industry up to 100 million units annually or, at list prices, 700 to 800 million dollars in lost revenue," Lundvall said.

PolyGram's Steinberg, who came to inform the senators of the effects this problem is having on distribution, told of legislation being proposed in Denmark which would place a royalty tax on blank tapes.

"We each employ distribution," said Steinberg, "that utilizes anywhere from 600 to 1,000 people in depots and branches. We have been forced, because of the impact of home taping, to alter our shipping schedules in order to cut our costs at the shipping depots. We even have to think about the possibility

of reducing the size of those depots if we don't get what is a normal accrual of volume. Any by normal I mean 6-8% a year."

Lundvall commented on another aspect of this loss in revenue, "as revenue is taken out of our industry via home taping, less dollars are available to sign and market new artists."

Also taking part in the forum were Kent Burkhardt, president of Burkhardt, Abrams, Michaels, Douglas and Associates; Bill Lowery, president of the Lowery Group and a man largely responsible for the close working relationship between Georgia government and the local music industry; Herb Heldt, regional vice president of PolyGram distribution; Rich Wood, southern regional promotion manager of PolyGram Records, who told the

Committee of Georgia radio and his efforts to discourage local AOR stations from playing entire albums without commercial interruption.

Much of the afternoon's discussion was centered on the overt encouragement of over-the-air copying by radio stations to their listeners. Earlier, Gortikov had charged radio with misusing records, the only programming component of radio for which no payment is made to record companies or artists, when they encourage home taping. "We merely ask that radio accomplishes its objectives without at the same time eroding the interests of another industry," he said.

Burkhardt, president of the nation's foremost radio consultant firm, responded, "It's one thing to say to our clients, 'O.K. guys, don't do this anymore.' We have advised them of the problems. Some stations have taken our advice, others haven't.

"Home taping is certainly one of the reasons that the music industry has been in trouble. There's no doubt about it. I believe bad marketing has been another area and I think record companies are beginning to address themselves to that," said Burkhardt. "Another problem is the oversaturation of radio stations. Fifteen years ago, there were only two radio stations playing music in Atlanta. Consequently, people tuned in to those two stations to hear music. Now we have 45-48 radio stations, all playing everything from all-polka to all-classical. That hurts the record business a lot because the consumers, through the radio, can go to their favorite station and get a full complement of that favorite music all day long, 24 hours a day, seven days a week, without having to go and buy the product physically in the store.

"I really wish I could recommend a way to get at it. All I know is that from the radio broadcasts view, home taping is a problem that is going to have to be solved by technology," concluded Burkhardt.

And while some laboratories are trying to come up with a technological breakthrough (a signal that would jam at the point the consumer tried to duplicate albums and tapes with a blank cassette), according to Lundvall, "As of yet there has not been any kind of breakthrough in this area and it seems highly unlikely that there will be in the near future."

Local music man Arnie Geller, moderator of the discussion, recommended that industry figures meet with broadcasters at the National Assn. of Broadcasters meeting this summer (Gortikov had already arranged such a meeting) and that Georgia Senators and industry figures study the problem with local music business personnel through a newly appointed Subcommittee on Home Taping.

Burkhardt also suggested that the industry executives meet with station managers and owners at the NRBA convention in Miami this September, claiming, "They are the real movers and shakers, the managers and owners of radio who make the decisions, not the programmers."

But as for legislation, state senators Richard Greene, Bill English, and Frank Eldridge could not make any commitments other than to study the problem through the newly appointed committee. Said English, chairman of the legislative committee, "I, personally, am very hesitant in regard to legislation because you get right into the problem of seizure of First Amendment rights."

# Rock'n'Rolling

## PiL's Ritz Show A Riot

By ROMAN KOZAK

NEW YORK—More about PiL. They played at the Ritz here May 15, and were supposed to play again the next night but didn't, because the second show was cancelled. Friday night ended on a riotous note.

About a dozen people were hurt by flying bottles and debris when PiL attempted to do a live video show. Originally, the group was not even supposed to play. Bow Wow Wow, former Sex Pistol manager Malcolm MacLaren's new group, was originally scheduled, but they cancelled. Stories differ as to why.

One report has it that Annabelle Lou Win, the 15-year-old lead singer of the group, lost her voice. Another says she got into a dispute with her mother, and some sort of tantrums were going on. Yet others say it is a common MacLaren tactic to cancel debuts for publicity reasons.

At any rate, the Ritz contacted PiL, which is now in New York, more interested in video than doing live shows (Billboard, May 23, 1981). But Johnny Lydon and Keith Levene, who recruited a drummer on one day's notice, agreed to do the show.

However, PiL doesn't do normal shows, and that's when the trouble started. The group took the stage at approximately 1:20 a.m. Saturday morning and left about 50 minutes later as bottles and other debris turned the concert into a melee.

The trouble started about 10 minutes after the group took the stage behind a huge video screen which separated the band from the sold-out arena of 1,500. PiL started playing informally—jamming loosely in the PiL fashion—while a video beamed. At the same time, a cameraman standing behind the screen filmed Lydon and members of the

group, and these "live" shots were intercut with the video. The audience was beginning to get edgy—silhouettes of the group members could be seen from behind the screen, and this only served to antagonize many in the crowd who had paid \$12 for "live" music.

Tension started to mount, and the threat of a riot became very real when Lydon picked up on the audience's reaction to a part of the videotape in which he sings a country song in a mock twang on a darkened staircase. Boo-birds started to howl, and Lydon started singing the tune "live". And so the first bottle was thrown at the screen.

"I don't care," Lydon told the crowd as the cameraman moved in for a closeup. "I'm safe." As Lydon talked about how he loved making money, more persons started hurling bottles, prompting several Ritz security workers to rush out in front of the screen to point at the accused. But the security workers were pelted with debris themselves, and rushed to the wings for cover.

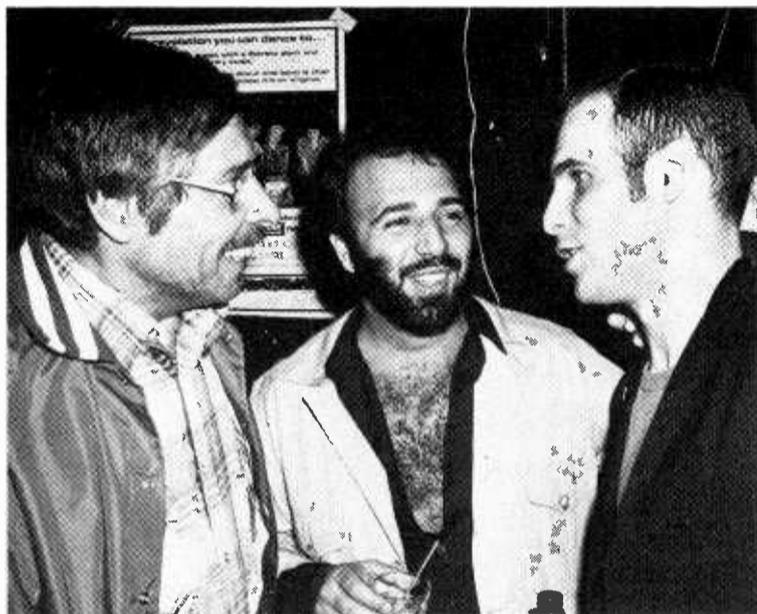
Keith Levene then told the crowd, "If you destroy the screen, we destroy you." The bottle-hurling began to escalate. "You're not throwing enough," said Lydon. "You're a passive audience. It's obvious you're into peace and love."

Levene at that point ran onto the stage to point an accusatory finger at the crowd, but was pelted with debris and rushed off by three stagehands.

"You're a silly f—ing audience," said Lydon, adding "we've seen it all before." The group started to leave the stage, with Lydon singing, "New York, New York, it's a helluva town." And his parting shot: "Glad you're receptive to new ideas."

Fans emptied the arena slowly, taunting Ritz security persons as they exited. Several fist fights also erupted at the door. The police did

(Continued on page 72)



DESIRABLE EVENING—Mercury artist Tom Dickie, right, lead singer and songwriter of the Desires, chats with Lou Simon, left, senior vice president of marketing for PolyGram Records, and Tommy Mottola, president of Champion Entertainment, after the band's performance at New York's Trax.

# Expect Confirmation Of Conkling VOA Appointment

By DAVE DEXTER JR.

LOS ANGELES—Former recording industry executive James B. Conkling's nomination to head the Voice of America in Washington is expected to be approved by the U.S. Senate in mid-June.

A onetime musician who served as Capitol's vice president of a&r in the 1940s, then went on to become president of Columbia Records in New York and, later, president and founder of Warner Bros. Records in Burbank, Conkling in recent years has toiled for the Bonneville International Corp., radio format syndicator and operator of 11 radio and two tv stations, as president of its subsidiary, BEI Productions.

Conkling now is in Washington awaiting the Senate's approval of his position as an associate director of the U.S. International Communications Agency (ICA) and director of the Voice of America wing.

"I have no plans to make changes in the VOA's present program," Conkling told Billboard last Wednesday (20). "We are studying demographics worldwide, and attempting to measure the values of the many VOA programs beamed out in 38 languages."

A graduate of Dartmouth who served in U.S. Navy Intelligence throughout World War II, Conkling is widely known in national radio and recording communities.

He was one of the five founders, in Los Angeles in the late 1950s, of the

National Academy of Recorded Arts and Sciences (NARAS) and served as its chairman.

Conkling reports to Charles Z. Wick, head of the ICA, who also achieved prominence in the music industry as an agent with the William Morris Agency in Beverly Hills.

Conkling launched the first record club in the 1950s while president of Columbia Records. A decade earlier, as a Capitol Records exec. he personally produced hundreds of disks by Benny Goodman, Peggy Lee, Jo Stafford, Stan Kenton, Nat King Cole, Alvino Rey, Margaret Whiting and other Capitol luminaries.

Wick won recognition from Ronald Reagan in the 1970s after raising substantial funds for Reagan's political campaigns. Conkling was Wick's first choice to head the Voice of America operation after President Reagan appointed Wick chief of the ICA last winter.

Conkling indicated that certain VOA programs might be slanted toward a more youthful audience, but said he had no plans to "jiggle" the present ratio of four talk shows to one music show.

"Let's wait for full confirmation by the Senate before we start talking of VOA changes," he said. "I have much to learn on this new job and the VOA is doing well just as it is now."

# Executive Turntable

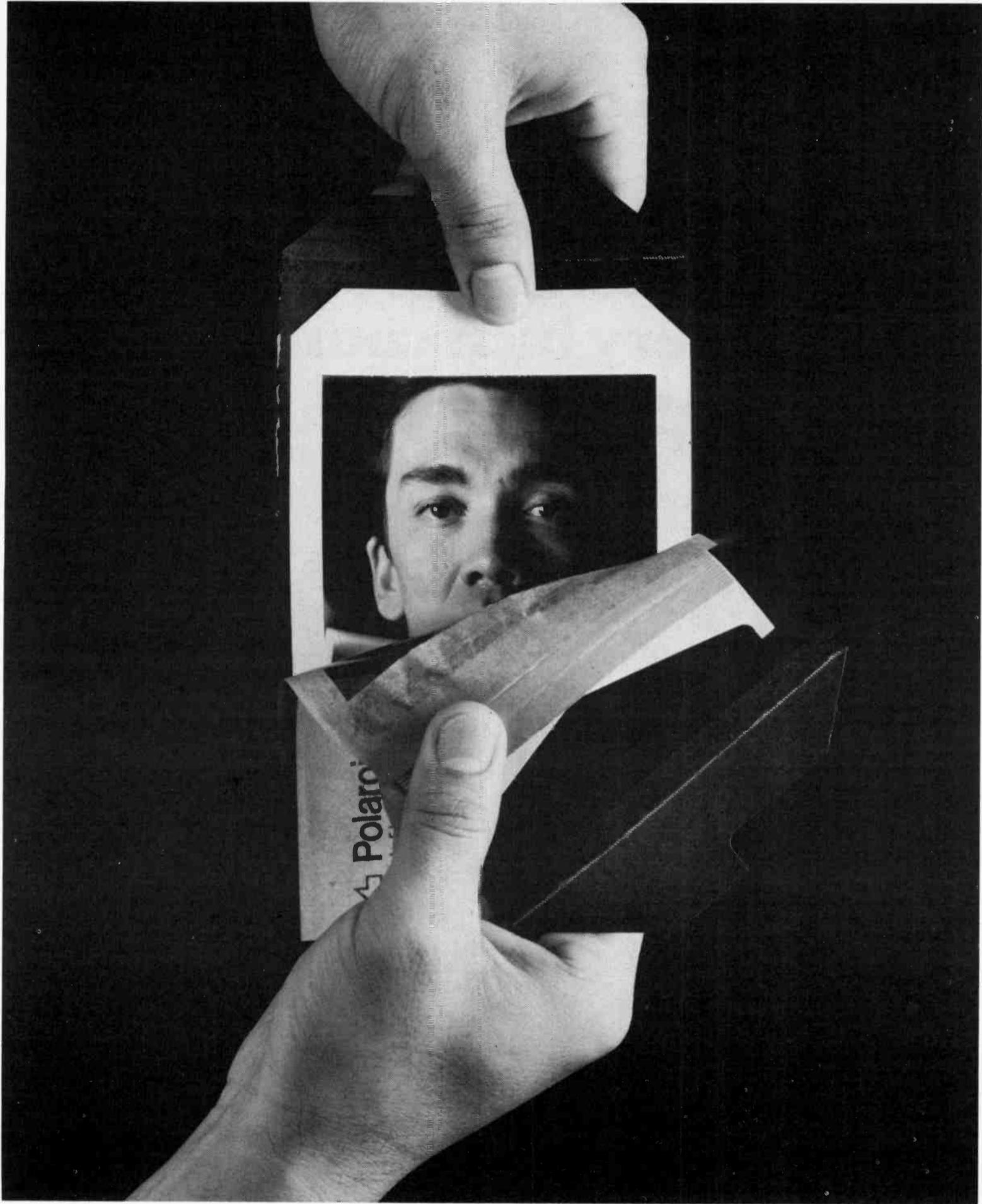
• Continued from page 6

City, Calif. He was senior product manager with the video recorder group of the audio-video systems division; he succeeds resigning Lee Cochran. . . . **Dennis Hedlund** is named national sales manager for the Loranger Manufacturing entertainment division in Warren, Penn. He was with Magnetic Video as national accounts manager. . . . **John Wilson** joins Kloss Video Corp. as regional manager for the Southwest and Midwest. He was with Advent as an audio and video salesman and rose to the post of Western regional manager. He is based in Albuquerque, N.M. . . . **Don Palmquist** exits Kenwood Electronics as marketing vice president. . . . **James L. Camacho** takes over as marketing director at Lexicon, Inc. in Waltham, Mass. He has held marketing and sales posts with dbx, Delta Lab Research, Acoustic Research and H.H. Scott. . . . **Robert Cook** moves into the post of national sales manager at Electro-Voice in Buchanan, Mich. He was with Magnetic Video as national sales manager. . . . At CATV Products Sales, Inc. **Renee Horak** is now Northeast sales representative. She has been with the company for eight years in a variety of administrative and sales posts; **Terry Nagy** is now North-Central sales representative. She has four years experience with a market research firm in New Jersey. CATV, is based in Pt. Pleasant Beach, N.J. . . . **Ray Updike** moves into the post of vice president and general manager of Valley People, Inc. in Nashville. Most recently, he was founder and president of Technicon Marketing Inc. Also at Valley People, **Liz Clark** is upped to sales and marketing coordinator. Previously, she was executive assistant. . . . **Jerry Graham** returns to Gotham Audio Corp., which has offices in New York and Los Angeles. He is to be in charge of dealer sales organization that markets Neumann microphones, TTM Noise Reduction Frames and Gotham cable throughout the U.S. and Canada. He was in the sales engineering dept. at Gotham from 1968 to 1976. . . . **Molly Thomas** joins the staff at Farris International Talent in Nashville as a booking agent. She has been a fulltime agent since 1975. . . . **Larry Boothby** is named video production coordinator for Scene Three Video in Nashville. He has been with the firm since 1980 in the film division. . . . **Robert Barrows** joins Valley Production Center in Van Nuys, Calif. as production director in charge of the new video tape production house. Barrows is best known as a television writer and producer.

**Bruce Benefield** joins Scene Three Video as marketing director. The firm is based in Nashville. He was vice president/producer for Hartwick-Przyborski Productions. Also at Scene Three, **Michael S. Arnold** is named chief engineer. He was with WDCN-TV, the PBS affiliate in Nashville.

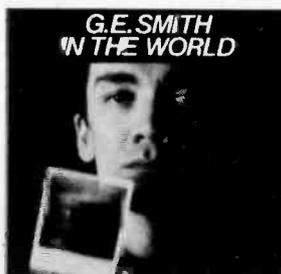
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WTG 16038

# LeBaron Taylor Spearheads BMA Revamping At Meet

• Continued from page 1

sory board concept; and employing a chief operating officer on a full-time basis.

By the end of the conference,

BMA is expected to adopt a ratification program whereby a more democratic election process will be embraced. Although this year's election will follow the rules of previous elections, it will perhaps be the last time.

Since its first convention, BMA's membership has been somewhat perplexed and discouraged in feeling left out of its organizational process, sources say.

At present, the board of directors

and officers comprise the nominating committee, so that the board and officers in effect elect themselves. An open election, with BMA members selecting those persons who will lead the organization, will

be one of the major recommendations.

LeBaron Taylor, BMA's president, admits he plans to take this recommendation to the group's hierarchy.

Another area in which Taylor is expected to seek change is in the organization's four divisions: performing arts, merchandising, recording and communications.

He feels these divisions should be eliminated: "I think they have been more of a hindrance than a help. What I mean by that is divisions create a bureaucracy on the board that should not exist."

Taylor believes that divisions in any organization tend to become bogged down in bureaucracy. "With such divisions, you will have some people who are interested in their area and not other areas. But what we need are those persons who are interested in black music and black people—with no divisions," he explains.

His suggestion is to replace the divisions with committees, with committee heads and members. "This would encompass the four areas they're replacing, and a couple more committees could be added," says Taylor.

And in yet another area, BMA may soon have a full-time chief operating officer. "No president can run the organization," says Taylor. "We need a person to helm BMA on a day to day basis. Originally that's the way it was structured."

The group's advisory board is also being eyed. "We need to rethink the advisory board concept. We have it right, it's just that we must have an active board," he says.

Taylor emphasizes, however, that BMA is still a very young organization, and while it has gone through some serious growing pains, it has accomplished quite a bit.

During the past year, BMA has initiated several working programs, four of which come under the newly formed BMA Foundation, a non-profit, tax exempt organization incorporated in Philadelphia.

Under the BMA Foundation umbrella are the womens' program, a minority development program, skills bank and research.

The group hosted two womens' management workshops (New York and L.A.) conducted by Elaine Carter.

Its skills bank affords BMA the opportunity to receive grants, not only from government agencies but from private or corporate sources such as the Rockefeller Foundation.

The past year also has seen the group working closely with the RIAA and the National Assn. of Recording Merchandisers (NARM) on piracy and bootlegging, in addition to testifying in Washington before the district council. It worked with the RIAA on its governmental relations as it relates to the performance bill.

Also planned is a benefit concert starring Stevie Wonder, to be held Aug. 15 at the Rose Bowl in Pasadena, Calif. Proceeds from the concert, expected to exceed \$250,000, will go to the foundation.

The organization also has other projects on the burner. But a top priority is reactivating BMA's plans for a black music tv program, says Taylor.

He adds that such a show should be the responsibility of BMA. "I am disappointed that this is one of the projects that fell by the wayside, but it must be reactivated."

Finally, Taylor says the organization is diligently working on programs to make the Black Music Assn. self supporting.

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Eric Paulson, Sr. V.P.,  
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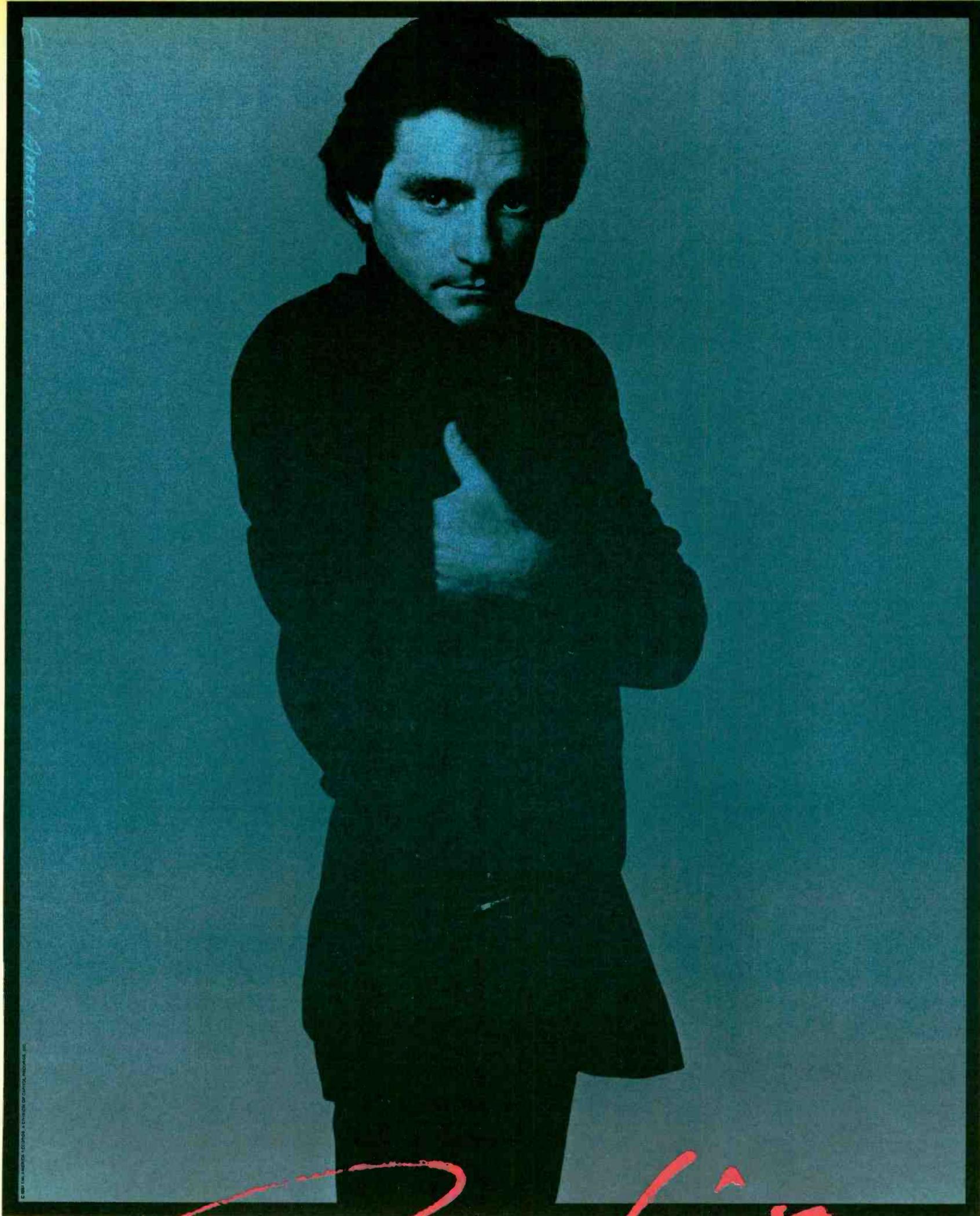
“ Rack jobbing is probably the most challenging area in record retailing. Every store's rack space must constantly reflect a specific neighborhood's musical tastes at particular moments in time.

“In that sense, I suppose it's probably a lot like the challenge a record advertiser faces in creating a trade ad: The information they 'allocate' to that ad space needs to reflect

what I need to know at the moment, if it's to influence our allocations.

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

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Vol. 93 No. 21

## Commentary

# Change Is The Only Constant

By GIORGIO GOMELSKY

Twenty years ago, I opened a small blues club in the back of a pub in Richmond, England, giving an unknown band a weekly residency. For the first few nights things looked grim, but soon the crowds multiplied from 4 to 400.

I remember spending a little fortune in pints and chasers to seduce journalists into covering what was happening. Finally they did, and the dirty, unkempt, unrecognizable Rolling Stones took it from there.

Last year, excited by the endless possibilities of musical synthesis in New York, I recorded a 12-inch EP with a group I had nurtured into existence. And because the music didn't fit into any existing category I didn't even bother to approach any of the majors, instead releasing it on a small label.

What links these two events in my experience as an independent producer is the seemingly inborn fear of change which pervades our industry. And yet, to quote the astronomer Kepler: "The only constant in the universe is change."

Why, then, this reluctance, this monolithic concern with maximizing material gains, dealing with futures short-at-hand, short-sighted, short-ranged?

The mistake, in my opinion, has been the integration of the music business into the structures of bureaucratic industrialism and technocratic planning. Says Alvin Toffler in "Future Shock:"

"Technocratic planning is anti-human in the sense that it neglects social, cultural and psychological values. . . ."

## What is desperately needed is alternative distribution . . .

Now, no one in their right mind would deny the life-style transformation that music brought about in our society. Take jazz or rock 'n' roll. A form of artistic rebellion against the entrenched dominant tastes of the establishment, and considered noise by the same, each was the rallying point of a minority of people who put some value on the authentic quality of another minority's struggle for a place in the sun in the American Dream—the black people.

We can safely state that our society has never been the same since. Again, change.

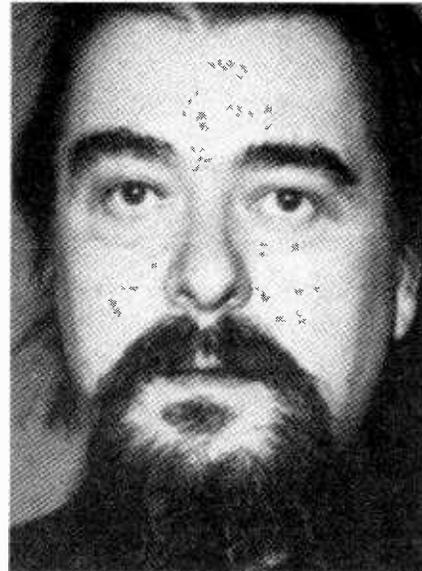
Jacques Attali in his book "Sounds" goes as far as claiming that music, being the "purest sign," the most abstract "code" in our communication system, contains the blueprint of all socio-economic changes.

He goes farther than Plato: "Music is a herald because it is prophetic." The principles of music have always contained the proclamation of times to come.

Ambiguous and fragile, apparently of a minor and accessory nature, music has nevertheless invaded our world and our daily lives. Today you simply cannot avoid it—it is as if the backdrop of sound reassures us in a world that has become insensitive.

And where there is music, there is money.

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



Giorgio Gomelsky: "Many are battling on to promote the passion and respect for new music."

Could there be an inherent contradiction between knowledge and business? If so, man would probably never have discovered electricity, or invented anything.

Technocratic, industrial planning, however, has tended to abolish differences and differentiation. It has become the setting for formulas and repetition, banning originality and invention to the danger-zone of change.

Patterns of independent record production have also gone through important changes. The discovering of new trends has always happened close to the street, where artists have with anguish searched for that individual difference that would distinguish their work, that would add another point of view to our cultural spectrum.

Some producers, once visionaries, have now sold out to the dominant taste. But many are battling on to promote the passion and respect for new music which shows the way.

Many young groups release their own records, having de-mystified the pressing and printing processes, and more and more fanzines and magazines are covering changing scenes.

What is desperately needed now is an alternative distribution network which is attuned to the grass-roots nature of musical evolution and which, by developing adventurous and intelligent approaches to marketing and promotion, can improve on the speed with which relevant musical messages reach the end-user, the public.

Their mission: To know where the customers are and to reach them effectively, to seek out what the marketing people call "segmentation-markets," to explode the fallacy of the "majority-market" theory and practice which has brought about such homogenized musical production.

Change is here to stay, like rock'n'roll, and it is pointing towards an accelerating reluctance in the society to pursue economic growth, technology, profits, convenience and world leadership without first carefully considering the "peoples" cost.

## to speed relevant musical messages to the public

In the years to come, business will not be just concerned with attracting the customer, but also with how the broader society is affected; not only with the consumer of Brand X, but also with the consumer of life.

The independent record distributor can learn much from the mistakes of the majors, and I am certain that many producers are willing to sit down and examine new and exciting possibilities of cooperation.

Giorgio Gomelsky, an independent producer now based in New York, was involved in the early careers of the Rolling Stones and the Yardbirds. A recent production of his features the group, Material.

## Letters To The Editor

Dear Sir:

I was disturbed by the erroneous comments concerning CBS Records which appeared in Billboard's Counterpoint column of May 23, 1981.

There is no truth to the rumors about CBS Records, ARC Records and Barry White which were printed in that column. We have been very happy with the success which they have achieved.

In addition to the continual popularity of Earth, Wind & Fire, ARC Records is currently enjoying strong sales with Deniece Williams' new album, which has been selling over 20,000 copies a week and climbing the charts. ARC has scheduled new releases by the Emotions, D. J. Rodgers, After Bach and Todd Bridges, all of which have been well received by our a&r and promotion people.

As for Barry White, he has indeed had a hit in recent years—in fact, his "The Message Is Love" album on CBS went gold. His new single with Glodene White has only been out for a short time but the response has been very favorable.

Had someone called CBS Records about these rumors, they would have received this strong denial.

The tag line ending your column reads, "Remember . . . we're in communications, so let's communicate." I

wish the writers of the Counterpoint column had heeded their advice.

Bruce Lundvall  
President, CBS Records Division  
New York

Dear Sir:

On April 30th WNOR-FM's (Norfolk, Va.) format suddenly changed. Gone was the great variety of music it played, and in its place was a very limited heavy metal format. I called the program director and asked why the sudden change. The answer: "We're trying to reach a 13 to 25-year-old male audience."

Where does that leave me, a 21-year-old female? Does this mean that my tastes in music are of no concern to program directors? Do program directors honestly believe that 13 to 25-year-old males are the only people who listen to the radio and buy albums? Do females have to boycott radio station sponsors and events before program directors realize we listen to the radio as well?

I wonder if program directors think the artists whose music makes AOR stations possible are going to change their musical styles to fit the playlist geared for an audience of 13 to 25-year-old males. I'm sure art-

ists such as the Eagles, Jackson Browne, Bob Seger and others are aware that females buy their albums and attend their concerts.

To adhere to this one-sided young male audience is not only stupid, it is also discriminatory.

Karen Raizer  
Norfolk, Va.

Dear Sir:

In your Louisiana spotlight (Billboard, March 28, 1981), Kip Kirby asks, "Why is there no organized Louisiana Songwriters' Assn.?"

That is the question we asked ourselves last September when the New Orleans Songwriters Assn. was formed. Since then we have held numerous seminars, meetings and showcases, all aimed at exposing and educating our membership. Our members write everything from r&b to new wave.

We also understand that there is a songwriters group in Baton Rouge, although we have not been able to locate them.

Bud Tower, President  
New Orleans Songwriters Assn.  
2643 DeSoto St.  
New Orleans, La. 70119

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# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (5/19/81)

## PRIME MOVERS-NATIONAL

- KIM CARNES—Bette Davis Eyes (EMI)
- STARS ON 45—Medley (Radio Records)
- GEORGE HARRISON—All Those Years Ago (Dark Horse)

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

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

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

## TOP ADD ONS -NATIONAL

- SANTANA—Winning (Columbia)
- OAK RIDGE BOYS—Elvira (MCA)
- ELTON JOHN—Nobody Wins (Geffen)

## BREAKOUTS-NATIONAL

- MARTY BALIN—Hearts (EMI)
- JUICE NEWTON—Queen Of Hearts (Capitol)
- JOE WALSH—A Life Of Illusion (Elektra)

## Pacific Southwest Region

### ★ PRIME MOVERS

- GEORGE HARRISON—All Those Years Ago (Dark Horse)
- NEIL DIAMOND—America (Capitol)
- TOM PETTY—The Waiting (Backstreet/MCA)

### ● TOP ADD ONS

- JOE DOLCE—Shaddap Your Face (MCA)
- JOHN SCHNEIDER—It's Now Or Never (Scotti Bros.)
- MANHATTAN TRANSFER—Boy From New York City (Atlantic)

### ★ BREAKOUTS

- JUICE NEWTON—Queen Of Hearts (Capitol)
- MARTY BALIN—Hearts (EMI)
- THE POINTER SISTERS—Slow Hand (Planet)

### KFI—Los Angeles (R. Collins—MD)

- ★★ NEIL DIAMOND—America 27-17
- ★★ JOE DOLCE—Shaddap Your Face D-15
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 28-20
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 11-6
- ★ GINO VANELLI—Living Inside Myself 21-14
- JUICE NEWTON—Queen Of Hearts
- JOHN SCHNEIDER—It's Now Or Never
- AIR SUPPLY—The One That You Love—X
- GARY U.S. BONDS—This Little Girl
- TOMMY JAMES—You're So Easy To Love—X
- GEORGE HARRISON—All Those Years Ago—D-30
- WAR—Cinco de Mayo—X
- FRANKIE SMITH—Double Dutch Bus—X
- OAK RIDGE BOYS—Elvira—X
- JIM PHOTOGLO—Fool In Love With You—X
- BILLY & THE BEATERS—I Can Take Care Of Myself—X
- LEE RITENOUR—Is It You—X
- RICK SPRINGFIELD—Jessie's Girl—X
- DILLMAN BAND—Lovin' The Night Away—X
- SHALAMAR—Make That Move
- PHOEBE SNOW—Mercy, Mercy, Mercy—X
- ELTON JOHN—Nobody Wins—X
- MAX WERNER—Rain In May—X
- JESSE WINCHESTER—Say What—X
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X
- CAROLE BAYER SAGER—Stronger Than Before
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—X

### KRLA—Los Angeles (R. Stancatto—MD)

- ★★ REO SPEEDWAGON—Take It On The Run 25-15
- ★★ CHAKA KHAN—What Cha' Gonna Do For Me 15-9
- ★ KIM CARNES—Bette Davis Eyes 7-5
- ★ FRANKIE SMITH—Double Dutch Bus 9-2
- ★ CHAMPAIGN—How Bout Us 14-16
- ★ GEORGE HARRISON—All Those Years Ago—D-22
- NEIL DIAMOND—America—X
- JIM PHOTOGLO—Fool In Love With You—D-26
- CLIFF RICHARD—Give A Little Bit More—X
- PAUL ANKA—I've Been Waiting For You All My Life—X
- GET WET—Just So Lonely—X
- SHEENA EASTON—Modern Girl—X
- CAROLE BAYER SAGER—Stronger Than Before—X
- FRANKIE & THE KNOCKOUTS—Sweetheart—X
- GARY U.S. BONDS—This Little Girl—X
- STEPHANIE MILLS—Two Hearts—X
- ATLANTIC STARR—When Love Calls—X
- SANTANA—Winning—X
- GAP BAND—Yearning For Your Love—X

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

- ★★ GEORGE HARRISON—All Those Years Ago 26-15
- ★★ TOM PETTY & THE HEARTBREAKERS—The Waiting 28-22
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 29-25
- ★ GINO VANELLI—Living Inside Myself 11-5

- ★ JERMAINE JACKSON—You Like Me Don't You 15-11
- JOE DOLCE—Shaddap Your Face
- MANHATTAN TRANSFER—Boy From New York City—D-30
- LEE RITENOUR—Is It You—D-29
- DOTTIE WEST—What Are We Doin' In Love—D-28
- DARYL HALL/JOHN OATES—You Make My Dreams—D-27

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

- ★★ GEORGE HARRISON—All Those Years Ago 30-19
- ★★ GINO VANELLI—Living Inside Myself 8-4
- ★ JOHN LENNON—Watching The Wheels 4-2
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 18-14
- ★ NEIL DIAMOND—America 16-11
- ★ TERRI GIBBS—Somebody's Knockin' 10-9
- STARS ON 45—Medley—16
- MARTY BALIN—Hearts
- BARBRA STREISAND—Promises—D-30
- POINTER SISTERS—Slow Hand

### KGB (13K)—San Diego (J. Lucifer—MD)

- ★★ STARS ON 45—Medley 10-3
- ★★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 7-4
- ★ STYX—Too Much Time On My Hands 13-10
- ★ JOHN LENNON—Watching The Wheels 22-19
- ★ CHAMPAIGN—How Bout Us 17-14
- AIR SUPPLY—The One That You Love
- KOOL & THE GANG—Jones Vs Jones
- LEE RITENOUR—Is It You—D-29
- JESSE WINCHESTER—Say What
- ROSANNE CASH—7 Year Ache
- DARYL HALL/JOHN OATES—You Make My Dreams—D-28

### KERN—Bakersfield (G. Davis—MD)

- ★★ KIM CARNES—Bette Davis Eyes 3-1
- ★★ CLIMAX BLUES BAND—I Love You 8-5
- ★ STYX—Too Much Time On My Hands 9-7
- ★ DOTTIE WEST—What Are We Doin' In Love 27-22
- ★ A TASTE OF HONEY—Sukiyaki 13-11
- JUICE NEWTON—Queen Of Hearts
- MARTY BALIN—Hearts
- GEORGE HARRISON—All Those Years Ago—D-34
- OAK RIDGE BOYS—Elvira
- KOOL & THE GANG—Jones Vs Jones
- AIR SUPPLY—The One That You Love—D-35
- BILLY SQUIER—The Stroke

### KOPA—Phoenix (S. Sherman—MD)

- ★★ GEORGE HARRISON—All Those Years Ago 25-15
- ★★ NEIL DIAMOND—America 18-8
- ★ QUINCY JONES—Ai No Corrida 12-6
- ★ CLIMAX BLUES BAND—I Love You 15-10
- ★ AIR SUPPLY—The One That You Love 28-22
- POINTER SISTERS—Slow Hand
- MANHATTAN TRANSFER—Boy From New York City
- LEE RITENOUR—Is It You—D-27
- JESSE WINCHESTER—Say What—X
- ROSANNE CASH—7 Year Ache—D-30
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-28
- MARTY BALIN—Hearts—X

### KRQQ (KRQ, Radio 94)—Tucson (K. Lacy—MD)

- ★★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 18-14
- ★★ A TASTE OF HONEY—Sukiyaki 24-17
- ★ KIM CARNES—Bette Davis Eyes 8-4
- ★ GINO VANELLI—Living Inside Myself 5-2
- ★ JOHN LENNON—Watching The Wheels 7-5
- JOE WALSH—A Life Of Illusion
- MARTY BALIN—Hearts
- GEORGE HARRISON—All Those Years Ago—D-28
- CLIFF RICHARDS—Give A Little Bit More—D-30
- AIR SUPPLY—The One That You Love—D-29

### KTKT—Tucson (B. Rivers—MD)

- ★★ SANTANA—Winning 18-12
- ★★ ELTON JOHN—Nobody Wins 26-18
- ★ TOM PETTY & THE HEARTBREAKERS—The Waiting 27-23
- ★ STARS ON 45—Medley 12-9
- GEORGE HARRISON—All Those Years Ago—27
- MARTY BALIN—Hearts
- JOE WALSH—A Life Of Illusion
- STEVE WINWOOD—Arc Of A Diver—X
- MANHATTAN TRANSFER—Boy From New York City
- THE JACKSONS—Can You Feel It—X
- JEFFERSON STARSHIP—Find Your Way Back—X
- JIM PHOTOGLO—Fool In Love With You—X

- CLIFF RICHARD—Give A Little Bit More—D-28
- BILLY & THE BEATERS—I Can Take Care Of Myself—X
- LEE RITENOUR—Is It You—D-29
- GET WET—Just So Lonely—X
- SHEENA EASTON—Modern Girl
- JESSE WINCHESTER—Say What—X
- AIR SUPPLY—The One That You Love—D-30

### KENO—Las Vegas (B. Alexander—MD)

- ★★ KIM CARNES—Bette Davis Eyes 2-1
- ★★ A TASTE OF HONEY—Sukiyaki 19-14
- ★ NEIL DIAMOND—America 17-12
- ★ RICK SPRINGFIELD—Jessie's Girl 11-8
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 23-18
- GREG KIHN BAND—The Breakup Song—D-27
- GEORGE HARRISON—All Those Years Ago—D-27
- BILLY & THE BEATERS—I Can Take Care Of Myself—D-30
- LEE RITENOUR—Is It You—D-28
- BILLY SQUIER—The Stroke—X

### KLUC—Las Vegas (R. Lundquist—PD)

- ★★ PHIL COLLINS—I Missed Again 23-17
- ★★ GARY U.S. BONDS—This Little Girl 12-5
- ★ SANTANA—Winning 3-1
- ★ JOE WALSH—A Life Of Illusion 26-22
- ★ LEE RITENOUR—Is It You 24-19
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- MARTY BALIN—Hearts

## Pacific Northwest Region

### ★ PRIME MOVERS

- GEORGE HARRISON—All Those Years Ago (Dark Horse)
- KIM CARNES—Bette Davis Eyes (EMI)
- RAY PARKER JR.—A Woman Needs Love (Arista)

### ● TOP ADD ONS

- PURE PRAIRIE LEAGUE—Still Right Here In My Heart (Casablanca)
- TOM PETTY—The Waiting (Backstreet/MCA)
- SANTANA—Winning (Columbia)

### ★ BREAKOUTS

- KOOL & THE GANG—Jones Vs. Jones (De-Lite)
- JOHN SCHNEIDER—It's Now Or Never (Scotti Bros.)
- JERMAINE JACKSON—You Like Me Don't You (Motown)

### KFRC—San Francisco (J. Peterson—PD)

- ★★ FRANKIE SMITH—Double Dutch Bus 31-22
- ★★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby D-37
- ★ CLIFF RICHARD—Give A Little Bit More 30-35
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 15-10
- JOHN SCHNEIDER—It's Now Or Never
- KOOL & THE GANG—Jones Vs Jones
- NEIL DIAMOND—America D-32
- TOMMY JAMES—You're So Easy To Love—D-38

### KIOY (K104)—Fresno (T. Seville—MD)

- ★★ GEORGE HARRISON—All Those Years Ago 22-19
- ★★ KIM CARNES—Bette Davis Eyes 1-1
- ★★ NEIL DIAMOND—America 10-6
- ★ CLIMAX BLUES BAND—I Love You 2-2
- ★ PAUL ANKA—I've Been Waiting For You All My Life 27-23
- TERRY GIBBS—Rich Man
- GROVER WASHINGTON JR.—Wineflight
- ROSANNE CASH—7 Year Ache—D-29
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- CAROLE BAYER SAGER—Stronger Than Before—D-30
- THE ALAN PARSONS PROJECT—Time—X
- STEELY DAN—Time Out Of Mind—X
- DOTTIE WEST—What Are We Doin' In Love—X
- MARTY BALIN—Hearts—X

### KGW—Portland (J. Wojniak—MD)

- ★★ TERRI GIBBS—Somebody's Knockin' 13-10
- ★★ FRANKIE & THE KNOCKOUTS—Sweetheart 20-15
- ★ KIM CARNES—Bette Davis Eyes 6-2
- ★ SHEENA EASTON—Morning Train 4-1
- ★ REO SPEEDWAGON—Take It On The Run 7-4
- GEORGE HARRISON—All Those Years Ago—D-25
- NEIL DIAMOND—America—D-24
- GINO VANELLI—Living Inside Myself—D-23

### KMJK—Portland (C. Kelly/J. Shomby—MDs)

- ★★ KIM CARNES—Bette Davis Eyes 5-3
- ★ REO SPEEDWAGON—Take It On The Run 2-1

- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 15-10
- ★ AC/DC—Dirty Deeds Done Dirt Cheap 25-18
- BILLY SQUIER—The Stroke
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- GEORGE HARRISON—All Those Years Ago—D-21
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—Sweet Baby
- ALAN PARSONS PROJECT—Time—D-29
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—X
- MARTY BALIN—Hearts—X

### KJR—Seattle (T. Mitchell—MD)

- ★★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 12-8
- ★★ GEORGE HARRISON—All Those Years Ago 26-23
- ★ ANNE MURRAY—Blessed Are The Believers 13-11
- ★ GINO VANELLI—Living Inside Myself 6-3
- ★ BARBRA STREISAND—Promise 24-20
- ★ MANHATTAN TRANSFER—Boy From New York City—D-25
- AIR SUPPLY—The One That You Love—D-24

### KYYX—Seattle (S. Lynch—MD)

- ★★ KIM CARNES—Bette Davis Eyes 1-1
- ★★ AIR SUPPLY—The One That You Love 26-18
- ★ NEIL DIAMOND—America 12-9
- ★ GARY U.S. BONDS—This Little Girl 19-12
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 29-23
- MANHATTAN TRANSFER—Boy From New York City
- CAROLE BAYER SAGER—Stronger Than Before
- JOE WALSH—A Life Of Illusion
- QUINCY JONES—Ai No Corrida—X
- GEORGE HARRISON—All Those Years Ago—D-25
- JIM PHOTOGLO—Fool In Love With You
- PAUL ANKA—I've Been Waiting For You All My Life—X
- LEE RITENOUR—Is It You—D-30
- RICK SPRINGFIELD—Jessie's Girl—D-29
- THE DILLMAN BAND—Lovin' The Night Away
- SHEENA EASTON—Modern Girl—X
- ELTON JOHN—Nobody Wins—X
- ROSANNE CASH—Seven Year Ache—X
- JOEY SCARBURY—Theme From Greatest American Hero—X
- MARTY BALIN—Hearts—D-27
- POINTER SISTERS—Slow Hand

### KJRB—Spokane (B. Gregory—MD)

- ★★ GEORGE HARRISON—All Those Years Ago 31-17
- ★★ T.G. SHEPPARD—I Loved 'Em Every One 24-19
- ★ GARY U.S. BONDS—This Little Girl 25-20
- ★ GINO VANELLI—Living Inside Myself 7-4
- ★ A TASTE OF HONEY—Sukiyaki 15-10
- APRIL WINE—Sign Of The Gypsy Queen
- JIM PHOTOGLO—Fool In Love With You
- BILLY & THE BEATERS—I Can Take Care Of Myself
- AIR SUPPLY—The One That You Love—D-30
- SANTANA—Winning—D-28
- DARYL HALL/JOHN OATES—You Make My Dreams—D-27
- MARTY BALIN—Hearts—D-29

### KTAC—Tacoma (S. Carter—MD)

- ★★ STARS ON 45—Medley 11-8
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 14-10
- ★ JOHN LENNON—Watching The Wheels 6-4
- ★ STYX—Too Much Time On My Hands 12-9
- ★ A TASTE OF HONEY—Sukiyaki 19-15
- QUINCY JONES—Ai No Corrida
- AIR SUPPLY—The One That You Love
- GEORGE HARRISON—All Those Years Ago—D-24
- ELTON JOHN—Nobody Wins—D-31
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-28
- SANTANA—Winning—D-27

### KCBN—Reno (L. Irons—MD)

- ★★ KIM CARNES—Bette Davis Eyes 16-7
- ★★ STARS ON 45—Medley 10-2
- ★ JIM PHOTOGLO—Fool In Love With You 22-14
- ★ AIR SUPPLY—The One That You Love 31-19
- ★ JOHN LENNON—Watching The Wheels 8-3
- JOEY SCARBURY—Theme From Greatest American Hero
- MANHATTAN TRANSFER—Boy From New York City
- JOE WALSH—A Life Of Illusion—X
- GEORGE HARRISON—All Those Years Ago—D-34

- OAK RIDGE BOYS—Elvira
- KOOL & THE GANG—Jones Vs Jones—X
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—X
- THE GREG KIHN BAND—The Breakup Song—D-40
- DARYL HALL/JOHN OATES—You Make My Dreams—D-35
- MARTY BALIN—Hearts—X

### KCPX—Salt Lake City (G. Waldron—MD)

- ★★ GEORGE HARRISON—All Those Years Ago D-26
- ★★ AIR SUPPLY—The One That You Love 21-10
- ★ JESSE WINCHESTER—Say What 25-18
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 13-7
- ★ JOEY SCARBURY—Theme From Greatest American Hero 27-20
- SANTANA—Winning
- JERMAINE JACKSON—You Like Me Don't You
- SPIDER—It Didn't Take Long
- THE ROULETTES—Only Heaven Knows—D-38
- JUICE NEWTON—Queen Of Hearts—D-35
- ALABAMA—Feels So Right
- MARTY BALIN—Hearts
- JIM STEINMAN—Rock 'N' Roll Dreams Come True
- APRIL WINE—Sign Of The Gypsy Queen—D-40
- HELEN REDDY—I Can't Say Goodbye To You—D-39
- KOOL & THE GANG—Jones Vs Jones

### KRSP (FM 103)—Salt Lake City (L. Windgar—MD)

- ★★ KIM CARNES—Bette Davis Eyes 4-1
- ★★ RICK SPRINGFIELD—Jessie's Girl 9-5
- ★ JOE WALSH—A Life Of Illusion 22-16
- ★ GARY U.S. BONDS—This Little Girl 14-10
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 21-15
- JIM STEINMAN—Rock 'N' Roll Dreams Come True
- TOM JOHNSON—Wastin' Time
- ALAN PARSONS PROJECT—Time—D-25
- APRIL WINE—Sign Of The Gypsy Queen—d-26
- GEORGE HARRISON—All Those Years Ago—D-24

### KIMN—Denver (D. Ericson—MD)

- ★★ GEORGE HARRISON—All Those Years Ago 28-19
- ★★ STARS ON 45—Medley 15-5
- ★ KIM CARNES—Bette Davis Eyes 14-10
- ★ DOTTIE WEST—What Are We Doin' In Love 20-17
- ★ NEIL DIAMOND—America 19-12
- TOM PETTY & THE HEARTBREAKERS—The Waiting
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- MANHATTAN TRANSFER—Boy From New York City
- ELTON JOHN—Nobody Wins—X
- AIR SUPPLY—The One That You Love—D-28
- SANTANA—Winning—X
- DARYL HALL/JOHN OATES—You Make My Dreams—D-24
- MARTY BALIN—Hearts

## North Central Region

### ★ PRIME MOVERS

- CLIMAX BLUES BAND—I Love You (WB)
- KIM CARNES—Bette Davis Eyes (EMI)
- STARS ON 45—Medley (Radio Records)

### ● TOP ADD ONS

- GEORGE HARRISON—All Those Years Ago (Dark Horse)
- SANTANA—Winning (Columbia)
- NEIL DIAMOND—America (Capitol)

### ★ BREAKOUTS

- AIR SUPPLY—The One That You Love (Arista)
- POINTER SISTERS—Slow Hand (Planet)
- RICK SPRINGFIELD—Jessie's Girl (RCA)

### CKLW—Detroit (R. Trombley—MD)

- ★★ FRANKIE & THE KNOCKOUTS—Sweetheart 20-15
- ★★ CLIMAX BLUES BAND—I Love You 16-4
- ★ JEFFERSON STARSHIP—Find Your Way Back 24-20
- ★ NEIL DIAMOND—America 21-17
- ★ JOEY SCARBURY—Theme From Greatest American Hero 29-26
- AIR SUPPLY—The One That You Love
- POINTER SISTERS—
- STEPHANIE MILLS—Two Hearts
- GEORGE HARRISON—All Those Years Ago—D-5

- MANHATTAN TRANSFER—Boy From New York City
- SHALAMAR—Make That Move—D-28

### WDRQ—Detroit (S. Summers—MD)

- ★★ CLIMAX BLUES BAND—I Love You 19-9
- ★★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 13-3
- ★ NEIL DIAMOND—America 13-3
- ★ A TASTE OF HONEY—Sukiyaki 18-7
- GEORGE HARRISON—All Those Years Ago—D-10
- CHAMPAIGN—How Bout Us—D-20
- LEE RITENOUR—Is It You—D-22
- DON McLEAN—Since I Don't Have You—D-21
- AIR SUPPLY—The One That You Love—D-19

### WAKY—Louisville (B. Modie—MD)

- ★★ NEIL DIAMOND—America 17-10
- ★★ STARS ON 45—Medley 14-6
- ★ DOTTIE WEST—What Are We Doin' In Love 8-5
- ★ CLIMAX BLUES BAND—I Love You 6-4
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 11-9
- JESSE WINCHESTER—Say What—22
- AIR SUPPLY—The One That You Love—21

### WKJ (K101)—Louisville (B. Hatfield—MD)

- ★★ STYX—Too Much Time On My Hands 2-1
- ★★ AC/DC—Dirty Deeds Done Dirt Cheap 12-8
- ★ RAY MEISNER—Gotta Get Away 18-9
- ★ TOM PETTY & THE HEARTBREAKERS—The Waiting 14-13
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 20-18
- 38 SPECIAL—Fantasy Girl
- JIM STEINMAN—Rock 'N' Roll Dreams Come True
- APRIL WINE—Sign Of The Gypsy Queen
- JAMES TAYLOR—Hard Times
- SANTANA—Winning—D-28
- GREG KIHN BAND—The Breakup Song—D-26
- GEORGE HARRISON—All Those Years Ago—D-25
- CLIFF RICHARD—Give A Little Bit More—D-27
- ROSANNE CASH—7 Year Ache
- PHIL SEYMOUR—Let Her Dance—D-29

### WGCL—Cleveland (D. Collins—MD)

- ★★ STARS ON 45—Medley 3-2
- ★★ CHAMPAIGN—How Bout us 15-11
- ★ STYX—Too Much Time On My Hands 11-9
- ★ NEIL DIAMOND—America 17-16
- ★ CLIMAX BLUES BAND—I Love You 12-10
- GEORGE HARRISON—All Those Years Ago—20
- SANTANA—Winning—25
- JOE WALSH—A Life Of Illusion
- SHEENA EASTON—Modern Girl—D-30
- MAX WERNER—Rain In May
- AIR SUPPLY—The One That You Love—D-19
- MARTY BALIN—Hearts
- JIM STEINMAN—Rock 'N' Roll Dreams Come True

### WKRQ (Q102)—Cincinnati (T. Galluzzo—MD)

- ★★ PHIL COLLINS—I Missed Again 12-8
- ★★ TOM PETTY &

# JOHNNY LEE...



## SHOWIN' UP IN ALL THE RIGHT PLACES.

ACADEMY OF COUNTRY MUSIC  
TOP NEW MALE VOCALIST-1980



XXX

*The Brokaw Company*

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (5/19/81)

Continued from page 18

- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 14-11
- ★ NEIL DIAMOND—America 20-16
- ★ ELTON JOHN—Nobody Wins 21-18
- DARYL HALL/JOHN OATES—You Make My Dreams—25
- JEFFERSON STARSHIP—Find Your Way Back—NP
- .38 SPECIAL—Hold On Loosely—NP
- RICK SPRINGFIELD—Jessie's Girl—D-24
- FRANK & THE KNOCKOUTS—Sweetheart—NP
- SANTANA—Winning—NP
- THE MUFFS—Punks

WZZP—Cleveland (B. McKay—MD)

No List

WKWK—Wheeling (J. Armstrong—MD)

- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 17-12
- ★ ROSANNE CASH—7 Year Ache 19-14
- ★ RICK SPRINGFIELD—Jessie's Girl 13-6
- ★ GINO VANELLI—Living Inside Myself 2-1
- ★ A TASTE OF HONEY—Sukiyaki 20-15
- JUICE DUPEREE—Brooklyn Girls
- BOBBIE NEWTON—Queen Of Hearts
- JOE WALSH—A Life Of Illusion
- GEORGE HARRISON—All Those Years Ago—X
- OVE EDMUNDS—Almost Saturday Night—X
- OAK RIDGE BOYS—Elvira—D-24
- BILLY & THE BEATERS—I Can Take Care Of Myself—X
- PAUL ANKA—I've Been Waiting For You All
- KOOL & THE GANG—Jones Vs Jones—X
- PHEBE SNOW—Mercy, Mercy, Mercy
- BARBRA STREISAND—Promises—X
- CAROLE BAYER SAGER—Stronger Than Before
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—X
- AIR SUPPLY—The One That You Love—X
- JOEY SCARBURY—Theme From Greatest American Hero—X
- THE ALAN PARSONS PROJECTS—Time—X

## Southwest Region

★ PRIME MOVERS

- KIM CARNES—Bette Davis Eyes (EMI)
- GEORGE HARRISON—All Those Years Ago (Dark Horse)
- RAY PARKER, JR.—A Woman Needs Love (Arista)

● TOP ADD ONS

- OAK RIDGE BOYS—Elvira (MCA)
- FRANKIE SMITH—Double Dutch Bus (WMO)
- BARBRA STREISAND—Promises (Columbia)

● BREAKOUTS

- MARTY BALIN—Hearts (EMI)
- CHAKA KHAN—What Cha' Gonna Do For Me (WB)
- PHOEBE SNOW—Mercy, Mercy, Mercy (Mirage)

KSRR(STAR 97)—Houston (R. Lambert—MD)

- ★ FRANK & THE KNOCKOUTS—Sweetheart 15-10
- ★ JOHN LENNON—Watching The Wheels 8-3
- ★ SANTANA—Winning 22-9
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 29-20
- ★ PHIL COLLINS—I Missed Again 19-13
- CLIFF RICHARD—Give A Little Bit More—D-30
- BARBRA STREISAND—Promises—D-29
- THE ALAN PARSONS PROJECT—Time—D-24
- SHAKE RUSSELL—Song On The Radio—D-22

KFMK—Houston (J. Steele—MD)

- ★ KIM CARNES—Bette Davis Eyes 2-1
- ★ ROSANNE CASH—7 Year Ache 23-17
- ★ CLIMAX BLUES BAND—I Love You 12-10
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 11-7
- ★ CHAMPAIGN—How Bout Us 15-12
- OAK RIDGE BOYS—Elvira
- STARS ON 45—Medley

KRLY—Houston (M. Jones—MD)

- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 7-5
- ★ GAP BAND—Yearning For Your Love 13-10
- ★ CHAMPAIGN—How Bout Us 11-8
- ★ SHALAMAR—Make That Move 14-12
- ★ CHANGE—Paradise 20-17
- FRANKIE SMITH—Double Dutch Bus
- CHAKA KHAN—What Cha' Gonna Do For Me—19
- STEPHANIE MILLS—Two Hearts—D-20

KILT—Houston (B. Young—PD)

- ★ KIM CARNES—Bette Davis Eyes 4-2
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 36-25
- ★ ANNE MURRAY—Blessed Are The Believers 13-9
- ★ OAK RIDGE BOYS—Elvira 28-21
- ★ GINO VANELLI—Living Inside Myself 17-14
- ELTON JOHN—Nobody Wins—40
- BARBRA STREISAND—Promises—32
- GEORGE HARRISON—All Those Years Ago—X
- JIM PHOTOGLO—Fool In Love With You—X
- WILLIE NELSON—Mona Lisa—X

KNUS—Dallas (L. Ridener—MD)

- ★ KIM CARNES—Bette Davis Eyes 6-1

- ★ STYX—Too Much Time On My Hands 19-12
- ★ OAK RIDGE BOYS—Elvira 31-20
- ★ CHAMPAIGN—How Bout Us 24-18
- ★ RICK SPRINGFIELD—Jessie's Girl 32-29
- DOTTIE WEST—What Are We Doin' In Love—30

KVIL—Dallas (C. Rhoades—MD)

- KIM CARNES—Bette Davis Eyes 6-3
- ★ STARS ON 45—Medley 21-14
- ★ TOM PETTY & THE HEARTBREAKERS—The Waiting 24-18
- ★ GINO VANELLI—Living Inside Myself 8-4
- JESSE WINCHESTER—Say What
- OAK RIDGE BOYS—Elvira
- JOE WALSH—A Life Of Illusion—X
- GEORGE HARRISON—All Those Years Ago—X
- ALABAMA—Feels So Right—D-30
- RUSH—Tom Sawyer—D-29

No List

KEGL-FM—Ft. Worth (B. Stevens—MD)

- ★ KIM CARNES—Bette Davis Eyes 6-3
- ★ STARS ON 45—Medley 21-14
- ★ TOM PETTY & THE HEARTBREAKERS—The Waiting 24-18
- ★ GINO VANELLI—Living Inside Myself 8-4
- JESSE WINCHESTER—Say What
- OAK RIDGE BOYS—Elvira
- JOE WALSH—A Life Of Illusion—X
- GEORGE HARRISON—All Those Years Ago—X
- ALABAMA—Feels So Right—D-30
- RUSH—Tom Sawyer—D-29

KINT—El Paso (J. Zippo—MD)

- ★ STARS ON 45—Medley 8-5
- ★ GARY U.S. BONOS—This Little Girl 11-8
- ★ STEVE WINWOOD—Arc Of A Diver 39-25
- ★ JIM PHOTOGLO—Fool In Love With You 32-23
- ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 25-19
- BARBRA STREISAND—Promises—32
- CAROLE BAYER SAGER—Stronger Than Before—35
- DAVE EDMUNDS—Almost Saturday Night
- MANHATTAN TRANSFER—Boy From New York City
- ROBBIE DUPEREE—Brooklyn Girls—D-29
- ARETHA FRANKLIN—Come To Me
- POINT BLANK—Let Me Stay With You Tonight—D-33
- JOE DOLCE—Shaddap You Face—D-26
- THE GREG KIHN BAND—The Breakup Song
- BILLY SQUIER—The Stroke—D-39
- JOEY SCARBURY—Theme From The Greatest American Hero—D-30
- JIM STEINMAN—Rock 'N' Roll Dreams Come True
- GAP BAND—Yearning For Your Love
- POINTER SISTERS—Slow Hand—40
- THE ROULETTES—Only Heaven Knows
- JOHN SCHNIEDER—It's Now Or Never

KTSA—San Antonio (C. Brown—PD)

- ★ KIM CARNES—Bette Davis Eyes 10-6
- ★ STARS ON 45—Medley 20-12
- ★ SMOKEY ROBINSON—Being With You 22-15
- ★ GINO VANELLI—Living Inside Myself 12-10
- ★ REO SPEEDWAGON—Take It On The Run 1-1
- JESSE WINCHESTER—Say What
- SANTANA—Winning
- JOHN COUGAR—Ain't Even Done With The Night—X
- GEORGE HARRISON—All Those Years Ago—X
- NEIL DIAMOND—America—28
- OAK RIDGE BOYS—Elvira—D-30
- .38 SPECIAL—Hold On Loosely—X
- CHAMPAIGN—How Bout Us—X
- CLIMAX BLUES BAND—I Love You—X
- T.G. SHEPPARD—I Loved 'Em Every One—X
- PHIL COLLINS—I Missed Again—X
- DON McLEAN—Since I Don't Have You—X
- DOTTIE WEST—What Are We Doin' In Love—X

KHFI(980)—Austin (E. Volkman—MD)

- ★ OAK RIDGE BOYS—Elvira 15-9
- ★ SANTANA—Winning 12-7
- ★ RICK SPRINGFIELD—Jessie's Girl 14-10
- ★ NEIL DIAMOND—America 16-11
- ★ RUSH—Tom Sawyer 20-16
- MARTY BALIN—Hearts
- MANHATTAN TRANSFER—Boy From New York City
- JOE WALSH—A Life Of Illusion—D-29
- GEORGE HARRISON—All Those Years Ago—D-22
- LEE RITENOUR—Is It You—D-25
- ROSANNE CASH—7 Year Ache
- ALAN PARSONS PROJECT—Time—D-30
- VAN HALEN—So This Is Love—LP

KILE—Galveston (S. Taylor—MD)

- ★ KIM CARNES—Bette Davis Eyes 2-1
- ★ AIR SUPPLY—The One That You Love 33-22
- ★ GINO VANELLI—Living Inside Myself 13-8
- ★ JOHN LENNON—Watching The Wheels 15-9
- ★ SANTANA—Winning 16-12
- ★ GEORGE HARRISON—All Those Years Ago—D-32
- ★ TOM JONES—Darlin'—X
- ★ POINT BLANK—Let Me Stay With You Tonight—D-39
- ★ STARS ON 45—Medley—X
- ★ ROSANNE CASH—7 Year Ache—D-38
- ★ MICHAEL DAMIAN—She Did It—X
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby—D-40
- ★ BILLY SQUIER—The Stroke—X

KBFM—McAllen/Brownsville (M. Grajales—MD)

- ★ QUINCY JONES—Ai No Corrida 14-4
- ★ AIR SUPPLY—The One That You Love 18-6
- ★ LEE RITENOUR—Is It You 25-19
- ★ RICK SPRINGFIELD—Jessie's Girl 22-14
- ★ JERMAINE JACKSON—You Like Me Don't

- You 1-1
- FRANKIE SMITH—Double Dutch Bus
- RICK JAMES—Give It To Me Baby
- GEORGE HARRISON—All Those Years Ago—D-30
- STEVE WINWOOD—Arc Of A Diver
- ROBBIE DUPEREE—Brooklyn Girls—X
- ISLEY BROTHERS—Hurry Up & Wait—X
- KOOL & THE GANG—Jones Vs Jones
- SHEENA EASTON—Modern Girl—X
- BARBRA STREISAND—Promises—X
- BILLY SQUIER—The Stroke
- ALAN PARSONS PROJECT—Time

KOFM—Oklahoma City (C. Morgan—MD)

- No List

WEZB(897)—New Orleans (J. Lousteau—MD)

- ★ GEORGE HARRISON—All Those Years Ago 29-18
- ★ SHEENA EASTON—Modern Girl 30-23
- ★ KIM CARNES—Bette Davis Eyes 2-1
- ★ CLIMAX BLUES BAND—I Love You 3-3
- ★ QUINCY JONES—Ai No Corrida 4-4
- TOM PETTY & THE HEARTBREAKERS—The Waiting
- CHAKA KHAN—What Cha Gonna Do For Me
- KOOL & THE GANG—Jones Vs Jones
- DARYL HALL/JOHN OATES—You Make My Dreams—D-29
- JERMAINE JACKSON—You Like Me Don't You—D-30

WTIX—New Orleans (G. Franklin—MD)

- ★ KIM CARNES—Bette Davis Eyes 4-1
- ★ GEORGE HARRISON—All Those Years Ago—D-26
- ★ NEIL DIAMOND—America 29-24
- ★ TOM PETTY & THE HEARTBREAKERS—The Waiting 16-13
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 12-9
- PHEBE SNOW—Mercy, Mercy, Mercy
- OAK RIDGE BOYS—Elvira
- DILLMAN BAND—Lovin' The Night Away—D-40
- SHEENA EASTON—Modern Girl
- ROSANNE CASH—7 Year Ache—D-39
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-38
- AIR SUPPLY—The One That You Love—D-36
- JERMAINE JACKSON—You Like Me Don't You—X
- DARYL HALL/JOHN OATES—You Make My Dreams
- TOMMY JAMES—You're So Easy To Love

KEEL—Shreveport (M. Johnson—MD)

- ★ GEORGE HARRISON—All Those Years Ago 34-27
- ★ JOEY SCARBURY—Theme From Greatest American Hero 33-23
- ★ ALAN PARSONS PROJECT—Time 20-14
- ★ NEIL DIAMOND—America 17-12
- ★ JERMAINE JACKSON—You Like Me Don't You 28-22
- OAK RIDGE BOYS—Elvira
- MARTY BALIN—Hearts
- FRANKIE SMITH—Double Dutch Bus—X-35
- BILLY & THE BEATERS—I Can Take Care Of Myself—X-34
- LEE RITENOUR—Is It You
- KOOL & THE GANG—Jones Vs Jones
- AIR SUPPLY—The One That You Love—X-33

WFME—Baton Rouge (W. Watkins—MD)

- ★ GEORGE HARRISON—All Those Years Ago 18-8
- ★ A TASTE OF HONEY—Sukiyaki 23-14
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 9-5
- ★ NEIL DIAMOND—America 25-18
- ★ JEFFERSON STARSHIP—Find Your Way Back 17-13
- JOEY SCARBURY—Theme From The Greatest American Hero
- MARTY BALIN—Hearts
- LEE RITENOUR—Is It You—D-27

## Midwest Region

★ PRIME MOVERS

- KIM CARNES—Bette Davis Eyes (EMI)
- STARS ON 45—Medley (Radio Records)
- NEIL DIAMOND—America (Capitol)

● TOP ADD ONS

- GEORGE HARRISON—All Those Years Ago (Dark Horse)
- AIR SUPPLY—The One That You Love (Arista)
- ELTON JOHN—Nobody Wins (Geffen)

● BREAKOUTS

- SHEENA EASTON—Modern Girl (EMI)
- BARBRA STREISAND—Promises (Columbia)
- JOE WALSH—A Life Of Illusion (Elektra)

WLS—Chicago (T. Kelly—MD)

- ★ KIM CARNES—Bette Davis Eyes 2-1
- ★ MANFRED MANN'S EARTH BAND—For You 21-14
- GINO VANELLI—Living Inside Myself—13
- STARS ON 45—Medley—9
- JOE WALSH—A Life Of Illusion
- GEORGE HARRISON—All Those Years Ago—D-28
- FRANK & THE KNOCKOUTS—Sweetheart—D-43

- SANTANA—Winning
- PHIL COLLINS—In The Air Tonight

WNAP—Indianapolis (C. Hunt—MD)

- ★ GEORGE HARRISON—All Those Years Ago 27-16
- ★ TOM PETTY & THE HEARTBREAKERS—The Waiting 22-14
- ★ RICK SPRINGFIELD—Jessie's Girl 23-15
- ★ CHAMPAIGN—How Bout Us 15-6
- ★ A TASTE OF HONEY—Sukiyaki 16-8
- DOTTIE WEST—What Are We Doin' In Love—20
- LEE RITENOUR—Is It You—25
- JOE WALSH—A Life Of Illusion—30
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X
- AIR SUPPLY—The One That You Love—D-29
- ALAN PARSONS PROJECT—Time—X
- DARYL HALL/JOHN OATES—You Make My Dreams—D-26
- MARTY BALIN—Hearts—X

WOKY—Milwaukee (D. Cole—MD)

- No List

WISM—Madison (S. Jones—MD)

- ★ NEIL DIAMOND—America 19-7
- ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 22-12
- ★ GARY U.S. BONOS—This Little Girl 16-6
- ★ LEE RITENOUR—Is It You 20-11
- ★ AIR SUPPLY—The One That You Love 30-29
- GREG KIHN BAND—The Breakup Song
- A TASTE OF HONEY—Sukiyaki
- GEORGE HARRISON—All Those Years Ago—D-30
- STEVE WINWOOD—Arc Of A Diver—X
- MANHATTAN TRANSFER—Boy From New York City
- JIM PHOTOGLO—Fool In Love With You
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—X
- MARTY BALIN—Hearts

WSPT—Stevens Point (B. Fuhr—MD)

- ★ SANTANA—Winning 23-15
- ★ NEIL DIAMOND—America 26-23
- ★ ROSANNE CASH—7 Year Ache 28-25
- ★ AIR SUPPLY—The One That You Love 25-22
- ★ THE ALAN PARSONS PROJECT—Time 26-24
- JOE WALSH—A Life Of Illusion
- THE DILLMAN BAND—Lovin' The Night Away
- PHOEBE SNOW—Mercy, Mercy, Mercy
- APRIL WINE—Sign Of The Gypsy Queen

KSJQ—St. Louis (T. Stone—MD)

- No List

KXOK—St. Louis (L. Douglas—MD)

- ★ SMOKEY ROBINSON—Being With You 24-19
- ★ DON McLEAN—Since I Don't Have You 22-17
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 12-9
- ★ ANNE MURRAY—Blessed Are The Believers 23-18
- ★ CLIMAX BLUES BAND—I Love You 16-11
- ★ JOHN LENNON—Watching The Wheels 17-14
- GEORGE HARRISON—All Those Years Ago—22
- STARS ON 45—Medley—23
- JAMES TAYLOR—Hard Times—24
- TERRY GIBBS—Rich Man—25

KIOA—Des Moines (G. Stevens—MD)

- ★ KIM CARNES—Bette Davis Eyes 3-1
- ★ .38 SPECIAL—Hold On Loosely 18-15
- ★ NEIL DIAMOND—America 20-17
- ★ RICK SPRINGFIELD—Jessie's Girl 26-24
- ALAN PARSONS PROJECT—Time
- MANHATTAN TRANSFER—Boy From New York City
- STEVE WINWOOD—Arc Of A Diver
- GEORGE HARRISON—All Those Years Ago—D-25
- ROSANNE CASH—7 Year Ache
- AIR SUPPLY—The One That You Love—D-29
- SANTANA—Winning—D-30

KDWB—Minneapolis (P. Abreach—MD)

- ★ DOTTIE WEST—What Are We Doin' In Love 15-10
- ★ PHIL COLLINS—In The Air Tonight 22-18
- ★ ALAN PARSONS PROJECT—Time 11-9
- ★ DON McLEAN—Since I Don't Have You 24-21
- ★ CLIFF RICHARD—Give A Little Bit More 19-16

KS95-FM(KSTP)—St. Paul (C. Knapp—MD)

- ★ STARS ON 45—Medley 19-11
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 14-5
- ★ DON McLEAN—Since I Don't Have You 20-17
- ★ DOTTIE WEST—What Are We Doin' In Love 17-14
- ★ FRANK & THE KNOCKOUTS—Sweetheart 12-9
- GEORGE HARRISON—All Those Years Ago
- BARBRA STREISAND—Promises

KEYN-FM—Wichita (L. Coury—MD)

- ★ NEIL DIAMOND—America 14-8
- ★ PHIL COLLINS—I Missed Again 13-10
- ★ JEFFERSON STARSHIP—Find Your Way Back

- 22-19
- ★ STARS ON 45—Medley 19-16
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 21-17
- TOM PETTY & THE HEARTBREAKERS—The Waiting
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart

WOW—Omaha (J. Corcoran—MD)

- ★ KIM CARNES—Bette Davis Eyes 5-3
- ★ A TASTE OF HONEY—Sukiyaki 17-14
- ★ PHIL COLLINS—I Missed Again 10-7
- ★ CLIMAX BLUES BAND—I Love You 11-9
- ★ FRANK & THE KNOCKOUTS—Sweetheart 19-17
- SANTANA—Winning—NP
- SHEENA EASTON—Modern Girl—24
- LEE RITENOUR—Is It You—D-22
- REO SPEEDWAGON—Take It On The Run—D-21
- GARY U.S. BONOS—This Little Girl—NP
- STYX—Too Much Time On My Hands—NP

KWKN—Wichita (J. Brown—MD)

- No List

WZUU—Milwaukee (B. Shannon—MD)

- ★ KIM CARNES—Bette Davis Eyes 10-3
- ★ STARS ON 45—Medley 30-23
- ★ NEIL DIAMOND—America 21-16
- ★ QUINCY JONES—Ai No Corrida 27-22
- ELTON JOHN—Nobody Wins—28
- AIR SUPPLY—The One That You Love—29
- DOLLY PARTON—But You Know I Love You—D-25
- CLIFF RICHARD—Give A Little Bit More
- LEE RITENOUR—Is It You—D-26
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—30

WHB—Kansas City (R. Brown—MD)

- ★ OAK RIDGE BOYS—Elvira 20-13
- ★ CLIMAX BLUES BAND—I Love You 13-6
- ★ JOHN LENNON—Watching The Wheels 4-1
- ★ SHEENA EASTON—Morning Train 6-3
- ★ A TASTE OF HONEY—Sukiyaki 16-15
- ★ KIM CARNES—Bette Davis Eyes—14
- GEORGE HARRISON—All Those Years Ago—20
- STARS ON 45—Medley—X
- SHEENA EASTON—Modern Girl—19

## Northeast Region

★ PRIME MOVERS

- KIM CARNES—Bette Davis Eyes (EMI)
- STARS ON 45—Medley (Radio Records)
- GEORGE HARRISON—All Those Years Ago (Dark Horse)

● TOP ADD ONS

- SANTANA—Winning (Columbia)
- HALL & OATES—You Make My Dreams (RCA)
- CAROLE BAYER SAGER—Stronger Than Before (Boardwalk)

● BREAKOUTS

- MARTY BALIN—Hearts (EMI)
- JUICE NEWTON—Queen Of Hearts (Capitol)
- QUINCY JONES—Raza Mataz (A&M)

WABC—New York (S. Jones—MD)

- ★ KIM CARNES—Bette Davis Eyes 8-3
- ★ STARS ON 45—Medley 13-10
- ★ NEIL DIAMOND—America 27-18
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 19-14
- ★ FRANK & THE KNOCKOUTS—Sweetheart 31-29
- DARYL HALL/JOHN OATES—You Make My Dreams
- CHAKA KHAN—What Cha Gonna Do For Me—21
- KIM CARNES—Bette Davis Eyes—D-36
- MANHATTAN TRANSFER—Boy From New York City—D-44
- CLIFF RICHARD—Give A Little Bit More

WXLO—New York (J. Knapp—PD)

- ★ KELLY MARIE—Feels Like I'm In Love 20-17
- ★ PROJECT—Love Rescue D-26
- ★ CHAKA KHAN—What Cha Gonna Do For Me 10-8
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 18-13
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- QUINCY JONES—Raza Mataz
- BEN ROX MORGAN—I'll Do Anything For You
- THE CLASH—Magnificent Dance
- THELMA HOUSTON—If You Feel It

WBLI—Long Island (B. Terry—MD)

- ★ KIM CARNES—Bette Davis Eyes 4-1
- ★ A TASTE OF HONEY—Sukiyaki 9-6
- ★ NEIL DIAMOND—America 16-13
- ★ STARS ON 45—Medley 12-8
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love

# Radio Programming



**KAMPUCHEA PLUG**—WPLJ-FM air personality Jimmy Fink hosts a visit from Dave Edmunds who talks about the "Concert For Kampuchea" benefit LP, released by Atlantic, which features the music of Rockpile, among other groups.

## WAXY Ft. Lauderdale Supporting Return Of DJs With Personality

By SARA LANE

FT. LAUDERDALE—Rick Shaw, veteran South Florida radio disk jockey and program director of WAXY-FM, believes that the day of the radio personality is returning and he is excited about the prospect. As a former disk jockey on WQAM-AM which held the top slot as a rock station in the '60s, he says that QAM was very much personality oriented. Now, he's leading the way in South Florida to make WAXY-AM become a personality oriented station.

"Obviously, the philosophy of personality radio revolves around a personality," he says. "You have to have someone who can relate to the listener on the air and that's a very peculiar environment of one-way communications. That kind of person was very much a part of radio in the early to mid '60s."

When Bill Drake formed his plan of successful formats for rock stations, he abolished the on-the-air personality claiming that listeners wanted to hear more music and less chatter from the DJ. His format was copied and adapted to such a degree that Shaw contends an entire generation of disk jockeys was lost; none of the newcomers had a chance to develop on-the-air personalities, due to the restrictions set by the radio stations. According to Shaw, Drake's format seems to be phasing out: "There are a lot more radio stations today and many more opportunities for young kids to get a job."

He says youngsters coming up through the ranks will be able to get that first shot on the air to find out if they like it and if they can do it. "It's a peculiar kind of environment and like anything else, you really don't know until you get out there and try."

He points to Greg Budell, the morning man on WAXY-AM, as the classic example of the personality, saying: "There are so few people that a listener will actually follow. That really is the key. We're all creatures of habit and research indicates that most people have 2.4 radio stations they listen to. They bounce around the dial, switching off one station and turning to another when the commercial comes on. Greg is the kind of guy people will go out of their way to tune in because he's a

personality. He's different. He doesn't just inform the listener of the weather, the traffic reports and the time and all that kind of information you can get on any other radio station.

"There is something more; he has an off-the-wall sense of humor and his shows are funny. I think it's a lot more fun kind of radio not only to participate in but also to listen to." Budell, on from 6 to 10 a.m., is followed by Randy Thomas, 10 a.m. to 3 p.m. Rick Shaw is on from 3 to 8 p.m. with Kenny Lee in the 8 p.m. to midnight slot and Ellen Jaffe holds down the midnight to 6 a.m. place.

WAXY started out with Shaw as its p.d. as an oldie goldie station. Gradually the format has changed to the point that it now plays four or five current tunes per hour selected in terms of their demographic appeal as well as what blends nicely with the older tunes.

"We target a 25 plus audience," Shaw continues. "We don't go after teenagers. If they want to come along and enjoy the Beatles and records from the 60s, well, that's fine. However, our whole approach is designed to attract primarily listeners from 25 to 34 and secondly 25 to 44."

Several things are taken into consideration before adding new records: with sales and phone calls the most important.

"The only problem with sales is we don't know who the purchaser was. Since we are much more selective in trying to attract a particular age group, we have to be careful not to add music that is basically being purchased by teenagers, even though they do represent a large segment of the recording buying populace."

Between 150 and 200 phone calls are made each week from the station. (Continued on page 23)

WITH 'UNIQUE IMITATION'

## Dick Clark Entering Countdown Contest

NEW YORK—"Nothing is unique about the show. Casey Kasem (of 'American Top 40') is a great story teller who has been imitated and this is an imitation."

Thus, Dick Clark modestly describes his new "Dick Clark National Music Survey," which debuts Saturday (30) on the Mutual Broadcasting system with a three-hour top 30 countdown.

Of course, the show is unique. Clark is unique with his 30-year background hosting "American Bandstand," which has served as a vehicle to introduce almost 10,000 new artists.

Clark will no doubt be formidable competition to the long established "American Top 40," syndicated by Watermark and "Weekly Top 30," a fairly recent entry syndicated by Drake-Chenault.

Clark's show will also be unique in that it is the only networked show, which will be distributed live via satellite in stereo come this fall. In the meantime, it is being distributed on disk like its two competitors.

Clark, who joined Mutual producing and hosting a three-hour Beach Boys Memorial Day special on Monday (25), is convinced he's

involved in a new age of radio in which "satellites are making it faster and easier" for networks to distribute large amounts of programming.

"A new age of radio is coming," says Clark. "We're turning back to network radio." Some of Clark's plans with Mutual's expansion of its programming include a July 4 special with an as yet unannounced artist and a Labor Day retrospective of the music of the 1960s. Both shows will be three hours in length.

For his weekly countdown series, Clark looks upon these shows as a "magazine show of the week which will cover what is happening in music." Clark, of course, will use his network of contacts and expertise in the record business, which spans three decades. He will be able to draw on his vast files of interviews and audio tapes for background as he reports on current trends and answers listeners' questions.

Clark sees "weekend programming becoming a special event in the medium. I see the day when every weekend will feature numerous specials. It's exciting to be back in radio for this rebirth of network programming."

## Dave Herman: Always A Rock DJ

### WNEW-FM Morning Man Adapts To Changing Times

NEW YORK—The job is still a turn-on for Dave Herman, the venerable morning drive man who celebrated his ninth anniversary at WNEW-FM last Friday (22). "I may be 45," he says, grinning broadly. "But I'm still in touch with my adolescent feelings."

Herman says he did a lot of growing up in the 1970s. "It was a turbulent time," he notes, "and it forced me to re-examine my role on the air. I had always been a rock'n'roll DJ. Suddenly I was programming for a polarized audience that was still sorting out the aftermath of the 1960s. And as people began to digest and regroup, I started to participate in non-musical ways. To make a contribution, I had to become a total broadcast personality.

"Listeners don't live with rock'n'roll today like they did in the 1960s," he continues. "It used to be the foundation of people's lives, but

the passion isn't the same today. Artists are no longer the heroes they once were." Herman says this is one of the reasons why he chose to "step out from behind the microphone, where the music was the focus and I was the conduit, and develop an affirmative, friendly personality."

The irony is that it was "very unhip to perceive of yourself as a celebrity" in the 1960s, says Herman. "The music did the talking for you. Nobody wanted to ego-trip."

Herman, who calls rock'n'roll "the fountain of youth," says that WNEW-FM's air personalities are just as politically conscious today as they were in the 1960s. The difference is that there is no unanimity on one single issue. "The sum of the parts makes for some varied commentary. In the '60s, the staff might have taken a unanimous stand against the Viet Nam War, but I don't think you'd find a consensus

today on the abortion issue, for example."

Herman landed his first job as an announcer in 1956 at WEEZ-AM Easton, Pa., having dropped out of Hunter College in New York, where he was studying broadcasting. He worked there until 1958, when he moved to WHTG-AM-FM Asbury Park, N.J. He rose to the position of general manager, and in 1968 joined the staff of WMMR-FM Philadelphia, where he hosted "The Marconi Experiment." He joined WABC-FM, an AOR pioneer, in 1970, (which later became WPLJ) and moved to his current job two years later.

1967 was a critical year for Herman. "The late '60s were a trying time. I was tracking Mantovani and Percy Faith albums that year when I realized I could be making a real contribution to people's lives especially when I'd hear Rosko talking (Continued on page 24)

## See More Audience Fragmentation Ahead

WASHINGTON — Music diversity is in the cards for tomorrow's radio formats, Frank Murphy, vice president of client relations for Bonneville Broadcast Consultants, told members of the American Women in Radio & Television at their convention here.

To back up this claim, Murphy pointed to the "average 25- to 44-year old. This person is not buying pop records, but classical and jazz recordings," he said.

He warned that "as the post World War II baby boom generation reaches the median age of 40, it will have the money to interest itself in the many specialized activities it spawned during the late '70s and '80s. The audience fragmentation that we are now only beginning to see will be the rule and not the exception," he said.

And he predicted people will listen to the radio for shorter periods. "Involvement with participation sports and self improvement activities is at an all-time high. Every extra hour at the club or the raquetball courts is one more hour unavailable to radio. Even today, night time listening to radio by adults 25 plus is decreasing."

Murphy predicted, "Radio's history will repeat itself as advertisers return to program production in a big way. These will be designed to carry ads for specific products carefully aimed at a special interest audience."

He added, "These programs will open up virtually unlimited tie-in promotion and merchandising opportunities for the sponsor causing value of the program and the media carrying it to explode with efficiency."

"I believe we will see the first vestiges of this programming concept on the current radio networks, many of which are already demographically divided. All networks will be satellite distributed by 1984 and their number of distribution channels will grow."

At another session during the convention several panelists stressed that "gut determination" to deal with the bureaucratic tangles of the Federal Communications Commis-

sion was far more important than any other factor when seeking an FCC license.

But National Radio Broadcasters Assn. president Sis Kaplan, who was a member of the panel, stressed that potential station owners "must be experienced in all facets of the industry. You've got to have the experience of dealing with gut-level problems, holding down gut-level jobs in as many areas of business as you can. You've got to be smart enough to hire people smarter than you in areas where your knowledge is weak. Otherwise, you'll be eaten alive."

## NPR Urged To Share Programs

CHICAGO—Commercial classical radio stations are taking an "If you can't beat 'em, join 'em" attitude toward the competing National Public Radio network.

For several years, commercial classical broadcasters have viewed NPR as a growing threat, one their own tax dollars have helped finance.

Now, commercial stations are fighting back by demanding a share in the expanded program offerings coming from NPR.

Their demand took the form of a formal resolution passed at the Concert Music Broadcasters Assn. meeting May 7-9 in Detroit. The resolution calls for elimination of the NPR ban on distribution of programming to commercial stations.

The NPR policy, dating from 1973, limits programming created by the tax-supported network to non-commercial stations. However, commercial broadcasters point to markets where NPR stations don't exist and to NPR programs that do not receive exposure in certain markets.

NPR's board of directors is expected to consider lifting the ban at its July 23-24 meeting.

The Concert Music Broadcasters Assn. is the trade association of the commercial classical stations. Spearheading the attack on NPR policy is the new CMBA president, Robert (Continued on page 43)

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (5/19/81)

Continued from page 10

- ★ ★ JOHN LENNON—Watching The Wheels 11-7
- ★ NEIL DIAMOND—America 19-17
- ★ LEE RITENOUR—Is It You 28-23
- ★ A TASTE OF HONEY—Sukiyaki 16-13
- ★ JESSE WINCHESTER—Say What—30
- AIR SUPPLY—The One That You Love—29

WPRO-AM—Providence (G. Berkowitz—MD)

- ★ ★ KIM CARNES—Bette Davis Eyes 8-5
- ★ ★ STARS ON 45—Medley 18-14
- ★ NEIL DIAMOND—America 13-11
- ★ DOTIE WEST—What Are We Doin' In Love 4-2
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 10-9
- BARBRA STREISAND—Promises—D-21

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

- ★ ★ STARS ON 45—Medley 21-10
- ★ ★ DOTIE WEST—What Are We Doin' In Love 9-6
- ★ NEIL DIAMOND—America 17-14
- ★ TOM PETTY & THE HEARTBREAKERS—The Waiting 22-19
- ★ STYX—Too Much Time On My Hands 11-9
- BILLY & THE BEATERS—I Can Take Care Of Myself
- DARYL HALL/JOHN OATES—You Make My Dreams
- JIM PHOTOGLO—Fool In Love With You—D-21
- RICK SPRINGFIELD—Jessie's Girl—D-18
- AIR SUPPLY—The One That You Love—D-20

WPJB—Providence (M. Waite—MD)

No List

WICC—Bridgeport (B. Mitchell—MD)

- ★ ★ KIM CARNES—Bette Davis Eyes 4-1
- ★ ★ A TASTE OF HONEY—Sukiyaki 12-8
- ★ NEIL DIAMOND—America 16-13
- ★ AIR SUPPLY—The One That You Love 24-19
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 19-14
- JUICE NEWTON—Queen Of Hearts
- MARTY BALIN—Hearts
- JIM STEINMAN—Rock 'n' Roll Dreams Come True—D-30
- JOE WALSH—A Life Of Illusion—D-27
- GEORGE HARRISON—All Those Years Ago—D-17
- MANHATTAN TRANSFER—Boy From New York City
- ROBBIE DUPREE—Brooklyn Girls—D-29
- RICK SPRINGFIELD—Jessie's Girl—D-28

WKCI—New Haven (D. Lyons—MD)

- ★ ★ KIM CARNES—Bette Davis Eyes 3-3
- ★ ★ DARYL HALL/JOHN OATES—You Make My Dreams 26-21
- ★ GEORGE HARRISON—All Those Years Ago 27-22
- ★ AIR SUPPLY—The One That You Love 19-15
- ★ JOEY SCARBURY—Theme From Greatest American Hero 28-24
- ROSANNE CASH—7 Year Ache—30
- MARTY BALIN—Hearts—29
- JIM PHOTOGLO—Fool In Love With You—28

WTCF-FM—Hartford (R. Donahue—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 17-12
- ★ ★ A TASTE OF HONEY—Sukiyaki 15-10
- ★ GINO VANELLI—Living Inside Myself 7-5
- ★ STYX—Too Much Time On My Hands 10-8
- ★ JOHN LENNON—Watching The Wheels 5-3
- GARY U.S. BONDS—This Little Girl—18

WFEA—Manchester (K. Lemire—MD)

No List

WTSN—Dover (J. Sebastian—MD)

No List

WGUY—Bangor (J. Randall)

- ★ ★ KIM CARNES—Bette Davis Eyes 6-1
- ★ ★ Bette Davis Eyes 6-1
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 12-8
- ★ NEIL DIAMOND—America 21-12
- ★ GARY U.S. BONDS—This Little Girl 17-10
- JOE WALSH—A Life Of Illusion
- GEORGE HARRISON—All Those Years Ago—D-20
- ROSANNE CASH—7 Year Ache
- MANHATTAN TRANSFER—Boy From New York City
- STARS ON 45—Medley—D-13
- A TASTE OF HONEY—Sukiyaki—D-33
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—D-35
- AIR SUPPLY—The One That You Love—D-25
- JOEY SCARBURY—Theme From Greatest American Hero
- JUICE NEWTON—Queen Of Hearts

WIGY—Bath (W. Mitchell—MD)

- ★ ★ PHIL COLLINS—I Missed Again 14-8
- ★ ★ CLIFF RICHARD—Give A Little Bit More 29-22
- ★ RICK SPRINGFIELD—Jessie's Girl 27-21
- ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 30-24
- ★ GINO VANELLI—Living Inside Myself 24-17

- ● GREG KIHN BAND—The Breakup Song
- ● MARTY BALIN—Hearts
- ● SILVERADO—Ready For Love
- DAN HARTMAN—It Hurts To Be In Love—X
- ALBERT HAMMOND—When I'm Gone—D-29
- AIR SUPPLY—The One That You Love—D-27
- GARY U.S. BONDS—This Little Girl—X
- DARYL HALL/JOHN OATES—You Make My Dreams—X
- JUICE NEWTON—Queen Of Hearts
- GEORGE HARRISON—All Those Years Ago—D-28
- JIM PHOTOGLO—Fool In Love With You
- RANDY MEISNER—Gotta Get Away—D-30
- BILLY & THE BEATERS—I Can Take Care Of Myself—X
- ROSANNE CASH—7 Year Ache—X

WACZ—Bangor (M. O'Hara—MD)

No List

## Mid-Atlantic Region

★ PRIME MOVERS

- KIM CARNES—Bette Davis Eyes (EMI)
- STARS ON 45—Medley (Radio Records)
- GEORGE HARRISON—All Those Years Ago (Dark Horse)

● TOP ADD ONS

- BILLY & THE BEATERS—I Can Take Care Of Myself (A&A)

SANTANA—Winning (Columbia)

OAK RIDGE BOYS—Elvira (MCA)

● BREAKOUTS

- MARTY BALIN—Hearts (EMI)
- MICHAEL JACKSON—One Day In Your Life (Epic)
- REO SPEEDWAGON—Don't Let Him Go (Epic)

No List

WXXK—Pittsburgh (B. Christian—PD)

- ★ ★ JOURNEY—The Party's Over 9-4
- ★ ★ MICHAEL STANLEY BAND—Lover 7-3
- ★ JOE WALSH—A Life Of Illusion 24-19
- ★ JEFFERSON STARSHIP—Find Your Way Back 11-8
- ★ STARS ON 45—Medley 18-10
- MARTY BALIN—Hearts—30
- REO SPEEDWAGON—Don't Let Him Go—39
- DOTIE WEST—What Are We Doin' In Love
- SANTANA—Winning—D-25

WFIL—Philadelphia (D. Fennessy—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 25-19
- ★ ★ STARS ON 45—Medley 11-9
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 4-2
- ★ KIM CARNES—Bette Davis Eyes 2-1
- ★ A TASTE OF HONEY—Sukiyaki 7-5
- MARTY BALIN—Hearts
- BILLY & THE BEATERS—I Can Take Care Of Myself
- MANHATTAN TRANSFER—Boy From New York City—X
- OAK RIDGE BOYS—Elvira
- JIM PHOTOGLO—Fool In Love With You—D-30
- LEE RITENOUR—Is It You—X
- SHEENA EASTON—Modern Girl—X
- ELTON JOHN—Nobody Wins—X
- ROSANNE CASH—7 Year Ache—X
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X
- CAROLE BAYER SAGER—Stronger Than Before—X
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- AIR SUPPLY—The One That You Love—D-29
- THE ALAN PARSONS PROJECT—Time—X
- JERMAINE JACKSON—You Like Me Don't You—X
- DARYL HALL/JOHN OATES—You Make My Dreams—D-26
- TOMMY JAMES—You're So Easy To Love—X
- JUICE NEWTON—Queen Of Hearts

WCCK(K104)—Erie (B. Shannon—MD)

- ★ ★ LOVERBOY—The Kid Is Hot Tonight 7-1
- ★ POINT BLANK—Let Me Stay With You Tonight 16-12
- ★ AIR SUPPLY—The One That You Love 31-24
- ★ JOHN LENNON—Watching The Wheels 21-16
- ★ REO SPEEDWAGON—Tough Guys 20-10
- JIM PHOTOGLO—Fool In Love With You—33
- THE GREG KIHN BAND—The Breakup Song
- OAK RIDGE BOYS—Elvira—D-37
- RANDY MEISNER—Gotta Get Away—D-36
- JOEY SCARBURY—Theme From Greatest American Hero—D-35
- POINTER SISTERS—Slow Hand
- JOE CEMAY BANO—Love Is A Crazy Feeling

WFBC—Altoona (T. Booth—MD)

- ★ ★ STARS ON 45—Medley 2-1
- ★ ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 7-2
- ★ GEORGE HARRISON—All Those Years Ago 31-22
- ★ AIR SUPPLY—The One That You Love 24-19
- ★ GINO VANELLI—Living Inside Myself 12-6
- ● 38 SPECIAL—Fantasy Girl
- ● KOOL & THE GANG—Jones Vs Jones
- ● DAVE EDMUNDS—Almost Saturday Night
- ● RANDY MEISNER—Gotta Get Away
- ● GREG KIHN BAND—The Breakup Song
- ● ALAN PARSONS PROJECT—Time—D-29
- ● SANTANA—Winning—D-28

WFBC—Altoona (T. Booth—MD)

- ★ ★ STARS ON 45—Medley 2-1
- ★ ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 7-2
- ★ GEORGE HARRISON—All Those Years Ago 31-22
- ★ AIR SUPPLY—The One That You Love 24-19
- ★ GINO VANELLI—Living Inside Myself 12-6
- ● 38 SPECIAL—Fantasy Girl
- ● KOOL & THE GANG—Jones Vs Jones
- ● DAVE EDMUNDS—Almost Saturday Night
- ● RANDY MEISNER—Gotta Get Away
- ● GREG KIHN BAND—The Breakup Song
- ● ALAN PARSONS PROJECT—Time—D-29
- ● SANTANA—Winning—D-28

- APRIL WINE—Sign Of The Gypsy Queen
- SPIDER—It Didn't Take Long

WKBO—Harrisburg (B. Carson—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 19-13
- ★ ★ A TASTE OF HONEY—Sukiyaki 14-6
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 7-3
- ★ NEIL DIAMOND—America 17-14
- ★ DON McLEAN—Since I Don't Have You 10-8
- ● JESSE WINCHESTER—Say What
- ● PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- AIR SUPPLY—The One That You Love—D-16

WQXA(Q-106)—York (S. Gallagher—MD)

- ★ ★ NEIL DIAMOND—America 24-15
- ★ ★ RICK SPRINGFIELD—Jessie's Girl 27-18
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 12-7
- ★ CHAMPAIGN—How Bout Us 11-8
- ★ STARS ON 45—Medley 15-11
- ● MARTY BALIN—Hearts
- ● GEORGE HARRISON—All Those Years Ago—D-28
- ● ELTON JOHN—Nobody Wins—D-29
- ● SANTANA—Winning—D-30
- ● AC/DC—Dirty Deeds—LP

WRVQ(Q107)—Washington (F. Holler—MD)

- ★ ★ KIM CARNES—Bette Davis Eyes 17-4
- ★ ★ STYX—Too Much Time On My Hands 4-3
- ★ RICK SPRINGFIELD—Jessie's Girl 15-13
- ★ REO SPEEDWAGON—Take It On The Run 8-6
- ● VAN HALEN—So This Is Love
- ● PHIL COLLINS—I Missed Again
- ● JOE WALSH—A Life Of Illusion—X
- ● JOHN COUGAR—Ain't Even Done With The Night—D-21
- ● GEORGE HARRISON—All Those Years Ago—X
- ● JEFFERSON STARSHIP—Find Your Way Back—X
- ● 38 SPECIAL—Hold On Loosely—D-26
- ● APRIL WINE—Just Between You & Me—X
- ● FRANKIE & THE KNOCKOUTS—Sweetheart—D-23
- ● TOM PETTY & THE HEARTBREAKERS—The Waiting—X
- ● STEELY DAN—Time Out Of Mind—X
- ● SANTANA—Winning—X
- ● RUSH—Tom Sawyer—X
- ● STYX—Rockin' The Paradise—X
- ● THE WHO—Another Tricky Day—X
- ● AC/DC—Love At First Feel—X

WPGC—Washington D.C. (J. Elliott—MD)

- ★ ★ KIM CARNES—Bette Davis Eyes 10-1
- ★ ★ DARYL HALL/JOHN OATES—You Make My Dreams 26-20
- ★ GEORGE HARRISON—All Those Years Ago 28-23
- ★ AIR SUPPLY—The One That You Love 22-15
- ★ GARY U.S. BONDS—This Little Girl 19-16
- ● MICHAEL JACKSON—One Day In Your Life—21
- ● SANTANA—Winning
- ● DOTIE WEST—What Are We Doing In Love
- ● MARTY BALIN—Hearts—D-29

WCAO—Baltimore (S. Richards—MD)

- ★ ★ KIM CARNES—Bette Davis Eyes 8-3
- ★ ★ QUINCY JONES—Ai No Corrida 22-17
- ★ GARY U.S. BONDS—This Little Girl 24-18
- ★ ALAN PARSONS PROJECT—Time 26-21
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 28-22
- ● BILLY & THE BEATERS—I Can Take Care Of Myself
- ● OAK RIDGE BOYS—Elvira
- ● GEORGE HARRISON—All Those Years Ago—D-28
- ● MANHATTAN TRANSFER—Boy From New York City
- ● JIM PHOTOGLO—Fool In Love With You—D-29
- ● LEE RITENOUR—Is It You—D-24
- ● SHEENA EASTON—Modern Girl—D-30
- ● CAROLE BAYER SAGER—Stronger Than Before

WFBR—Baltimore (A. Szulinski—MD)

- ★ ★ KIM CARNES—Bette Davis Eyes 6-3
- ★ ★ FRANKIE & THE KNOCKOUTS—Sweetheart 9-6
- ★ QUINCY JONES—Ai No Corrida 28-19
- ★ RICK SPRINGFIELD—Jessie's Girl 19-9
- ● SHEENA EASTON—Modern Girl—30
- ● MANHATTAN TRANSFER—Boy From New York City
- ● GEORGE HARRISON—All Those Years Ago—D-25
- ● ROBBIE DUPREE—Brooklyn Girls
- ● OAK RIDGE BOYS—Elvira—D-26
- ● JIM PHOTOGLO—Fool In Love With You—D-29

WYRE—Annapolis (J. Diamond—MD)

- ★ ★ KIM CARNES—Bette Davis Eyes 11-3
- ★ ★ A TASTE OF HONEY—Sukiyaki 10-5
- ★ STARS ON 45—Medley 17-13
- ★ DON McLEAN—Since I Don't Have You 21-17
- ★ GARY U.S. BONDS—This Little Girl 20-16
- ● SHEENA EASTON—Modern Girl
- ● SANTANA—Winning
- ● GEORGE HARRISON—All Those Years Ago—D-24

- DOLLY PARTON—But You Know I Love You—X
- CLIFF RICHARD—Give A Little Bit More
- ELTON JOHN—Nobody Wins—D-30
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-29
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—D-27
- AIR SUPPLY—The One That You Love—D-26
- BILLY SQUIER—The Stroke
- MARTY BALIN—Hearts

WGH—Hampton (B. Canada—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 10-5
- ★ ★ STARS ON 45—Medley 11-4
- ★ JOHN LENNON—Watching The Wheels 15-10
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 20-16
- ● KOOL & THE GANG—Jones Vs Jones
- ● THE ALAN PARSONS PROJECT—Time
- ● JIM PHOTOGLO—Fool In Love With You—D-21
- ● LEE RITENOUR—Is It You—X
- ● THE DILLMAN BAND—Lovin' The Night Away—X
- ● SHEENA EASTON—Modern Girl—X
- ● JESSE WINCHESTER—Say What—X
- ● ROSANNE CASH—7 Year Ache—X
- ● PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-20
- ● AIR SUPPLY—The One That You Love—D-17
- ● JERMAINE JACKSON—You Like Me Don't You—X
- ● MARTY BALIN—Hearts—X
- ● JIM STEINMAN—Rock 'n' Roll Dreams Come True—X

WQRK—Morfolk (R. Bates—MD)

- No List

WRVQ(Q94)—Richmond (B. Thomas—MD)

- ★ ★ GARY U.S. BONDS—This Little Girl 12-8
- ★ ★ PHIL COLLINS—I Missed Again 11-7
- ★ RICK SPRINGFIELD—Jessie's Girl 15-9
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 16-10
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 3-1
- ● SANTANA—Winning
- ● 38 SPECIAL—Fantasy Girl
- ● BILLY SQUIER—The Stroke
- ● LOVERBOY—The Kid Is Hot Tonight
- ● GEORGE HARRISON—All Those Years Ago—D-26

WAEB—Allentown (J. Ward—MD)

- ★ ★ STARS ON 45—Medley 14-7
- ★ ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 23-17
- ★ NEIL DIAMOND—America 19-14
- ★ JOHN LENNON—Watching The Wheels 9-4
- ★ CHAMPAIGN—How Bout Us 22-19
- ● GEORGE HARRISON—All Those Years Ago
- ● RICK SPRINGFIELD—Jessie's Girl
- ● BILLY & THE BEATERS—I Can Take Care Of Myself—X
- ● T.G. SHEPPARD—I Loved 'Em Every One—X
- ● LEE RITENOUR—Is It You—X
- ● PHOEBE SNOW—Mercy, Mercy, Mercy—X
- ● PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- ● AIR SUPPLY—The One That You Love
- ● TOM PETTY & THE HEARTBREAKERS—The Waiting—X
- ● SANTANA—Winning—X
- ● DARYL HALL/JOHN OATES—You Make My Dreams—X

WIFI-FM—Bala Cynwyd (L. Kiley—MD)

- ★ ★ RICK SPRINGFIELD—Jessie's Girl 16-10
- ★ ★ STARS ON 45—Medley 14-7
- ★ ★ KIM CARNES—Bette Davis Eyes 9-5
- ★ ★ GARY U.S. BONDS—This Little Girl 23-17
- ★ ★ SANTANA—Winning 26-21
- ● GEORGE HARRISON—All Those Years Ago—22
- ● AIR SUPPLY—The One That You Love—24
- ● OAK RIDGE BOYS—Elvira
- ● JIM PHOTOGLO—Fool In Love With You—D-26
- ● CLIFF RICHARD—Give A Little Bit More—X
- ● BILLY & THE BEATERS—I Can Take Care Of Myself—X
- ● DILLMAN BAND—Lovin' The Night Away—X
- ● SHEENA EASTON—Modern Girl
- ● ELTON JOHN—Nobody Wins
- ● MAX WERNER—Rain In May—X
- ● PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-28
- ● CAROLE BAYER SAGER—Stronger Than Before—X
- ● STANLEY CLARKE/GEORGE DUKE—Sweet Baby—X
- ● BILLY SQUIER—The Stroke
- ● ALAN PARSONS PROJECT—Time—X
- ● DARYL HALL/JOHN OATES—You Make My Dreams—D-27
- ● TOMMY JAMES—You're So Easy To Love—X

WWSM(3WS-FM)—Pittsburgh (H. Crowe—MD)

- No List

## Southeast Region

★ PRIME MOVERS

- KIM CARNES—Bette Davis Eyes (EMI)
- STARS ON 45—Medley (Radio Records)
- GARY U.S. BONDS—This Little Girl (EMI)

● TOP ADD ONS

- GEORGE HARRISON—All Those Years Ago (Dark Horse)
- ELTON JOHN—Nobody Wins (MCA)
- ROBBIE DUPREE—Brooklyn Girls (Elektra)

● BREAKOUTS

- MARTY BALIN—Hearts (EMI)
- JOE WALSH—A Life Of Illusion (Elektra)
- JUICE NEWTON—Queen Of Hearts (Capitol)

WQXI-AM—Atlanta (J. McCartney—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 22-12
- ★ ★ GARY U.S. BONDS—This Little Girl—D-19
- ★ ★ ROSANNE CASH—7 Year Ache 18-4
- ★ ★ DARYL HALL/JOHN OATES—You Make My Dreams 19-5
- ● STANLEY CLARKE/GEORGE DUKE—Sweet Baby—21
- ● JOHN SCHNEIDER—It's Now Or Never
- ● MANHATTAN TRANSFER—Boy From New York City—D-29
- ● AIR SUPPLY—The One That You Love—D-23
- ● THE ALAN PARSONS PROJECT—Time—D-22

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

- ★ ★ GEORGE HARRISON—All Those Years Ago 29-23
- ★ ★ GARY U.S. BONDS—This Little Girl 21-16
- ★ ★ KOOL & THE GANG—Jones Vs Jones 25-20
- ★ ★ AIR SUPPLY—The One That You Love 23-18
- ★ ★ DARYL HALL/JOHN OATES—You Make My Dreams 12-7
- ● JOE WALSH—A Life Of Illusion—28
- ● MANHATTAN TRANSFER—Boy From New York—LP
- ● ROBBIE DUPREE—Brooklyn Girls—D-30
- ● OAK RIDGE BOYS—Elvira—LP
- ● CAROLE BAYER SAGER—Stronger Than Before—D-29

WBBQ—Augusta (B. Stevens—MD)

- ★ ★ RICK SPRINGFIELD—Jessie's Girl 13-9
- ★ ★ CHAMPAIGN—How Bout Us 10-6
- ★ ★ LEE RITENOUR—Is It You 21-16
- ★ ★ RICK JAMES—Give It To Me Baby 30-19
- ★ ★ A TASTE OF HONEY—Sukiyaki 22-17
- ● JOE WALSH—A Life Of Illusion
- ● MARTY BALIN—Hearts
- ● GEORGE HARRISON—All Those Years Ago—D-25
- ● ARETHA FRANKLIN—Come To Me
- ● BILLY & THE BEATERS—I Can Take Care Of Myself—D-30
- ● KOOL & THE GANG—Jones Vs Jones—D-28
- ● ROSANNE CASH—7 Year Ache
- ● STANLEY CLARKE/GEORGE DUKE—Sweet Baby—D-27
- ● POINTER SISTERS—Slowhand
- ● GARY U.S. BONDS—This Little Girl—D-26
- ● JIM STEINMAN—Rock 'n' Roll Dreams Come True

WWSA—Savannah (J. Lewis—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 30-18
- ★ ★ RICK JAMES—Give It To Me Baby 24-17
- ★ ★ OAK RIDGE BOYS—Elvira 31-21
- ★ ★ LEE RITENOUR—Is It You 27-22
- ★ ★ KOOL & THE GANG—Jones Vs Jones 23-19
- ● JOE DOLCE—Shaddap You Face—29
- ● MARTY BALIN—Hearts—30
- ● BILLY JOE ROYAL—You Really Got A Hold On Me—31

WWSG(95-SGF)—Savannah (D. Carlisle—MD)

- ★ ★ NEIL DIAMOND—America 21-14
- ★ ★ GINO VANELLI—Living Inside Myself 5-3
- ★ ★ STARS ON 45—Medley 6-4
- ★ ★ A TASTE OF HONEY—Sukiyaki 14-8
- ★ ★ DOTIE WEST—What Are We Doin' In Love 17-13
- ● MANHATTAN TRANSFER—Boy From New York City
- ● JOEY SCARBURY—Theme From Greatest American Hero
- ● GEORGE HARRISON—All Those Years Ago—D-23
- ● RICK SPRINGFIELD—Jessie's Girl—D-29
- ● KOOL & THE GANG—Jones Vs Jones
- ● SHEENA EASTON—Modern Girl—HB
- ● JESSE WINCHESTER—Say What—D-28
- ● PURE PRAIRIE LEAGUE—Still Right Here In My Heart—HB
- ● STANLEY CLARKE/GEORGE DUKE—Sweet Baby—HB
- ● AIR SUPPLY—The One That You Love—D-24
- ● THE ALAN PARSONS PROJECT—Time
- ● STEPHANIE MILLS—Two Hearts—HB
- ● CHAKA KHAN—What Cha' Gonna Do For Me
- ● SANTANA—Winning—d-30
- ● MARTY BALIN—Hearts
- ● GAP BAND—Yearning For Your Love—HB
- ● AC/DC—Dirty Deeds—HB

WAYS—Charlotte (L. Simon—MD)

- ★ ★ GEORGE HARRISON—All Those Years Ago 30-15
- ★ ★ KIM CARNES—Bette Davis Eyes 10-5
- ★ ★ OAK RIDGE BOYS—Elvira 12-10



**BACKSTAGE MEETING**—RCA recording artist Roger Whittaker, center, meets with RCA division president Jack Craig, left, and WNEW-AM personality Bob Jones backstage at the New Westchester Theatre in New York while Whittaker was appearing there during a recent tour.

## MOVE CAUSES UPROAR

# WADV-FM Buffalo Now Country

By HANFORD SEARL

**BUFFALO, N.Y.**—Changing call letters, format and power output, WADV-FM has switched to modern country after 19 years of MOR/jazz, creating a local furor from longtime listeners.

Purchased for \$1.6 million by Stoner Broadcasting, WADV, which will change to WYRK Thursday (28) to fit its new "Buffalo Country" image line, switched formats April 23.

"We had less than 400 protest letters," says Al Fetch, general manager. "I can sympathize with the loyal listeners. It was beneficial exposure despite the local press blowing it way out of proportion."

According to Fetch, also vice president and a three-year veteran with Stoner, the format change was strictly business-oriented since the Buffalo market needed an FM country outlet.

Albeit a top 30 broadcasting area, Fetch claims the western New York setup is "rock saturated" and that Stoner's switch from the format of MOR/jazz, under the family operation of Dan and Nancy Lesniak since 1962, was logical.

Stoner's other seven radio properties run the gamut of formats, adds Fetch, from country, beautiful music, AOR and adult contemporary to MOR.

Those operations include KSO-AM/KGGO-FM Des Moines, KHAK-AM-FM Cedar Rapids, Knoxville's WHEL-AM/WIMZ-FM and WBNF-AM/WQYT-FM Binghamton, N.Y., reports Fetch.

He defines WYRK-FM's modern country format as capitalizing on crossover country artists such as Kenny Rogers, Crystal Gayle, Mac Davis and Dolly Parton for Buffalo's non-traditional country radio background.

Ranked ninth in the 20 AM-FM-station market here, WADV-FM's

# Cuba To Cut AM Band Demands

• Continued from page 6

The study, due for completion June 19, looks at potential spacing conflicts among Western Hemisphere nations for the use of the spectrum at 10 kHz, and two variations of kHz as well as gauging how many new stations might be added if Region II switches to 9 kHz. Each country will also develop economic studies showing the impact of a switch to 9 kHz on its broadcast system.

Canada has proposed a plan for switching to 9 kHz spacing which would require individual stations to move as much as 9 kHz on the dial while the U.S. supports a plan with a 4 kHz maximum move for any given station. A study recently completed for the Federal Communications Commission by the consulting firm of Moffet, Ritch and Larson shows that U.S. AM broadcasters would pay approximately \$6 million more

for costs entailed making the switch to 9 kHz under the Canadian system.

The National Assn. of Broadcasters continues to oppose a switch to 9 kHz and recently petitioned the FCC to sponsor more studies before the U.S. must vote for or against the switch in the upcoming Region II general session scheduled for November in Rio de Janeiro.

The FCC recently announced plans to move the 9 kHz issue up on its calendar to make a final decision on the issue on June 16. In a letter to Acting Chairman Robert E. Lee, NAB's general counsel Erwin Kras-

now urged the Commission to wait.

Before the FCC decides to support a switch to 9 kHz spacing, it should know the probable costs of reduced spacing in terms of service gains or losses as well as interference levels from foreign countries, Krasnow said. Because the Region II panel of experts won't finish their studies until June 19, there is no way the FCC can have the necessary data for its June 16 deadline, NAB argues. The FCC itself is also in the middle of studies to determine benefits and deficits of 9 kHz channel spacing. These studies will not be completed before June 16.

## FCC Compiles 3,900 Sites For Possible AM Outlets

**WASHINGTON**—In preparation for the second general session of the Region II Administrative Radio Conference to be held in November in Rio de Janeiro, the Federal Communications Commission has prepared a list of 3,900 possible locations for new fulltime AM radio stations in 2,900 U.S. communities.

The broadest compilation of U.S. AM radio service ever prepared, the list includes the locations of 2,230 daytime-only stations, 750 of which would be the first locally assigned stations in communities of 2,500 or more people. Eight hundred new stations would serve communities currently without minority-oriented radio; those locations were suggested by the National Black Media Coalition. And 120 locations, according to National Public Radio, would serve communities in need of

non-commercial radio programming.

Details of the plan will be negotiated in Rio with other nation members of Region II. According to the FCC, the plan provides the basis for mutual interference protection in the western hemisphere. The list is designed to cover foreseeable needs for the 5-year period 1983-87.

The list contains many more station locations than the present radio spectrum resources could accommodate. The FCC is conducting a computer search to identify frequencies to which additional fulltime radio stations could be added. The search is expected to reduce the list substantially since frequencies will not be available for many of the needs identified. The Commission decided to send the list to Region II as is in order to meet a May 31 deadline.

last Arbitron rating showed the station with a 3.5 overall share.

Fetch is targeting for the 25 to 49 age group with the station's new format, which eventually will have a personality sound.

The only other country radio competitors in the Buffalo market are daytimer WWOL-AM and low-power WXRL-AM in suburban Lancaster, adds Fetch.

"We're quasi-formatted now by Century 21 of Dallas," reports Fetch. "We'll be going in June to a full, yet flexible automated system

(Continued on page 33)

## WUSW-FM Moves In On Nashville Radio Market

**NASHVILLE**—When country-formatted WUSW-FM in nearby Lebanon boosted its power from 18 kw to 100 kw last November, the station realized it was facing an uphill battle in penetrating country music's home market.

A major television campaign is one of the main aids employed by WUSW to increase its exposure. Using what program director Smokey King terms a "soft-sell approach," WUSW is positioning itself as "all-American country in stereo," play-

ing "hit country music" and the "new kid in town."

Now, expecting the first book in August, King is pleased with the inroads the station has made in the market, particularly in the 25-plus grouping.

"We program mainstream country music, superhit music," says King. "We go with the proven hit artists like Merle Haggard, Razy Bailey and Johnny Lee." The current playlist is a hefty 62 cuts, while about 1,000 selections are played as oldies or recurrents.

This type of format separates WUSW from the plethora of pop stations programming country music. "Pop stations aren't going to play a Charley Pride song. The oldies rotation also helps distinguish us from pop stations," says King.

King plans to implement some type of album hour in the near future, editing the LPs down to discourage home taping. Presently, not many album cuts are played on the station. "Playing a lot of album cuts would take a totally different format," notes King. "Album-oriented country is a coming thing, though. After all, AOR grew out of top 40 formats. Maybe it's time for country stations to have a sub-group."

Although the station is keeping a high community profile through remotes, contests are not part of the normal routine. "This is an FM station and people want to hear music," reasons King. "We don't ram a lot of hard promotion down their throats."

Triplett Broadcasting acquired WUSW last year, prior to vamping up the station's wattage. Originally, the station's call letters were WCOR.



**Special Conference:** Neil Diamond, left, confers with RKO Radio national music coordinator Bob Hamilton during the preparation for Diamond's two-hour special on the network.

## CASUAL TWO HOURS

# RKO's Neil Diamond Show Enjoyable, Well Produced

"Neil Diamond, Star 81," May 23-24, RKO Radio Network, two hours. Produced by Ron Hummel.

**NEW YORK**—Hard on the heels of ABC's three-hour special (Billboard, May 9) comes this two-hour special from RKO.

Aside from the danger of overexposure for Diamond, the two shows make an interesting comparison in production style. While the ABC show was a formal documentary with everything in proper sequence from "Clown Town" on, the RKO show is more casual, opening and closing with Diamond's film, "The Jazz Singer." In fact, the show devotes enough time to the film that one wonders if it was originally designed to air when the film debuted. Diamond seems to have more to

say on the RKO show and although some of his stories are almost identical from one show to another (his explanation of the Canadian Indian roots of "Cracklin' Rosie" is a good example) the RKO show, despite its only two hours compared to ABC's three, manages to offer additional insights into Diamond as an artist and person. He tells, for example, how at one time he wanted to become a doctor.

Because the show is two hours, there is a certain amount of encapsulation—"A Beautiful Noise" becomes a music bed for Diamond to introduce "Desiree." But this is an example of good production that moves the show along in an entertaining fashion.

DOUGLAS E. HALL

## WAXY To Change DJ Format

• Continued from page 21

tion. "Blind phone calls," Shaw explains. "We ask the person to give us five minutes and we play bits of records, maybe just for five or ten seconds. Within that time they can tell if they like or don't like the record. Then we take down demographic data such as male, female, age, Dade or Broward resident, black, white, Cuban or Anglo.

"With these phone calls, we can get a pretty good indication of how people respond. We test 30 records a week this way; some are oldies, some are brand new and some are adds.

When all the research is done, Shaw says it comes down to basics, the "gut feeling" which veterans such as he rely on. Does it sound good to you, do you think it will work within the framework of the station's format and will it flow nicely with the other music being played.

With a playlist of between 3,000

and 2,500, Shaw draws from records distributed in the mid 1950s, the beginning of rock'n'roll, featuring such artists as the Beatles, Chuck Berry and early Elvis records. "Some you'll hear only once every six months, others are played more regularly," he explains.

Adds of current music depend entirely on what new product is available. A new cut from a John Lennon album or Barbra Streisand and Barry Gibb album or a new cut from a Neil Diamond movie goes on automatically. "These are the listeners we're after; they love these artists. In this case, we'll have a heavy week and will probably add all the new product. On a light week, when there are not a lot of 'must adds' it depends on what's happening with the music already on our current playlist. Are there some which are burning out? One that's not making it for some reason or another. We'll take them off and replace them with others."

# Billboard Singles Radio Action

Based on station playlists through Tuesday (5/19/81)

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Continued from page 22  
 ● CAROLE BAYER SAGER—Stronger Than Before  
 ● AIR SUPPLY—The One That You Love—D-29

WTMA—Charleston (P. Mayer—PD)  
 ★★ BARBRA STREISAND—Promises 21-16  
 ★★ JESSE WINCHESTER—Say What 19-13  
 ★ GEORGE HARRISON—All Those Years Ago 17-10  
 ★ NEIL DIAMOND—America 9-4  
 ★ CHRISTOPHER CROSS—Say You'll Be Mine 12-8  
 ● SHEENA EASTON—Modern Girl—21  
 ● PURE PRAIRIE LEAGUE—Still Right Here In My Heart—20  
 ● LEE RITENOUR—Is It You—18  
 ● ELTON JOHN—Nobody Wins—D-19  
 ● AIR SUPPLY—The One That You Love—D-17  
 ● JOEY SCARBURY—Theme From Greatest American Hero

KLAZ-FM(7-98)—Little Rock (D. Taylor—MD)  
 ★★ KIM CARNES—Bette Davis Eyes 2-1  
 ★★ NEIL DIAMOND—America 15-6  
 ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 11-7  
 ★ GINO VANELLI—Living Inside Myself 4-2  
 ● JUICE NEWTON—Queen Of Hearts  
 ● STANLEY CLARKE/GEORGE DUKE—Sweet Baby  
 ● GEORGE HARRISON—All Those Years Ago—D-30  
 ● STEVE WINWOOD—Arc Of A Diver  
 ● CLIFF RICHARD—Give A Little Bit More—D-34  
 ● ELTON JOHN—Nobody Wins—D-35  
 ● CAROLE BAYER SAGER—Stronger Than Before  
 ● ALAN PARSONS PROJECT—Time  
 ● JIM STEINMAN—Rock'n'Roll Dreams Come True

WVXX(KX-104)—Nashville (J. Anthony—MD)  
 ★★ DARYL HALL/JOHN OATES—You Make My Dreams 16-6  
 ★ NEIL DIAMOND—America 18-11  
 ★ AIR SUPPLY—The One That You Love 30-24  
 ● MANHATTAN TRANSFER—Boy From New York City  
 ● MARTY BALIN—Hearts  
 ● GEORGE HARRISON—All Those Years Ago—D-13  
 ● CAROLE BAYER SAGER—Stronger Than Before  
 ● SANTANA—Winning—X-26  
 ● AC/DC—Dirty Deeds—LP

WHBQ—Memphis (C. Duval—PD)  
 ★★ GARY U.S. BONDS—This Little Girl 19-13  
 ★★ GINO VANELLI—Living Inside Myself 7-6  
 ★ DOTIE WEST—What Are We Doin' In Love 14-10  
 ★ NEIL DIAMOND—America 20-14

★ T.G. SHEPPARD—I Loved 'Em Every One 11-9

WNOX—Knoxville (S. Majors—MD)  
 ★★ OAK RIDGE BOYS—Elvira 24-15  
 ★★ STARS ON 45—Medley 17-9  
 ★★ CLIFF RICHARD—Give A Little Bit More 27-24  
 ★ GARY U.S. BONDS—This Little Girl 22-18  
 ★ STYX—Too Much Time On My Hands 8-6  
 ● GEORGE HARRISON—All Those Years Ago  
 ● CAROLE BAYER SAGER—Stronger Than Before  
 ● DOLLY PARTON—But You Know I Love You—X  
 ● JIM PHOTOGLO—Fool In Love With You  
 ● .38 SPECIAL—Hold On Loosely—X  
 ● SHEENA EASTON—Modern Girl—X  
 ● ROSANNE CASH—7 Year Ache—X  
 ● PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X  
 ● AIR SUPPLY—The One That You Love—D-29

WRJZ—Knoxville (F. Story—MD)  
 ★★ KIM CARNES—Bette Davis Eyes 4-1  
 ★★ OAK RIDGE BOYS—Elvira 20-10  
 ★ JOHN LENNON—Watching The Wheels 8-7  
 ★ STARS ON 45—Medley 6-3  
 ★ T.G. SHEPPARD—I Loved 'Em Every One 15-11  
 ● STANLEY CLARKE/GEORGE DUKE—Sweet Baby  
 ● MARTY BALIN—Hearts  
 ● GEORGE HARRISON—All Those Years Ago—D-27  
 ● JIM PHOTOGLO—Fool In Love With You—X  
 ● CLIFF RICHARD—Give A Little Bit More  
 ● ELTON JOHN—Nobody Wins—D-29  
 ● JESSE WINCHESTER—Say What—X  
 ● SANTANA—Winning—D-30  
 ● DARYL HALL/JOHN OATES—You Make My Dreams—D-28

WSKZ(KZ106)—Chattanooga (D. Carroll—MD)  
 ★★ GEORGE HARRISON—All Those Years Ago 28-16  
 ★★ A TASTE OF HONEY—Sukiyaki 14-5  
 ★★ NEIL DIAMOND—America 12-9  
 ★ RICK SPRINGFIELD—Jessie's Girl 20-15  
 ★ STARS ON 45—Medley 11-4  
 ● AIR SUPPLY—The One That You Love—29  
 ● KOOL & THE GANG—Jones Vs Jones  
 ● JESSE WINCHESTER—Say What—D-30  
 ● ELTON JOHN—Nobody Wins—D-28  
 ● MARTY BALIN—Hearts

WERC—Birmingham (M. Thompson—MD)  
 ★★ OAK RIDGE BOYS—Elvira 10-2  
 ★★ QUINCY JONES—Ai No Corrida 16-10  
 ★★ AIR SUPPLY—The One That You Love 27-18  
 ★★ THE ALAN PARSONS PROJECT—Time 18-12  
 ★★ DARYL HALL/JOHN OATES—You Make My Dreams 21-13  
 ● ELTON JOHN—Nobody Wins

● MARTY BALIN—Hearts  
 ● GEORGE HARRISON—All Those Years Ago—D-27  
 ● KOOL & THE GANG—Jones Vs Jones—D-28  
 ● BARBRA STREISAND—Promises—D-30  
 ● CAROLE BAYER SAGER—Stronger Than Before—D-29  
 ● STANLEY CLARKE/GEORGE DUKE—Sweet Baby—X

WKXX(KXX106)—Birmingham (L. O'Day—MD)  
 ★★ KIM CARNES—Bette Davis Eyes 8-1  
 ★★ AIR SUPPLY—The One That You Love 29-25  
 ★ GARY U.S. BONDS—This Little Girl 17-14  
 ★ DARYL HALL/JOHN OATES—You Make My Dreams 26-23  
 ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 24-21  
 ● .38 SPECIAL—Fantasy Girl  
 ● POINTER SISTERS—Slowhand  
 ● JAMES TAYLOR—Hard Times—X  
 ● RUSH—Tom Sawyer—X  
 ● JOE WALSH—A Life Of Illusion—X  
 ● GEORGE HARRISON—All Those Years Ago—D-30  
 ● NEIL DIAMOND—America—X  
 ● OAK RIDGE BOYS—Elvira—X  
 ● STARS ON 45—Medley—X  
 ● PHOEBE SNOW—Mercy, Mercy, Mercy—X  
 ● ELTON JOHN—Nobody Wins—X

WSGN—Birmingham (W. Brian—MD)  
 ★★ GARY U.S. BONDS—This Little Girl 11-7  
 ★★ PHIL COLLINS—I Missed Again 8-4  
 ★ OAK RIDGE BOYS—Elvira 18-10  
 ★ LEE RITENOUR—Is It You 12-8  
 ★ ALAN PARSONS PROJECT—Time 16-11  
 ● ELTON JOHN—Nobody Wins  
 ● ROBBIE DUPREE—Brooklyn Girls  
 ● MANHATTAN TRANSFER—Boy From New York City—D-30  
 ● JESSE WINCHESTER—Say What—D-32  
 ● KOOL & THE GANG—Jones Vs Jones—D-31  
 ● JUICE NEWTON—Queen Of Hearts  
 ● JAMES TAYLOR—Hard Times—D-29  
 ● MARTY BALIN—Hearts—D-28  
 ● SPIDER—It Didn't Take Long

WYAY—Huntsville (J. Kondricks—MD)  
 ★★ DARYL HALL/JOHN OATES—You Make My Dreams 13-8  
 ★★ CHAMPAGNE—How Bout Us 28-18  
 ★★ JOHN LENNON—Watching The Wheels 7-5  
 ★★ STARS ON 45—Medley 2-1  
 ★★ CLIFF RICHARD—Give A Little Bit More 16-11  
 ● OAK RIDGE BOYS—Elvira  
 ● MANHATTAN TRANSFER—Boy From New York City  
 ● ELTON JOHN—Nobody Wins—D-29  
 ● AIR SUPPLY—The One That You Love—D-27  
 ● GARY U.S. BONDS—This Little Girl—D-28  
 ● MARTY BALIN—Hearts—D-30

● .38 SPECIAL—Fantasy Girl  
 WHYY—Montgomery (R. Thomas—MD)

★ OAK RIDGE BOYS—Elvira 13-7  
 ★ STARS ON 45—Medley 16-6  
 ★ NEIL DIAMOND—America 19-14  
 ★ KIM CARNES—Bette Davis Eyes 13-1  
 ★ GARY U.S. BONDS—This Little Girl 21-15  
 ● MANHATTAN TRANSFER—Boy From New York City  
 ● JOE WALSH—A Life Of Illusion  
 ● GEORGE HARRISON—All Those Years Ago—D-27  
 ● DAVE EDMUNDS—Almost Saturday Night—X  
 ● FRANKIE SMITH—Double Dutch Bus—X  
 ● JIM PHOTOGLO—Fool In Love With You—D-30  
 ● SHEENA EASTON—Modern Girl—X  
 ● ELTON JOHN—Nobody Wins—D-29  
 ● BARBRA STREISAND—Promises—X  
 ● CAROLE BAYER SAGER—Stronger Than Before—X  
 ● AIR SUPPLY—The One That You Love—D-28  
 ● JOEY SCARBURY—Theme From Greatest American Hero—X  
 ● THE ALAN PARSONS PROJECT—Time  
 ● MARTY BALIN—Hearts—X  
 ● JUICE NEWTON—Queen Of Hearts—X  
 ● POINTER SISTERS—Slow Hand

WJDX—Jackson (L. Adams—MD)

No List  
 WBJW(BJ105)—Orlando (T. Long—MD)  
 ★★ KIM CARNES—Bette Davis Eyes 1-1  
 ★★ A TASTE OF HONEY—Sukiyaki 9-8  
 ★ RICK SPRINGFIELD—Jessie's Girl 28-19  
 ★ STARS ON 45—Medley 8-7  
 ★ TOM PETTY & THE HEARTBREAKERS—The Waiting 32-23  
 ● JUICE NEWTON—Queen Of Hearts  
 ● ALAN PARSONS PROJECT—Time  
 ● SANTANA—Winning—D-37  
 ● MARTY BALIN—Hearts  
 ● GEORGE HARRISON—All Those Years Ago—D-26  
 ● OAK RIDGE BOYS—Elvira—D-40  
 ● ROSANNE CASH—7 Year Ache—D-39  
 ● SHEENA EASTON—Modern Girl—D-38

WRDQ(Q105)—Tampa (P. McKay—MD)

No List  
 WLCY—Tampa (M. Weber—MD)

No List  
 WYV(Y103)—Jacksonville (D. Scott—MD)  
 ★★ STYX—Too Much Time On My Hands 11-8  
 ★★ REO SPEEDWAGON—Take It On The Run 1-1  
 ★ NEIL DIAMOND—America 22-14  
 ★ AIR SUPPLY—The One That You Love 24-15

● RANDY MEISNER—Gotta Get Away  
 ● KOOL & THE GANG—Jones Vs Jones  
 ● GEORGE HARRISON—All Those Years Ago—D-24  
 ● MANHATTAN TRANSFER—Boy From New York City—D-39  
 ● ROBBIE DUPREE—Brooklyn Girls—D-31  
 ● JUICE NEWTON—Queen Of Hearts  
 ● .38 SPECIAL—Fantasy Girl  
 ● SPIDER—It Didn't Take Long  
 ● PHIL COLLINS—In The Air Tonight—D-40

WKXY—Sarasota (T. Williams—MD)  
 ★★ GEORGE HARRISON—All Those Years Ago 29-22  
 ★★ KIM CARNES—Bette Davis Eyes 6-1  
 ★ RICK SPRINGFIELD—Jessie's Girl 13-7  
 ★ TOM PETTY & THE HEARTBREAKERS—The Waiting 17-14  
 ★ DARYL HALL/JOHN OATES—You Make My Dreams 21-16  
 ● SHEENA EASTON—Modern Girl  
 ● JIM STEINMAN—Rock 'N' Roll Dreams Come True  
 ● JOE WALSH—A Life Of Illusion—29  
 ● LEE RITENOUR—Is It You—27  
 ● JESSE WINCHESTER—Say What—28  
 ● A TASTE OF HONEY—Sukiyaki  
 ● AC/DC—Dirty Deeds—LP  
 ● THE POLICE—Canary In A Coal Mine—LP

WAXY—Fl. Lauderdale (R. Shaw—PD)  
 ★★ GEORGE HARRISON—All Those Years Ago D-22  
 ★★ MICHAEL JACKSON—One Day In Your Life 17-11  
 ★ AIR SUPPLY—The One That You Love 26-17  
 ★ CLIMAX BLUES BAND—I Love You 19-15  
 ★ A TASTE OF HONEY—Sukiyaki 7-1  
 ● JUICE NEWTON—Queen Of Hearts  
 ● LEE RITENOUR—Is It You  
 ● MANHATTAN TRANSFER—Boy From New York City  
 ● JIM PHOTOGLO—Fool In Love With You—D-29  
 ● RICK SPRINGFIELD—Jessie's Girl—D-25  
 ● SHEENA EASTON—Modern Girl

WZC(Z33)—Atlanta (S. Davis—MD)  
 ★★ STARS ON 45—Medley 15-3  
 ★★ DARYL HALL/JOHN OATES—You Make My Dreams 27-21  
 ★ GARY U.S. BONDS—This Little Girl 23-19  
 ★ RICK SPRINGFIELD—Jessie's Girl 11-8  
 ★ CHRISTOPHER CROSS—Say You'll Be Mine 13-10  
 ● GEORGE HARRISON—All Those Years Ago—29  
 ● ELTON JOHN—Nobody Wins  
 ● ROBBIE DUPREE—Brooklyn Girls  
 ● LEE RITENOUR—Is It You—X  
 ● KOOL & THE GANG—Jones Vs Jones—D-30  
 ● SHEENA EASTON—Modern Girl

● CAROLE BAYER SAGER—Stronger Than Before—X  
 ● AIR SUPPLY—The One That You Love—X  
 ● TOM PETTY & THE HEARTBREAKERS—The Waiting—X

WMC-FM(FM-100)—Memphis (T. Prestigiacomo—MD)  
 ★★ CHRISTOPHER CROSS—Say You'll Be Mine 24-17  
 ★★ FRANKE & THE KNOCKOUTS—Sweetheart 2-1  
 ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 15-10  
 ★ CLIMAX BLUES BAND—I Love You 16-11  
 ★ STYX—Too Much Time On My Hands 9-7  
 ● GEORGE HARRISON—All Those Years Ago—23  
 ● DARYL HALL/JOHN OATES—You Make My Dreams—20  
 ● LEE RITENOUR—Is It You  
 ● AIR SUPPLY—The One That You Love

WBYQ(Q2-Q)—Nashville (S. Davis—MD)  
 ★★ KIM CARNES—Bette Davis Eyes 3-1  
 ★★ OAK RIDGE BOYS—Elvira 20-12  
 ★ RICK SPRINGFIELD—Jessie's Girl 26-22  
 ★ STARS ON 45—Medley 4-2  
 ★ AIR SUPPLY—The One That You Love 24-20  
 ● SPIDER—It Didn't Take Long  
 ● GAP BAND—Yearning For Your Love  
 ● QUINCY JONES—Ai No Corrida—D-29  
 ● GEORGE HARRISON—All Those Years Ago—X  
 ● MANHATTAN TRANSFER—Boy From New York City—X  
 ● CLIFF RICHARD—Give A Little Bit More  
 ● KOOL & THE GANG—Jones Vs Jones—X  
 ● SHEENA EASTON—Modern Girl—X  
 ● ELTON JOHN—Nobody Wins  
 ● PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X  
 ● JOEY SCARBURY—Theme From Greatest American Hero—D-30  
 ● CHAKA KHAN—What Cha' Gonna Do For Me

WHY(Y100)—Miami (M. Shands—MD)  
 ★★ STYX—Too Much Time On My Hands 21-15  
 ★★ QUINCY JONES—Ai No Corrida 17-12  
 ★★ KIM CARNES—Bette Davis Eyes 12-7  
 ★★ JOE DOLCE—Shaddap You Face 13-6  
 ★★ LOVERBOY—Turn Me Loose 28-23  
 ● GEORGE HARRISON—All Those Years Ago—29

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MAY 30, 1981 BILLBOARD

## Dave Herman A Rock DJ

Continued from page 21

about the war on WNEW. I got that freedom to express myself at WABC-FM." Ultimately, he notes that ABC Radio management "really did give us the freedom they promised because the station gave the corporate legal department so much trouble the format was eventually tightened. Still, it was a fine radio station, and everyone who worked there is extremely proud."

Herman says he is still attracted by the freedom he enjoys at WNEW-FM. "We've seen some fine tuning in the past couple of years, and even though there are a number of categories we have to select from each hour, it gives the programming a more balanced feel. Pete Fornatelli's show, which follows mine, used to totally differ from mine. Now there's a uniformity to the station's sound from one show to the next, so it sounds like an entity."

Herman also hosts a radio series that will feature a two-hour conversation with Jerry Garcia of the Grateful Dead later this summer, says his contract with WNEW-FM expires in August 1982. After that, he says he is intrigued by the concept of doing a daily live radio broadcast over a national satellite network. "Music is still very compatible with my lifestyle, and I definitely have fantasies of doing something along those lines." LEO SACKS

## Vox Jox

NEW YORK—Bert Wahlen, general manager of Westinghouse's KJQY-FM San Diego, has been promoted to the newly created position of vice president, FM stations.

No successor has been named to the San Diego position. Wahlen worked up from announcer at KSET-AM El Paso, where he began in radio in 1953. He became president, general manager and part owner of KJQY in 1975. The station was later sold to Westinghouse.

In addition to KJQY, Wahlen will oversee WPNT Pittsburgh, KODA Houston, KOAX Dallas and KOSI Denver, which will become a Westinghouse property June 1. Westinghouse is shopping for two additional FMs.

Pat Evans has been named program director of KSFJ, succeeding Jim Smith. She moves up from research director. Before joining KSFJ she was assistant p.d. and music and research director of KYA-AM-FM San Francisco. ... Ted Cramer has joined WMAQ-AM Chicago as program manager. He succeeds Bill Hennes, who resigned to form a consultancy, as previously reported. Cramer has had 30 years of experience in radio and comes from WTVN-AM Columbus, Ohio.

Ric Thom has been named gen-

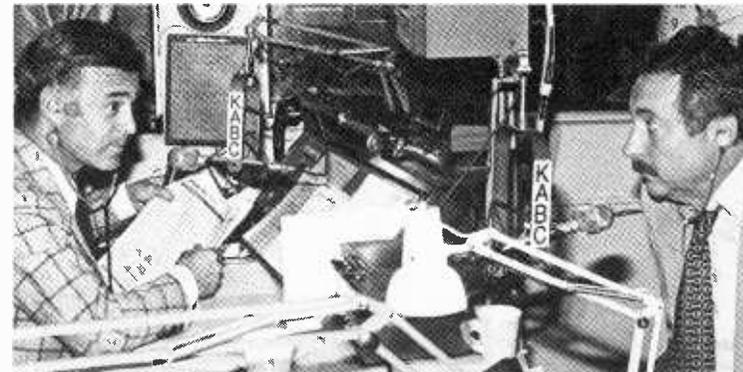
eral manager of KRKE-AM/KWXL-FM Albuquerque and John Slane has been appointed to the same title at KYNR-FM Pueblo, Colo. Both stations are owned by the Journal Star Broadcast Group. Both move up from sales positions within the company.

Country music concert producer Jim Hall, cousin of country singer Tom T. Hall, is now doing afternoons on KCIN-AM Victorville, Calif. ... Walter Bartlett, president of Multimedia Broadcasting since 1977, has been elected president and chief operating officer of the broadcasting unit's parent company, Multimedia, Inc. ... Bob Hathaway, air personality at KRLD-AM Dallas, has been promoted to production manager.

Carmen Brown has returned to WBLX-FM Mobile as p.d. following a brief stay at KSLQ-FM St. Louis. ... Andy James has left KEEL-AM Shreveport, La. to take over middays at KROK-FM Shreveport. ... Alex Crippen has been promoted to manager at WESU-FM Middletown. Crippen gained some prominence a year ago when he was music director of the college station and led a boycott of Arista Records to protest a charge for promotion copies. Bob Nowlan moves in as music director and Doug Berman, from WRNW-

FM Briarcliff Manor, N.Y., is the new p.d.

Chris Adams is the new p.d. at KYTE-AM Portland, Ore. He comes from a programming position at KWJJ-AM Portland, Ore., and succeeds Chris Collier, who is moving to program KILT-AM. ... Vince Benedict has succeeded Jim Keating as general manager of WCAU-FM. Benedict, who had been sales manager at WCAU-FM, comes from sales positions at WCBS-AM New York and CBS Cable. ... Tom Saville is the new p.d. at KIOY-FM Hanford, Calif. He comes from KFYE-FM Fresno, (Continued on page 27)



PRESIDENTIAL AIR—PolyGram president David Braun, right, discusses the record business with KABC-AM Los Angeles talk host Michael Jackson. Braun was recently a guest on the talk show.



**LIBRARY VISIT**—Joe Walsh, who visited KMET-FM Los Angeles as part of his promotion for his new Elektra album "There Goes The Neighborhood," stops by the station's library where air personality Cynthia Fox is filing records.

## Goodphone Commentaries Shuttling Around The Dial

By DAVE FORMAN

ANAHEIM, Calif.—Think back a few weeks when the world was watching the Space Shuttle Columbia land after two days in space.

The speed and power of the human spirit accomplishing the greatest feat thus far, the silent wings of Columbia's glide to Earth, the beauty of unparalleled precision, the strength of mankind against nature's toughest challenges, the undying dedication and unyielding effort on the part of thousands of team members, the culmination and realization of a billion dreams.

Not since my supersonic flight last year with the Blue Angels have I felt so proud of man's technology. The execution of ideas through hardware seems most potent when it frees man from Earth's gravitational grasp.

When I jetted straight up at 500 m.p.h. in an A-4 Skyhawk, I recognized only a limitation by our atmosphere's boundaries. Watching the space shuttle leave and later enter that atmosphere at Mock 5, I saw a crystal clear vision of how mankind has no limitations. If you can think of it, it can be done. It is only lack of belief in ourselves that limits us.

Since my daily activities revolve around radio I seem to always compare everything I see with that which I do. If man's only limitation is lack of imagination, then being a medium that completely and solely originates from and ultimately caters and delivers to the imagination of those we serve, and our hardware and basic technology is already installed and functioning 24 hours a day then it seems we should soar free without boundaries and restrictions constantly. Do we? Are we heroes?

With an endless supply of time and talent why is our focus on technology and not what we can do with that technology? We are hung up on digital recording, noise reduction techniques but that which we produce and air is not advancing as rapidly as the technology we do it with.

A complete reversal to that is other industries where technological advances are only vehicles through which ideas are given life. We keep getting better audio reproducing equipment to play the same records, say the same things, follow the same formats. If we are truly the imagination medium with all we really need in terms of transmitters, then why are we so slow in terms of advancements?

Radio shows are almost identical to those aired 10 years ago, or at least the growth is less obvious than it is in other industries as rich as we are financially and intellectually.

Has the human spirit in radio peaked or has it bottomed out? Are our only accomplishments those of our engineers? Could someone write this about your contribution to radio?

At the speed of light, it travels through all dimensions known to man. It stimulates mind activity and imagination cells tucked away so deep in the brain they exist in another universe.

Invisibly, silently it is delivered to the imagination with a potency and magnitude that cannot be measured. You can't escape if everyone listens to it. No matter where you go, in your car, on a train, in a bus, a plane, on your roof, in your basement, under your bed, in your closets, under your sink and in your pipes it is there, in the air, everywhere. It is in your head, your mind, it passes through you, it's in your heart and spirit, it motivates you, warns you, helps you, protects you, it loves you. Only through the use of technology designed by wizards should it be allowed to be delivered to the eardrums.

The team effort and dedication, loyalty, precision and magnificence of it are truly the inspired works of masters. It is a fifth degree black belt in the powerful artform of communication. Magic that becomes more special each day. All elements of daily routine harmonizing in a crescendo of excellence. A journey *né*... Oh, sorry, I got carried away. Can you feel any of the above should be said about your work?

If not, why not? Radio is only limited by imagination. Man is only limited by imagination and the time it takes to build the technology needed to give an image life. Radio's hardware is already here. Do you think mankind will keep repeating the same uses for the space shuttle, trip after trip?

Why do we keep repeating the same uses for radio's vehicle? Grow, climb, explore. The universe that lies in your mind is as big as that which surrounds us. Find new uses for your imagination shuttle—radio.

(Dave Forman is program director of KEZY-AM-FM Anaheim, Calif.)

## Mike Harrison 'Echoes' Looks At Music Industry

LOS ANGELES—Denver-based Brown Bag Productions is run by a couple of rather well-educated programmers, the brothers Lee... Michael and Robert.

Michael (an active Goodphone Commentaries contributor) has a doctorate in communications and Robert has one in jurisprudence... a handy combination for this business. They're a couple of really serious broadcasters.

Between the two of them they've worked at a variety of rock-related formats in the Western states going back to the progressive days and have even dabbled extensively in the record industry as both producers and promoters.

I caught up with Michael the other day at the Los Angeles offices of the brand new NKR Productions. Kenny Rogers' recently launched radio syndication firm. NKR is distributing Brown Bag's latest project, "Echoes: Inside The Music Process," a 52-hour radio extravaganza overviewing, dissecting and analyzing the workings of the music business.

Lee was there discussing the progress being made by this joint project out in the competitive marketplace with NKR brass Ron Nickell and Ken Rose. Although the program is generally being well-received by radio, they were bemoaning the fact that more than a handful of programmers were avoiding the show because it is, in their opinions, too heavy, too complex, too detailed, too behind-the-scenes to fit their stations' formats.

When the standard is marked by count-downs, superficial musical histories and imaginary concerts (not that I'm knocking these genres, I've produced a few myself), some programmers find 52 hours of detailed inspection of such "exotic" topics as how records are produced, what managers and agents do, what it's like to be a concert promoter, how the world looks through the eyes and ears of a&r people, etc. to be a bit on the stuffy side, in spite of the fact that the bulk of the show's time is composed of proven hit records (which seems to be the primary requirement sought by the p.d. shoppers of such entities).

Lee quipped, "It seems some stations would rather spend 10,000 bucks on a tape of 52 hours of non-stop hit music then buy something with a degree of substance and depth. That's a hell of an expensive way to buy records."

Lee's intellectual cynicism is famous among radio's thinking circles

## WZZD Slates Gospel Festival

PHILADELPHIA — WZZD-AM, which turned to gospel and inspirational music under new ownership after rock'n'roll for decades, presented a "Festival of Contemporary Christian Music" Saturday (23). The station distributed 10,000 free tickets to its listeners.

Started at 12 noon and continuing—except for an hour's dinner break—until 11 p.m., 10 different gospel groups—ranging from contemporary Christian and black gospel to groups with a rock'n'roll beat were scheduled to be featured.



and as I discussed radio's reaction to "Echoes" with its producer and marketers, my mind flashed back to the syndication panel at the now-legendary Goodphone Symposium almost 1½ years ago in Pasadena. The panel was composed of the presidents of syndication's leading firms (Westwood One, Watermark, DIR, etc.) and was moderated by Bert Kleinman, a leading producer. Lee was in the audience.

When the time came for questions from the floor, Lee got up and proceeded to academically criticize the entire panel for not "living up to their responsibility" to provide the radio industry with more substantive programming than they had been producing up to that point.

I'll never forget Kleinman's answer to Lee's verbal assault: "Michael, do you expect these men to produce programs that radio'll refuse to run?"

Later, I took Lee aside and said, "Shame on You!," in mock anger (some of the shows he was knocking were mine). "Why did you fall into the intellectual trap of telling these guys what they are doing wrong just because you perceive their companies to be larger than yours. If you were just a listener, that would be another story—but you're a producer, too. You've got your own radio production company (Brown Bag's major project to that point was "Paradise Rising," a musical fantasy

narrated by none other than Orson Welles!). Instead of telling Watermark how to better serve radio—why don't you do it yourself. Why don't you create the ultimate music-oriented special and put your money where your mouth is?"

"You know something, Michael," Lee responded, "You've got something there. I'm going to do just that."

So now, in the spring of 1981, "Echoes: Inside The Music Process" is the 52-hour result of that dare. It's a meticulously produced, arduously researched, in-depth documentary look at the music industry that in addition to music has enough culturally related content to more than fill a scholarly volume about the subject. In a nutshell, the program is extremely ambitious.

I would think that aspiring musicians, serious rock music fans and generally bright listeners would flock to it the same way generally discriminating tv audiences cherish such highbrow goodies as "The Paper Chase," "Masterpiece Theatre," "Meeting Of Minds," "McNeil/Lehrer" and the like.

Yet, it is being passed on by many rock programmers because of such diverse reasons as, "My listeners are into listening to music, not knowing about it," "I don't like the way Mike Lee's voice sounds," and, of course, the old stand-by, "It doesn't fit my format."

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

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



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# Billboard® Rock Albums & Top Tracks™

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	2	3	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> —Hard Promises, Backstreet/MCA	1	1	5	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> —The Waiting, Backstreet/MCA
2	1	10	<b>THE WHO</b> —Face Dances, Warner Bros.	2	3	10	<b>PHIL COLLINS</b> —In The Air Tonight Atlantic
3	5	7	<b>SANTANA</b> —Zebop, Columbia	3	6	8	<b>JEFFERSON STARSHIP</b> —Find Your Way Back, RCA/Grunt
4	31	2	<b>VAN HALEN</b> —Fair Warning, Warner Bros.	4	2	7	<b>SANTANA</b> —Winning, Columbia
5	11	3	<b>JOE WALSH</b> —There Goes The Neighborhood, Asylum	5	4	3	<b>JOE WALSH</b> —A Life Of Illusion, Asylum
6	4	7	<b>JEFFERSON STARSHIP</b> —Modern Times, RCA/Grunt	6	8	9	<b>THE WHO</b> —Another Tricky Day, Warner Bros.
7	3	11	<b>PHIL COLLINS</b> —Face Value, Atlantic	7	5	5	<b>KIM CARNES</b> —Bette Davis Eyes, EMI/America
8	7	7	<b>AC/DC</b> —Dirty Deeds Done Dirt Cheap, Atlantic	8	11	5	<b>GARY U.S. BONDS</b> —This Little Girl, EMI/America
9	12	5	<b>GARY U.S. BONDS</b> —Dedication, EMI/America	9	9	8	<b>AC/DC</b> —Dirty Deeds Done Dirt Cheap, Atlantic
10	9	11	<b>RUSH</b> —Moving Pictures, Mercury	10	19	11	<b>RICK SPRINGFIELD</b> —Jessie's Girl, RCA
11	8	11	<b>STYX</b> —Paradise Theatre, A&M	11	21	7	<b>OZZY OSBORNE</b> —Crazy Train, Jet
12	10	11	<b>STEVE WINWOOD</b> —Arc Of A Diver, Island	12	17	3	<b>BILLY SQUIER</b> —The Stroke, Capitol
13	14	7	<b>THE PRETENDERS</b> —Extended Play, Sire	13	7	8	<b>THE PRETENDERS</b> —Message Of Love, Sire
14	18	11	<b>.38 SPECIAL</b> —Wild Eyed Southern Boys, A&M	14	12	11	<b>RUSH</b> —Tom Sawyer, Mercury
15	13	11	<b>ERIC CLAPTON</b> —Another Ticket, RSO	15	10	11	<b>THE WHO</b> —You, Better, You Bet, Warner Bros.
16	16	5	<b>BILLY SQUIER</b> —Don't Say No, Capitol	16	14	5	<b>THE GREG KIHN BAND</b> —The Break Up Song, Beserkley
17	6	11	<b>REO SPEEDWAGON</b> —Hi Infidelity, Epic	17	15	11	<b>.38 SPECIAL</b> —Hold On Loosely, A&M
18	15	5	<b>KIM CARNES</b> —Mistaken Identity, EMI/America	18	13	3	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> —A Woman In Love, Backstreet/MCA
19	22	11	<b>RICK SPRINGFIELD</b> —Working Class Dog, RCA	19	20	10	<b>PHIL COLLINS</b> —I Missed Again, Atlantic
20	24	5	<b>OZZY OSBORNE</b> —Blizzard Of Oz, Jet	20	24	5	<b>DAVE EDMUNDS</b> —Almost Saturday Night, Swan Song
21	21	4	<b>FRANKE &amp; THE KNOCKOUTS</b> —Franke & The Knockouts, Millennium	21	18	11	<b>STYX</b> —Too Much Time On My Hands, A&M
22	17	10	<b>LOVERBOY</b> —Loverboy, Columbia	22	23	11	<b>RUSH</b> —Limelight, Mercury
23	30	7	<b>POINT BLANK</b> —American Excess, MCA	23	22	5	<b>STEVE WINWOOD</b> —Arc Of A Diver, Island
24	19	9	<b>THE GREG KIHN BAND</b> —Rockinroll, Beserkley	24	32	5	<b>JEFFERSON STARSHIP</b> —Stranger, Grunt/RCA
25	29	9	<b>ADAM &amp; THE ANTS</b> —Kings Of The Wild Frontier, Epic	25	54	2	<b>VAN HALEN</b> —Mean Street, Warner Bros.
26	28	3	<b>DAVE EDMUNDS</b> —Twangin, Swan Song	26	57	2	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> —Nightwatchman, Backstreet/MCA
27	20	10	<b>APRIL WINE</b> —The Nature Of The Beast, Capitol	27	28	11	<b>LOVERBOY</b> —Turn Me Loose, Columbia
28	23	8	<b>CONCERTS FOR THE PEOPLE OF KAMPUCHEA</b> —Various Artists, Atlantic	28	30	4	<b>SANTANA</b> —Searching, Columbia
29	26	5	<b>SOUTHSIDE JOHNNY &amp; THE ASBURY JUKES</b> —Reach Up And Touch The Sky, Mercury	29	36	9	<b>FRANKE &amp; THE KNOCKOUTS</b> —Sweetheart, Millennium
30	25	11	<b>JAMES TAYLOR</b> —Dad Loves His Work, Columbia	30	29	5	<b>BILLY SQUIER</b> —In The Dark, Capitol
31	27	11	<b>GARLAND JEFFREYS</b> —Escape Artist, Epic	31	39	6	<b>ADAM &amp; THE ANTS</b> —Antmusic, Epic
32	38	6	<b>U2</b> —Boy, Island	32	58	2	<b>COLD CHISEL</b> —My Baby, Elektra
33	35	3	<b>SPLIT ENZ</b> —Waiata, A&M	33	NEW ENTRY		<b>VAN HALEN</b> —So This Is Love, Warner Bros.
34	32	11	<b>JOURNEY</b> —Captured, Columbia	34	16	11	<b>REO SPEEDWAGON</b> —Take It On The Run, Epic
35	NEW ENTRY		<b>THE TUBES</b> —The Completion Backward Principle, Capitol	35	41	3	<b>SPLIT ENZ</b> —History Never Repeats, A&M
36	43	2	<b>DAVID LINDLEY</b> —El Rayo-X, Asylum	36	33	4	<b>GARY U.S. BONDS</b> —Jole Blon, EMI-America
37	33	4	<b>JUDAS PRIEST</b> —Point Of Entry, Columbia	37	26	11	<b>ERIC CLAPTON</b> —I Can't Stand It, RSO
38	34	7	<b>THE GRATEFUL DEAD</b> —Reckoning, Arista	38	34	4	<b>DAVID LINDLEY</b> —Mercury Blues, Asylum
39	45	2	<b>SQUEEZE</b> —Eastside Story, A&M	39	NEW ENTRY		<b>JIM STEINMAN</b> —Rock 'N Roll Dreams Come Through, Epic/Cleveland Int'l
40	37	11	<b>JOHN LENNON/YOKO ONO</b> —Double Fantasy, Geffen	40	25	7	<b>ROCKPILE w/ROBERT PLANT</b> —Little Sister, Atlantic
41	NEW ENTRY		<b>COLD CHISEL</b> —East, Elektra	41	27	11	<b>STEVE WINWOOD</b> —While You See A Chance, Island
42	36	4	<b>WILLIE NILE</b> —Golden Down, Arista	42	31	7	<b>AC/DC</b> —Big Balls, Atlantic
43	NEW ENTRY		<b>THE SECRET POLICEMAN'S BALL</b> —Various Artists, Island	43	35	7	<b>U2</b> —I Will Follow, Island
44	40	7	<b>THE DREGS</b> —Unsung Heroes, Arista	44	44	11	<b>ERIC CLAPTON</b> —Rita Mae, RSO
45	42	3	<b>HUMBLE PIE</b> —Go For The Throat, Atco	45	37	6	<b>ERIC CLAPTON</b> —Catch Me If You Can, RSO
46	46	2	<b>THE MARSHALL TUCKER BAND</b> —Dedicated, Warner Bros.	46	38	4	<b>POINT BLANK</b> —Let Me Stay With You Tonight, MCA
47	NEW ENTRY		<b>TOM JOHNSTON</b> —Still Feels Good, Warner Bros.	47	NEW ENTRY		<b>JOE WALSH</b> —Things, Asylum
48	44	6	<b>GINO VANNELLI</b> —Nightwalker, Arista	48	40	11	<b>STYX</b> —Rockin' The Paradise, A&M
49	48	11	<b>THE POLICE</b> —Zenyatta Mondatta, A&M	49	42	7	<b>JUDAS PRIEST</b> —Head Out On The Highway, Columbia
50	50	11	<b>THE CLASH</b> —Sandinista!, Epic	50	43	5	<b>GARLAND JEFFREYS</b> —R-O-C-K, Epic

## Top Adds

1	<b>ELTON JOHN</b> —The Fox, Geffen
2	<b>THE JOHNNY VAN ZANT BAND</b> —Round Two, Polydor
3	<b>THE MOODY BLUES</b> —Long Distance Voyager, Threshold
4	<b>MARTY BALIN</b> —Balin, EMI/America
5	<b>SPIDER</b> —Between The Lines, Dreamland
6	<b>WHITESNAKE</b> —Come An' Get It, Mirage
7	<b>JOE VITALE</b> —Plantation Harbor, Asylum
8	<b>THE TUBES</b> —The Completion Backward Principle, Capitol
9	<b>THE PLASMATICS</b> —Beyond The Valley Of 1984, Stiff
10	<b>SILVER CONDOR</b> —Silver Condor, Columbia

51	45	11	<b>REO SPEEDWAGON</b> —Don't Let Him Go, Epic
52	46	4	<b>THE DREGS</b> —Cruise Control, Arista
53	47	7	<b>JAMES TAYLOR</b> —Stand And Fight, Columbia
54	NEW ENTRY		<b>PETE TOWNSHEND</b> —Won't Get Fooled Again, Island
55	48	7	<b>THE HAWKS</b> —It's Alright, It's OK, Columbia
56	51	5	<b>APRIL WINE</b> —Just Between You And Me, Capitol
57	55	11	<b>REO SPEEDWAGON</b> —Keep On Loving You, Epic
58	59	2	<b>HUMBLE PIE</b> —Tin Soldier, Atco
59	NEW ENTRY		<b>THE TUBES</b> —Talk To You Later, Capitol
60	60	7	<b>STYX</b> —Snowblind, A&M

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

## Radio Specials

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

May 25, **Dick Clark Presents The Beach Boys**, Mutual, three hours.

May 29-31, **Pat Travers**, Concerts, NBC Source, 90 minutes.

May 30-31, **Cliff Richard**, Robert W. Morgan Special of the Week, Watermark, one hour.

May 30-31, **Gap Band**, Concert of the Month, Westwood One, one hour.

May 30-31, **Razzy Bailey**, Country Session, NBC, one hour.

May 31, **Police**, **Ian Copeland**, interviews, **Busboys**, performance on Best of Robert Klein Show, Froben Enterprises, one hour.

May 31, **Marshall Tucker**, King Biscuit Flower Hour, ABC-FM one hour.

June 5-7, **Styx**, NBC Source, two hours.

June 6, **George Jones**, **Marshall Tucker Band**, **Johnny Paycheck**, **Bonnie Raitt**, **Linda Ronstadt**, Silver Eagle, ABC Entertainment, 90 minutes.

June 6-7, **Earth, Wind & Fire**, Robert W. Morgan Special of the Week, Watermark, one hour.

June 6-7, **Mickey Gilley**, **Johnny Lee**, Country Session, NBC, one hour.

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

June 13, **Pat Benatar**, **Atlanta Rhythm Section**, Coca-Cola Night On The Road, ABC FM, two hours.

June 13-14, **Billy "Crash" Craddock**, Country Session, NBC, one hour.

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

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

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

June 26-28, **Marshall Tucker**, concert, NBC Source, 90 minutes.

June 27-28, **Abba**, Robert W. Morgan Special of the Week, Watermark, one hour.

June 27-28, **T.G. Sheppard**, Country Session, NBC, one hour.

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

July 4, **Jethro Tull**, Night On The Road, ABC FM, two hours.

July 4, **Barbra Streisand**, **John Travolta**, others, Hollywood, the Magic City, Merv Griffin Radio Productions, 12 hours.

July 4-5, **Doug Kershaw**, Country Session, NBC, one hour.

July 11-12, **Donna Fargo**, Country Session, NBC, one hour.

July 17-19, **Stevie Nicks**, NBC Source, two hours.

July 18-19, **Johnny Rodriguez**, Country Session, NBC, one hour.

July 25-26, **Jerry Lee Lewis**, Country Session, NBC, one hour.

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

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

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

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

Sept. 5, **Rossington-Collins Band**, Coca-Cola Night On The Road, ABC FM, two hours.

Nov. 22, **Neil Diamond**, ABC Contemporary, three hours.

## Vox Jox

Continued from page 24

where he was working an overnight air shift.

**Andrea Zywczyk** is the new music director at WXQR-FM Jacksonville. She succeeds **Jackie Harris** who has been named coordinator of network and syndicated programming. The station also has a new lineup: **Bob McLean**, from 5 to 10 a.m.; **Andrea**, from 10 a.m. to 3 p.m.; p.d. **Kris Kelly**, 3 to 7 p.m.; and **Mark Lapidus**, from 7 p.m. to midnight. Harris and **Karen Chandler** work weekends. . . . **Greg Roberts** (Luce) has joined the on-air lineup at KSTT-AM Davenport, Iowa, in the 3 to 7 p.m. shift.

News and public affairs director and air personality **Sal Giangrosso** has been promoted to operations director of WHLI-AM/WKJY-FM Hempstead, N.Y. He succeeds **Steve Godofsky**, who has joined WLQY-AM Hollywood, Fla. as general manager. WHLI p.d. **Chuck Camlic** has taken over the midday air shift and **Mary Ann Roque** has joined to handle afternoon drive. She had

worked at WNEW-AM New York filling in.

**Richard Miranda** has joined KCRL-AM Reno as afternoon drive jock. He comes from KBET-AM Reno. . . . **Mark Chechik** is the new general manager at KCOU-FM Columbia, Mo. . . . Metromedia president and chairman **John Kluge** has been awarded the Marco Polo award for distinguished service to the national media. . . . Pianist composer **Billy Taylor**, who hosts the "Jazz Alive" series on National Public Radio, has been presented with the Edward E. Elson Distinguished Service Award for "outstanding contributions in furthering the growth and progress of public radio nationwide."

**Barry Mayo** has been named assistant p.d. of WXLO-FM (FM-99) New York. He will work under p.d. **Don Kelly**. Mayo comes from WGCI-FM Chicago, where he was p.d. for the past two years. . . . **Pat Travis** has joined WYDE-AM Birmingham as nighttime air personality. . . . WRFM-FM New York morning man **Jim Aylward** has written a second book, "Things No One Ever Tells You," based on a feature he uses on his show. The paperback is being published by Warner Books.

KHTZ-FM Los Angeles personality **Mike Carruthers** is hosting a new syndicated 90-second feature from Strand Broadcast Services called "Something You Should Know." . . . When WCBS-FM New York developed a promotion-ad campaign featuring **Billy Joel**, **Kenny Rogers**, the **Eagles** and **Barbra Streisand** they didn't know that each of these artists would win a People magazine reader's poll.

## New On The Charts



**MARTY BALIN**  
"Hearts"

Long associated with the Jefferson Airplane and later Jefferson Starship, Marty Balin has just issued his first solo album on EMI-America.

Even before the Airplane took flight in the late 1960s, Balin had been involved in show business by being part of a theatre company. After leaving the Starship in the late 1970s, he returned to his theatrical roots by staging "Rock Justice."

It was a stage rock musical which was later released on video and on disk. He also has produced two albums for songwriter Jesse Barish (who composed some of the songs on "Balin") and codirected the multimedia productions of the Bay Area Music Awards (Bammies) in San Francisco.

His solo album does not include the big name studio heavyweights that could be expected. He decided to use a band he had sung with in clubs in the Bay Area. They include guitarist Johnny De Caro, keyboards player Mark Cummings, drummer Billy Lee Lewis and bassist Richard Bassil.

The first single, "Hearts," was written by Barish and Balin hopes that it will give the songwriter a boost in popularity.

Balin is managed by Joe Buchwald at 10 Waterville St., San Francisco, Calif. 94124. (415) 468-4288. There is no booking agent yet.

## Bubbling Under The HOT 100

- 101—MAGIC MAN, Robert Winters and Fall, Buddha 524 (Arista)
- 102—PARADISE, Change, Atlantic 3809
- 103—CALL IT WHAT YOU WANT, Bill Summers & Summers Heat, MCA 51073
- 104—TOM SAWYER, Rush, Mercury 76109 (Polygram)
- 105—I CAN MAKE IT BETTER, The Whispers, Solar 12232 (RCA)
- 106—THIS TIME I BELIEVE, The Marshall Tucker Band, Warner Bros. 40724
- 107—LET ME STAY WITH YOU TONIGHT, Point-Blank, MCA 51083
- 108—GOTTA GET AWAY, Randy Meisner, Epic 19-02059
- 109—TRY IT OUT, Gino Soccio, Atlantic 3813
- 110—LET HER DANCE, Phil Seymour, Boardwalk 8-02056

## Bubbling Under The Top LPs

- 201—GANG OF FOUR, Solid Gold, Warner Bros. BSK 3565
- 202—WISHBONE ASH, Number The Brave, MCA MCA 5200
- 203—LES DUDEK, Gypsy Ride, Columbia FC 36798
- 204—JIM PHOTOGLO, Fool In Love With You, 20th Century T-621 (RCA)
- 205—SUN, Force Of Nature, Capitol ST 12145
- 206—IRON MAIDEN, Killers, Capitol ST 12141 (RCA)
- 207—AURRA, Send Your Love, Salsoul SA 8538 (RCA)
- 208—UNLIMITED TOUCH, Unlimited Touch, Prelude PRL 12184
- 209—ULLANDA McCULLOUGH, Ullanda McCullough, Atlantic SD 19296
- 210—NOEL POINTER, All My Reasons, Liberty LT 1094

# TOP 50 Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	5	12	HOW 'BOUT US Champaign, Columbia 11-11433 (Champaign/Dana Walden)
2	1	13	SUKIYAKI A Taste Of Honey, Capitol 4953 (Beechwood, BMI)
3	3	11	I LOVED 'EM EVERY ONE T.G. Sheppard, Warner Bros. 49690 (Tree, BMI)
☆	10	5	AMERICA Neil Diamond, Capitol 4994 (Stonebridge, ASCAP)
5	4	12	BEING WITH YOU Smokey Robinson, Tamla 54321 (Motown) (Smokey Robinson/Bertram, ASCAP)
☆	7	9	LIVING INSIDE MYSELF Gino Vannelli, Arista 0588 (Black Keys, BMI)
☆	8	7	SINCE I DON'T HAVE YOU Don McLean, Millennium 11804 (RCA) (Bonnyview/Southern, ASCAP)
☆	9	8	WHAT ARE WE DOIN' IN LOVE Dottie West, Liberty 1404 (Chappell/Sailmaker, ASCAP)
9	2	16	JUST THE TWO OF US Grover Washington Jr., Elektra 47103 (Antisia/Bleunig, ASCAP)
☆	11	8	BLESSED ARE THE BELIEVERS Anne Murray, Capitol 4987 (Chappell/Unichappell, ASCAP)
☆	12	9	A WOMAN NEEDS LOVE Ray Parker Jr. & Raydio, Arista 0592 (Raydiola, ASCAP)
12	6	9	WATCHING THE WHEELS John Lennon, Geffen 49695 (Warner Bros.) (Lenono, BMI)
☆	24	2	ALL THOSE YEARS AGO George Harrison, Dark Horse 49725 (Warner Bros.) (Ganga/B.V., BMI)
14	14	7	BUT YOU KNOW I LOVE YOU Dolly Parton, RCA 12200 (Tro-Devon, BMI)
15	15	7	BETTE DAVIS EYES Kim Carnes, EMI-America 8077 (Plain And Simple, ASCAP/Donna Weiss, ASCAP)
☆	17	5	SAY WHAT Jessie Winchester, Bearsville 49711 (Warner Bros.)
☆	19	7	MEDLEY: INTRO VENUS/SUGAR SUGAR/NO REPLY/ I'LL BE BACK/DRIVE MY CAR/DO YOU WANT TO KNOW A SECRET/ WE CAN WORK IT OUT/I SHOULD HAVE KNOWN BETTER/NOWHERE MAN/ YOU'RE GOING TO LOSE THAT GIRL/STARS ON 45 Stars On 45, Radio Records 3810 (Atlantic) (Not Listed)
☆	21	5	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE Paul Anka, RCA 12225 (Al Gallico, BMI)
☆	22	5	STILL RIGHT HERE IN MY HEART Pure Prairie League, Casablanca 2332 (Polygram) (Kentucky Wonder BMI)
20	20	9	I LOVE YOU Climax Blues Band, Warner Bros. 49669 (C.B.B., ASCAP)
☆	23	9	FOOL IN LOVE WITH YOU Jim Photoglo, 20th Century 2487 (RCA) (20th Century/Nearytunes ASCAP/Fox Fanfare/Nearytunes, BMI)
☆	26	3	PROMISES Barbra Streisand, Columbia 11-02065 (Stigwood/Unichappell BMI)
☆	30	2	THE ONE THAT YOU LOVE Air Supply, Arista 0604 (Careers/Bestall Reynolds, BMI)
24	13	14	ANGEL OF THE MORNING Juice Newton, Capitol 4976 (Blackwood, BMI)
25	27	8	HALFWAY HOME Maureen McGovern, Maiden Voyage 120 (Dijon/BMI/Harlene, ASCAP)
26	16	15	MORNING TRAIN ● Sheena Easton, EMI-America 8071 (Unichappell, BMI)
27	18	9	SAY YOU'LL BE MINE Christopher Cross, Warner Bros. 49705 (Pop 'N' Roll, ASCAP)
28	25	11	LONELY TOGETHER Barry Manilow, Arista 0596 (Kenny Nolan, ASCAP)
☆	35	3	SEVEN YEAR ACHE Rosanne Cash, Columbia 11-11426 (Hotwire/Atlantic, BMI)
☆	34	3	NOBODY WINS Elton John, Geffen 49722 (Warner Bros.) (Intersong, ASCAP)
☆	NEW ENTRY	4	BOY FROM NEW YORK CITY Manhattan Transfer, Atlantic 3816 (Trio, BMI)
☆	36	4	WILLIE, MICKEY AND "THE DUKE" Terry Cashman, Lifesong 45086 (Blendingwell, ASCAP)
☆	38	2	IS IT YOU Lee Ritenour, Elektra 47124 (Rit Of Habeas, ASCAP)
☆	40	2	STRONGER THAN BEFORE Carole Bayer Sager, Boardwalk 8-02054 (Unichappell/Begonia Melodies/Fedora, BMI/Valley, ASCAP)
35	29	12	HER TOWN TOO James Taylor And J.D. Souther, Columbia 11-60514 (Country Road/Leadsheetland, BMI/Ice Age, ASCAP)
36	28	11	LITTLE BALLERINA BLUE George Fishoff, Heritage 300 (George Fishoff/Ken-Cher, ASCAP)
37	37	4	ONE DAY IN YOUR LIFE Michael Jackson, Motown 1512 (Jobete, ASCAP)
38	31	10	SUPER TROUPER Abba, Atlantic 3806 (Countess, BMI)
39	32	18	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)
☆	NEW ENTRY	2	SWEET BABY Stanley Clarke & George Duke, Epic 19-01052 (Mycenae, ASCAP)
41	43	2	LOVIN' THE NIGHT AWAY The Dilman Band, RCA 12206 (Songs Of Manhattan Island/Whitehaven, BMI)
42	33	9	I DON'T NEED YOU Rupert Holmes, MCA 51092 (WB/Holmes Line, ASCAP)
43	NEW ENTRY	3	FRIENDS Razzy Bailey, RCA 12199 (House Of Gold/Bobby Goldsboro, BMI)
44	48	2	I CAN'T SAY GOODBYE TO YOU Helen Reddy, MCA 51106 (Al Gallico, BMI)
45	NEW ENTRY	2	ELVIRA The Oak Ridge Boys, MCA 51084 (Acuff-Rose, BMI)
46	NEW ENTRY	2	THEME FROM "GREATEST AMERICAN HERO" Joey Scarbury, Elektra 47147 (Not Listed)
47	45	3	DARLIN' Tom Jones, Mercury 76100 (Polygram) (September/Yellow Dog, ASCAP)
48	39	12	WHILE YOU SEE A CHANCE Steve Winwood, Island 49656 (Warner Bros.) (Island/Irving/Blue Sky Rider Songs, BMI)
49	41	17	WHAT KIND OF FOOL Barbra Streisand & Barry Gibb, Columbia 11-11430 (Stigwood/Unichappell, BMI)
50	42	6	LATELY Stevie Wonder, Tamla 54323 (Motown) (Jobete/Black Bull, ASCAP)

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

# Winners' Circle: Billboard's Number Ones



Triple winner Kenny Rogers (EMI-America) beams over his awards as best country artist, best male album artist and best male artist, combined singles and albums.



Accepting the award for best single—Blondie's "Call Me"—from Billboard's Jim McCullough, pictured center, are, from left, Chrysalis a&r director Roger Watson; Jeff Aldrich, vice president, a&r and artist development; Blondie's Nigel Harrison, and Stan Layton, Chrysalis vice president, sales.



Quincy Jones, second from left, garners his Number One trophy as producer of the year as Harvey Geller, engineer, and longtime Jones colleague Bruce Swedlen and Billboard's Sam Sutherland look on.



Captiol's Anne Murray, winner of the Number One award as adult contemporary artist.



From left, Cotillion label president Henry Allen presents Stacey Lattisaw with her award as new female album artist as her mother looks on.



Almo/Irving's triumph as top publisher draws smiles from A&M chairman Jerry Moss, Almo/Irving's president Lance Freed and Brenda Andrews, vice president of professional activities, and vice chairman Herb Alpert.



Huddling over Jobete's award as top publisher are, from left, Billboard associate publisher Bill Wardlow; Jay Lowry, Jobete's vice president and general manager; Tom Noonan, Billboard associate publisher; Robert Gordy, executive vice president of Jobete; and Billboard publisher Lee Zhitto.



Named top inspirational label is Myrrh Records, with Buddy Huey, left, a&r vice president for Myrrh and Word, and Word senior vice president Stan Moser, right, accepting the award from Billboard's Roni Waid.

Promoter Ron Delsener shows his trophy for 1980's top grossing arena engagement, Billy Joe's \$1.2 million engagement at Madison Square Garden, New York, N.Y., held June 23-28.



Members of Fleetwood Mac collect their award as top box office attraction for arenas during an informal fete at band member/founder John McVie's home. Seen from left are Stevie Nicks, former Billboard sales staffer Harvey Geller, John McVie, Christine McVie, Billboard's Sam Sutherland and Lindsey Buckingham.



Billboard's Norm Barkowitz presents the award for number one classical label to Richard Rollefson, president of London Records.



Number one soundtrack winner, "The Rose," brings together, from left, Atlantic Records' Sheldon Vogel, executive vice president/finance; Norman Berkowitz of Billboard; Atlantic president Doug Morris; and Dave Glew, senior vice president and general manager, Atlantic.



Feyline Presents' Barry Fey, left, and Chuck Morris, firm's vice president, with the award for top box office, arena, promoter.



Billboard's Ron Carpenter and Rick Dobbis, senior vice president, creative services, at Arista show off the label's award as top adult contemporary label, and the award for top adult contemporary single, "Lost In Love," by label act Air Supply.



In London, Billboard's European news director Peter Jones congratulates Steve O'Rourke, manager of Pink Floyd, on the veteran rock band's multiple Number One sweep for top group, album group, and top album ("The Wall" on Columbia).



Billboard's Ron Carpenter and Arista's Erwin Bagley with the award for top gospel label.



Proudly displaying the honor for leading promoter (auditoriums) is Monarch Entertainment's Amy Polan, executive vice president, and president John Scher.



Commodores' manager Benny Ashburn, seen at left accepts the group's trophy as top pop single group from former Billboard sales representative Harvey Geller.



CBS and Columbia executives beam at Columbia's success as top singles label and top album label. Pictured from left are: Stan Monteiro, Columbia's vice president, promotion; Billboard's associate publisher Tom Noonan, presenting an award; Ed Hynes, vice president, national promotion, Columbia; Paul Smith, CBS Records senior vice president/general manager, marketing; and Bill Wardlow, associate publisher, Billboard.



Jermaine Jackson's triumph as winner of the award for the top soul single, "Let's Get Serious," brings smiles to Motown staffers, from left, Miller London, vice president, sales; president Jay Lasker; Dick Sherman, senior vice president, marketing; and Billboard's Sam Sutherland.

# Talent

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## New Phoenix Club Caters To City's Booming Concert Trade

By AL SENIA

PHOENIX—What is billed as the world's second largest nightclub opened here May 12, providing a further boost to this city's booming concert trade.

Graham Central Station, a 39,000 square foot entertainment center located on a 30-acre west side Phoenix site, initially will feature live country bands five nights a week and rock acts the other two nights. It is the latest in a long line of gargantuan nightspots that have sprouted in many areas of the city.

But unlike other large discos and country honky tonks, Graham Central may gain most of its notoriety from its top name concert series.

Gray Graham, who owns the club with brothers Herbert and Phillip, plans to bring in 50 noted performers in the next year, country stars on alternate Wednesdays and rock performers on alternate Tuesdays. If successful, this plan will make Graham Central the hottest concert venue in the highly competitive Phoenix market.

"We plan to make the best entertainment available to the people of Phoenix for a reasonable price," Graham explains. Ticket prices will vary from \$5-\$15 per show, depending on the performer.

Country performers booked include Merle Haggard, Hank Williams, Dave & Sugar, Charly McClain and Razy Bailey.

Graham Central seats 5,000. Despite the abundance of concert halls and clubs in Phoenix and its suburbs, Graham believes the Phoenix audience will embrace another. One positive factor is that most of the regular venues are located either in central Phoenix or in the eastern suburbs of Mesa and Tempe.

Some performers will play a circuit that includes Graham-owned clubs in Texas, New Mexico, California and Oklahoma. The Texas-based Graham & Associates operate 37 nightspots; 17 are large enough for live concert acts.

When noted performers aren't appearing in the club's dance hall, local country and rock bands are presented. Weekend cover charges are \$2 for women and \$3 for men. Weekday charges vary, but are less than the weekend prices.

Graham Central is a large, opu-

lent and impressive club that includes two dance floors (one of which is said to be the world's largest), a restaurant, a gift shop and a game hall. The club has two lounges. The smaller features a bandstand, pool hall, 30-foot specialty bar with copper mirrors and crystal chandeliers and an adobe restaurant that includes a three-dimensional view of a nearby mountain range.

The larger lounge or dance hall includes a 3,000 square feet oak dance floor encircled by a two-sided bar with 37 serving stations.

"When we opened a club in Albuquerque two years ago, we went with disco. Now we're country," Graham claims he'll spend \$10,000 a week on promotional print, television and radio advertising.

He says the company decided to

expand into the Phoenix market as a result of surveys that showed the city "as the best one in the country right now."

"It has the best capital income, the best growth potential and it's also a cowboy kind of town," he says.

Graham Central attracted controversy before its opening as 300 protesters opposed granting the club a liquor license, claiming the facility will bring unwanted noise and traffic congestion to the neighborhood.

The Phoenix City Council endorsed the granting of a license with several members saying they were impressed with the track record of the Texas firm.

But the state liquor board still must make a final decision this month, and distraught neighbors say they'll continue their protest.

## June 13-14 Jazz Fest In Central Pa.

HARRISBURG, Pa.—A variety of artists are scheduled for the Central Pennsylvania Jazz Festival to be staged across the river in Camp Hill, Pa. June 13-14. The event is sponsored by the Central Pennsylvania Friends of Jazz based here. Tickets, \$20 for the weekend or \$12 per day in advance, is underwritten by the Pennsylvania Council on the Arts.

Performances will begin at 2 p.m. in the ballroom of the Penn Harris Convention Center and run for 12 hours each day. The opening day's bill includes quartets led by Louis

Hayes and Eric Kloss, with solo appearances by Curtis Fuller, Johnny Coles, Harold Mabern, Frank Strozier and Cal Collins, plus a dash of dixieland jazz by the Federal Jazz Commission of Washington, D.C.

On Sunday, the headliners will be Etta Jones, Houston Person and Buck Hill with reprises by Kloss and others. Area names participating will include the Dave Stahl Big Band, Tom Strohman's Third Stream, guitarist Bill Fisher, and pianists Ronnie Waters, Steve Randolph and Cedric Lawson.

## Amphitheatre Due Soon In Orange County

By ED HARRISON

LOS ANGELES — Orange County, Calif., with a population of nearly three million, is the site of the Irvine Meadows Amphitheatre, a 10,000-seat open-air theatre to open in August.

Located about 65 miles from Los Angeles next door to Lion Country Safari, the Amphitheatre is expected to provide nearby Orange County with its first genuine entertainment complex. The Anaheim Convention Center is the only other facility, although that is booked most of the year with convention business.

According to co-owner Bob Ged-

des, the Amphitheatre will give performers a "third market" to play in addition to Los Angeles and San Diego.

The Amphitheatre is not expected to compete with any Los Angeles facilities nor are Geddes or consultant Terry Bassett counting on the Los Angeles population to fill seats. The Amphitheatre is located equidistant between Los Angeles and San Diego.

Bookings will include all kinds of performers from country to jazz, symphonies, easy rock and stage productions. The summer lineup is expected to be announced shortly. Geddes is anticipating about 30 dates between August and October.

"This is a new building in a new market. We're not depending on Los Angeles," says Geddes. "I'm not worrying about seats being sold in Los Angeles."

Geddes notes that the Amphitheatre's prime asset will be the facility itself, nestled against green rolling hills, with emphasis placed on the grounds that will contain a minimum of cement and lots of trees and grass suitable for picnics.

"We'll be promoting its 'Amphitheatre personality,'" says Geddes. "It's not a stadium or an arena so you're restricted to some degree in terms of entertainment."

Before designing the Amphitheatre, Geddes and Bassett surveyed the country's other popular outdoor theatres such as Poplar Creek, Pine Knob, Universal Amphitheatre and others looking for ways to improve on luxury and comfort.

The farthest seat from the stage will be 316 feet. Seats will be 22 inches wide instead of 18 inches. There will be a 120-foot stage with a proscenium opening that is 100 feet deep, an 80-foot tall roof, an abundance of restrooms, shower and rest area facilities for performers and

(Continued on page 30)

## Indianapolis Event Running The Gamut

CHICAGO—The Indianapolis Symphony Orchestra is bringing a mixed bill of adult-styled entertainment to the 8,000-seat Indianapolis Sports Center as host of the second annual Indianapolis All Star Music Festival, June 27 to July 3.

The orchestra will host jazz, gospel, country, big band and family concerts in addition to the opening night classical performance led by music director John Nelson with soloist/pianist Steven De Groot. Tickets are \$4 to \$15.

Festival headliners include Ella Fitzgerald, the Glenn Miller and Count Basie Bands, The Rev. James Cleveland, T.G. Sheppard and Mitch Miller. An orchestral pops concert led by Exxon/Arts Edowment conductor Raymond Harvey closes out the series.

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## coemar

# Mill Valley Round Room Adds To Bay Area Nocturnal Clubs

By JACK McDONOUGH

SAN FRANCISCO—Yet another nightspot has been added to the roster of Bay Area clubs offering national talent: the 250-capacity Round Room in Mill Valley, just off highway 101 north of the Golden Gate Bridge.

The spacious room, as per its name, is round, with fully half the circle—the entire western exposure—composed of large windows that look out upon Richardson Bay and Mount Tamalpais.

The Round Room will be one of the few clubs in the area to offer full dinner service as an integral part of its shows. Manager/booker Bob Condos says for major bookings, usually on weekends, the club will schedule dinner and cocktail shows, although dinner will be available on all other nights as well.

The club did two preview shows prior to its May 1 formal opening. These featured Kenny Rankin for two shows ("we had to turn people away," says Condos) and pianist Rodney Franklin, who worked out on the club's seven-foot concert grand. Condos says tickets for these shows were \$7.50 advance, \$8.50 door.

The May 1 opening, for which there was no door charge, featured Mel Martin & Listen augmented by local jazz troupe Dean Holzkamp Quartet and several local comics like Bob Sarlatte and Jeremy Kramer. The room is laid out so that while the musicians are setting up on the main stage the comedians or MCs can

hold forth from another, smaller stage.

The semi-circular main stage measures 24 feet across and is 12 feet deep at the center line.

Acts booked thus far include Kip Addotta, Friday (8); George Winston, Friday (15); the Four Freshmen, Sunday (17); The Kingston Trio, May 22; Jeff Lorber Fusion, May 23 and Cal Tjader, May 29.

Condos has also booked local rock and country acts like Back in the Saddle, the Toons and Merlin for his opening weeks, and will present the Bill Saks 16-piece big band in a multiple-date series. Comedy will be presented every Wednesday night in association with Other Productions, which operates the Other Cafe, one of San Francisco's best-known comedy showcases.

"I don't want to come out of the gate," says Condos, who formerly did promotion work for ABC Records in the Midwest, "looking only like a rock club. I don't want to be primarily as a rock club. But as the summer goes on I'll start leaning more to rock. I think acts like Al Stewart or Ambrosia would be suit-

able for the room, and I may even try a new wave series. I want to be as diverse as possible and to appeal to each segment of the market. I want to establish that no matter what's happening here the level of quality will remain the same. I want the place to be known as a club that can create an entire evening of dinner and cocktails and a good show."

Condos extols both the sightlines and acoustics of his club. Because of the round shape "there's not a bad seat in the house," he claims. "There are no parallel walls and the natural acoustics are excellent. It's like a big hi-fi."

The sound and light systems in the room were set up by Brian Thomas and Jim Herrera. The sound system utilizes Eastern Acoustic Work (Framingham, Mass.) speakers in both house and monitor systems, with Crown amps and MXR equalization.

Condos notes that the location affords good promotional opportunities also, since "60,000 cars pass right by here every day."

Operations manager at the club is Condos' brother Scott.

## Empire Looks To Expand

• Continued from page 29

some financial difficulties in late '79 at Paragon so I decided to form my own agency. Maybe handling 40 bands and supervising 25 people and an office in New York and lots of partners and associates was not the way to do it. I wanted to try it another way: the small agency business, not with a bunch of bands nobody ever heard of, but the small agency business with the cream of the crop."

At least in terms of the old line southern bands, that's just what the Empire roster contains. With a small office in the Atlanta suburb of Marietta and a staff that consists of two other agents, Carole Kinsely and Rick Alter, an office manager and a receptionist, Hodges and Empire are handling the tours of some of the south's most longstanding rock bands.

With a prosperous first year behind him, Hodges is now looking to the future at Empire. Having recently taken on booking responsibilities for Dennis Yost (former lead singer with the Classics IV) and an unsigned Atlanta hard rock

band, Fort Knox, Empire will be expanding in the year to come, says Hodges.

"Sure we're looking to expand," he adds, "but not to the detriment of our clients. I always want to give my clients well researched advice and personal attention. Because after all, that's what the small agency business is all about."

## Orange Venue

• Continued from page 29

crew and state of the art electrical and production facilities.

Enclosed on the six acres of grass and trees will be five permanent refreshment stands. Ticket prices are expected to be competitive.

Construction of the Amphitheatre, more than 50% completed, is being handled by developer Don Knoll, a partner in the project.

Geddes says a prime reason why the site was chosen was for the nearly 5,000-car Lion Country Safari parking lot adjacent to the Amphitheatre, "which has proved to be a great cost saver."

## 9 N.Y. Concerts Looming

NEW YORK—Nine sessions of "New York style" music, ranging from the Latin sounds of the Tito Puente Orchestra to the folk of Oscar Brand, are part of the eighth annual "Music For A City Evening." That's a weekly series of free evening concerts beginning June 24 at Rockefeller Center parks.

The 1981 series opens with the Tito Puente Orchestra June 24 in Rockefeller Center's Channel Gar-

dens, July 1, Oscar Brand entertains at Exxon Park, July 8 sees the Mickey Bass Sextet at McGraw-Hill Park while July 15 showcases pianist Dick Hyman and the Perfect Jazz Repertory Quintet at Exxon Park.

July 29, Dick Wellstood & the Jazz All Stars take over and Aug. 5, Jaki Byard & the Apollo Stompers are showcased. These are at McGraw-Hill Park and Channel Gardens, respectively.

## 60th Year For Hollywood Bowl

LOS ANGELES—The Hollywood Bowl's 60th anniversary season will feature more concerts and "a wider variety of programs than ever before," according to general director Ernest Fleischmann.

The Los Angeles Philharmonic, which makes its summer home at the

Bowl, will perform a series of concerts under the direction of conductors Carlo Maria Giulini, Zubin Mehta, Erich Leinsdorf, Michael Tilson Thomas, John Williams, Myung-Whun Chung, Edo De Waart, Christopher Hogwood, Jesus Lopez-Cobos and Calvin Simmons.



Billboard photo by Chuck Pulin

**GARLAND & RUMOR**—Epic's Garland Jeffries plays with the Rumor for three shows at the Ritz in New York.

## Pittsburgh's Old Stanley Housing New Nightclub

By JOHN MEHNO

PITTSBURGH—Faced with the reality of evertightening radio playlists, Stanley Theatre owners Pat DiCesare and Rich Engler were looking for a way to expose new acts.

They looked no farther than the basement level lobby of the Stanley, which has been converted into a 250-seat showcase club called Star Trackers.

The club was officially opened in February with a performance by the Michael Stanley Band. Other acts that have played the room include the Jim Carroll Band, Crack the Sky, Joan Jett and the Greg Kihn Band.

"We view it as an investment," says Ed Traversari of DiCesare-Engler Productions. "We figure if we break the group in the market, maybe they'll play upstairs (in the 3,700-seat Stanley) the next time they come to town. With 250 seats, by the time you meet the band's guarantees and pay the staff, it's pretty much a break-even deal."

Buoyed by the early response to shows in the room, the DiCesare-Engler staff is considering a plan that would modify the physical layout of the room and enlarge the capacity to 400.

Entry to the club is through a street level restaurant off the main Stanley lobby. Downstairs, the main room in Star Trackers features an elevated stage that's 16 feet square and two smaller rooms with bars and television monitors that provide a closed circuit video feed of the performance. All tickets are \$6.50.

Traversari is juggling dates in an effort to establish a regular schedule of new wave acts. The room also

gives him the flexibility to use local acts to open the shows.

"We have local talent on every show," he says. "It's a good chance to expose Pittsburgh. We match the style of the local act to that of the headliner. It gives them a chance to play in front of the crowd and maybe be seen by record people."

Fire regulations prohibit simultaneous shows in both the Stanley and Star Trackers, but both were booked on the same night recently. The Greg Kihn Band took the Star Trackers stage at midnight, after magician Doug Henning had concluded his show in the Stanley.

## Kresky Enterprises Wins Court Decision In Philly

PHILADELPHIA—While granted triple damages of \$16,500 plus attorney's fees and costs in its anti-trust action against Electric Factory Concerts, locally-based rock concert promotion firm last week in the U.S. District Court in Pittsburgh granted Danny Kresky Enterprises of Pittsburgh a permanent injunction against the local promoters.

Kresky had filed suit against Electric Factory for restraint of trade under the anti-trust laws over the booking of black artists for concerts in Pittsburgh.

The ruling permanently enjoins Electric Factory from entering into a conspiracy with artists whereby the artists agree to refrain from entering into promotional agreements with

Kresky Enterprises upon the threat Electric Factory may refuse to promote the artists; in future concerts at the Spectrum in Philadelphia. Electric Factory is the prime promoter of rock shows at the Spectrum here.

In another area, Electric Factory, which chalked up a \$1 million gross five summers ago with an all-day rock festival at the 100,000-seat J.F.K. Stadium here, is attempting to take in another million June 20 at the same location. Calling it "The Round-Up" and opening the stadium gates at 10 a.m., it will be a five-pronged outdoor bash until dusk with five major names including the Allman Brothers Band, the Outlaws, the Marshall Tucker Band, the Rossington-Collins Band and .38 Special.

Unlike earlier rock festivals which functioned on a general admission basis, Electric Factory is putting out 90,000 tickets at a flat \$15 figure and save for some limited lawn seating, all seats will be reserved.

A sellout will put the gate well above the \$1 million mark. Expected to add to the boxoffice take is the fact that two major record companies have begun negotiations for the rights to record the music for an album.

While promising to be the longest rock bash in local history, Electric Factory is also taking extra precautions that the crowd will be behaved. With each ticket purchase goes the notice that all patrons are subject to search "in a manner permissible by law," with no bottles, cans, alcoholic beverages, recording equipment or fireworks permitted in the stadium.

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Survey For Week Ending 5/17/81

# Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	<b>GRATEFUL DEAD</b> —Cross Country Concerts/Monarch Entertainment, Colis., New Haven, Ct., May 11 & 12 (2)	21,395	\$8.50-\$10.50	<b>\$213,066*</b>
2	<b>GRATEFUL DEAD</b> —Frank J. Russo, Inc./Monarch Entertainment, Civic Center, Providence, R.I., May 13	12,011	\$9.50-\$10.50	<b>\$121,300</b>
3	<b>BEACH BOYS</b> —Concord Pavilion, Pavilion, Concord, Ca., May 17 (2)	14,462	\$8.50-\$10.50	<b>\$133,168</b>
4	<b>PARLIAMENT/FUNKADELIC/BOOTS/SLY STONE</b> —JAM Productions/Tiger Flower & Co., Reunion Arena, Dallas, Tx., May 16	12,316	\$9-\$10	<b>\$117,633</b>
5	<b>BEACH BOYS BENEFIT</b> —Love Foundation, Co. Bowl, Santa Barbara, Ca., May 16	9,400	\$9.50-\$12	<b>\$114,000*</b>
6	<b>RUSH/FM</b> —Monarch Entertainment/Cedric Kushner Productions, Mem'l. Aud., Rochester, N.Y., May 12	10,200	\$10.50	<b>\$107,100*</b>
7	<b>GRATEFUL DEAD</b> —Monarch Entertainment, Athletic Center, Rutgers Univ., Piscataway, N.J., May 15	8,206	\$10.50-\$12.50	<b>\$97,379*</b>
8	<b>PARLIAMENT/FUNKADELIC/BOOTS/SLY STONE</b> —Tiger Flower & Co., Summit, Houston, Tx., May 17	9,467	\$9-\$10	<b>\$94,129</b>
9	<b>VAN HALEN/FOOLS</b> —Don Law Co., Civic Center, Providence, R.I., May 15	10,221	\$8.50-\$9.50	<b>\$93,175*</b>
10	<b>TED NUGENT</b> —DiCesare-Engler Productions, Aladdin Theatre, Las Vegas, Nev., May 14	7,500	\$12	<b>\$88,896*</b>
11	<b>.38 SPECIAL/DANNY JOE BROWN</b> —Sidney Drashin's Jet Set Enterprises, Colis., Jacksonville, Fla., May 16	10,031	\$8-\$9	<b>\$88,483</b>
12	<b>GRATEFUL DEAD</b> —Monarch Entertainment/Cedric Kushner Productions, Onondaga War Mem'l. Aud., Syracuse, N.Y., May 17	8,078	\$9.50-\$10.50	<b>\$84,353*</b>
13	<b>JAMES TAYLOR</b> —Entam Presents/Beach Club Booking, Colis., Greensboro, N.C., May 15	8,898	\$9-\$10	<b>\$84,309</b>
14	<b>NAZARETH/KROKUS</b> —Feyline Presents, Compton Terrace, Tempe, Az., May 16	9,752	\$8-\$9	<b>\$80,913</b>
15	<b>GAP BAND/BARKAYS/YARBROUGH &amp; PEOPLES</b> —W.G. Enterprises, Colis., Columbia, S.C., May 16	8,031	\$8.50-\$9.50	<b>\$74,898</b>
16	<b>GRATEFUL DEAD</b> —Monarch Entertainment, Barton Hall, Cornell Univ., Ithaca, N.Y., May 16	8,013	\$9-\$7.50	<b>\$70,890*</b>
17	<b>WILLIE NELSON/DELBERT McCLINTON</b> —Mid-South Concerts/Pace Concerts/Louis Messina, Colis., Memphis, Tenn., May 17	7,037	\$9.50	<b>\$66,852</b>
18	<b>TED NUGENT/HUMBLE PIE</b> —Avalon Attractions, Swing Aud., San Bernardino, Ca., May 13	7,333	\$8.75-\$9.75	<b>\$64,457</b>
19	<b>GAP BAND/YARBROUGH &amp; PEOPLES/KLEER</b> —W.G. Enterprises, Mem'l. Aud., Greenville, S.C., May 14	6,402	\$8.50-\$9.50	<b>\$59,819</b>
20	<b>GAP BAND/SISTER SLEDGE/YARBROUGH &amp; PEOPLES</b> —W.G. Enterprises/Alan Haymon Presents/Sun-Song, Civic Center, Lakeland, Fla., May 17	5,998	\$8-\$9	<b>\$52,462</b>
21	<b>APRIL WINE/LION</b> —Albatross Productions/Amusement Conspiracy, Metra, Billings, Mont., May 12	5,375	\$8.50-\$9.50	<b>\$48,422</b>
22	<b>JUDAS PRIEST/SAVOY BROWN</b> —Contemporary Productions, Kiel Aud., St. Louis, Mo., May 16	5,700	\$9	<b>\$48,195</b>
23	<b>APRIL WINE/LION</b> —Albatross Productions, Adam's Fieldhouse, Missoula, Mont., May 11	5,065	\$8.50-\$9.50	<b>\$44,739</b>
24	<b>OZZY OSBOURNE/MOTORHEAD</b> —Paradise Island Productions, Gardens, Louisville, Ky., May 15	4,807	\$6.50-\$7.50	<b>\$34,027</b>
25	<b>AMERICA</b> —Di Cesare-Engler Productions, Aladdin Theatre, Las Vegas, Nev., May 16	3,358	\$10	<b>\$33,580</b>
26	<b>BAR KAYS/SKYY/FRANKIE SMITH</b> —Brian Giese Stage Productions, Civic Center, Salisbury, Md., May 15	3,606	\$8.50-\$9.50	<b>\$33,085</b>
27	<b>PURE PRAIRIE LEAGUE/DAVE MASON</b> —Fantasma Productions, Aud., W. Palm Beach, Fla., May 14	3,455	\$8	<b>\$27,640</b>

## Auditoriums (Under 6,000)

1	<b>BOB JAMES</b> —Fantasma Productions, Gusman Center, Miami, Fla., May 16	2,735	\$10.50	<b>\$28,718</b>
2	<b>APRIL WINE/NO CHEEZ PLEEZ</b> —Albatross Productions, Paramount Theatre, Seattle, Wa., May 14	2,873	\$9-\$10	<b>\$25,857*</b>
3	<b>APRIL WINE/UNTOUCHABLES</b> —Albatross Productions/Double Tee Productions, Paramount Theatre, Portland, Oreg., May 13	2,855	\$10	<b>\$28,550*</b>
4	<b>NAZARETH/KROKUS</b> —Avalon Attractions, Civic Center, Santa Monica, Ca., May 17	2,558	\$8.75-\$9.75	<b>\$25,235</b>
5	<b>DAVE MASON/JIM KRUEGER</b> —Gulf Artists, Bayfront Theatre, St. Petersburg, Fla., May 15	2,281	\$7.95	<b>\$17,999*</b>
6	<b>JUDAS PRIEST/SAVOY BROWN</b> —Contemporary Productions/New West Presentations, Mem'l. Hall, Kansas City, Mo., May 17	1,850	\$8.50	<b>\$14,814</b>
7	<b>MADNESS/MUTANTS/HOOVER</b> —Bill Graham Presents, Cal. Hall, San Francisco, Ca., May 16	1,700	\$7.50-\$8.50	<b>\$12,877*</b>
8	<b>AMBROSIA/BOBBY KOSSER</b> —Feyline Presents, Rainbow Hall, Denver, Co., May 12	1,425	\$8.50	<b>\$12,113*</b>
9	<b>GARLAND JEFFREYS &amp; RUMOUR</b> —Feyline Presents, Rainbow Hall, Denver, Co., May 15	1,390	\$8-\$9	<b>\$11,622</b>
10	<b>U2/ROMEO BOYD</b> —Bill Graham Presents, Cal. Hall, San Francisco, Ca., May 15	1,294	\$7.50-\$9	<b>\$10,298</b>

### MERLE HAGGARD TAMMY WYNETTE ROY ACUFF

Admission: \$10, \$12.50,  
\$15, \$17.50, \$20

The Wild Turkey Festival of Country Music brought three of the genre's leading artists here May 13 for a memorable 3½-hour show that had been sold out for nearly two months.

Country Music Hall of Fame member Acuff hosted and also opened the evening's performances with his Smokey Mountain Boys. In a traditional manner a la "Grand Ole Opry," he interspersed his seven-song set, featuring his Appalachian singing style, with a little humor and a big helping of praise for everyone from his band, the sponsor and himself.

Ben Smathers and the Stony Mountain Cloggers followed with six songs and some spirited clogging which worked its charm well with the crowd.

When her turn came, Tammy Wynette looked as striking as ever, while her remarkable voice transported everyone through their own special set of memories during the 15-song set. The highlights were back-to-back: "Cowboys Don't Shoot Straight Like They Used To" and, of course, "Stand By Your Man."

Cabin Fever, a country-rock band from Boston, followed with a set of somewhat anaemic original tunes, except for the well-received "I Ain't No Cowboy."

By the time Haggard and the 11-piece Strangers came on, anticipation was running high and they fulfilled expectations with 12 songs and two instrumentals that were as brilliant as they were natural.

Haggard's songs are well-seasoned, moving statements on life's ironies, hard-learned truths and simple pleasures. Regardless of how many times he's performed them, the artist makes them sound fresh, personal and honest. "A Great Afternoon," "Our Paths May Never Cross," "Mama Tried" and a new song, "My Favorite Memory Of All," were standouts, but the high points were the instrumentals, where Haggard spotlighted the exceptional musicianship of the Strangers.

It was plainly evident how much they all enjoyed making music together, exemplified by the virtuosity of Roy Nichols on guitar, original Texas Playboy Tiny Moore on fiddle and Haggard himself on guitar and fiddle.

The only disappointment to the evening was the absence of an encore, due to fierce union penalties for running overtime. However, Haggard and the Strangers did manage to steal one with an appropriate "Tonight I'll Kick The Footlights Out Again."

T.C. GABRIEL

### ROBERT GORDON

Roxy, Los Angeles  
Admission: \$6.50

Rockabilly, despite its association with the early Elvis Presley sound, seems bound forever to be the abused stepchild of mainstream rock. It's hardly ever heard on the radio and when it is, it's in a diluted form.

However, from the frenzied full house which greeted Robert Gordon May 15, an observer could be forgiven for thinking that rockabilly's flower was in full bloom. Gordon and his impressive five-piece band rocketed through a 17-song, one-hour set that left the crowd—many of whom looked like extras from "Rebel Without A Cause"—drained.

Gordon's main asset is his impressive voice, which he put to great use in a rendition of Springsteen's "Fire." Equally thrilling was guitarist Danny Gatton whose speed, taste and sense of humor with his instrument added extra life to an already buoyant set.

However, as affable as Gordon seemed, he appeared to be holding back. When a song would call for a little hip swagger, or perhaps even a good old fashioned duck walk, Gordon would be standing stone still at the mike.

This though is a small ripple in a big pond. Gordon's slice of "rockabilly boogie" is extremely tasty.

CARY DARLING

### RAMSEY LEWIS LARRY CORYELL

Country Club, Reseda, Calif.  
Admission: \$8

It was a case of topline Lewis waiting so long to get onstage that by the time he did (10:40 p.m.), his two-thirds-capacity audience was suffering from fatigue May 14.

It was not only the late hour but the opening act that helped sour things. Coryell, a guitar player with a penchant for classical, Latin, jazz,

# Talent Talent In Action

rock, blues and country-oriented songs (you name it, he'll play it) sat on a stool stage-center and, moving nothing but his fingers for a solid hour, batted out a dozen lyricless tunes.

While technically astute on his instrument, Coryell evinced no discipline, failing to zero in on any particular framework for any given song and sticking with it, as in "Rodrigo's Reflections," which wavered from rock to jazz to blues to limbo like a kaleidoscope run amuck.

Lewis, a major exponent of the soul funk school of jazz piano since the middle '50s, largely eschewed the oldies associated with his brand of music and chose to go with the more pop-oriented ditty, like the inane "Since I Fell

For You" at the top of his 70-minute set.

After being joined by his three-piece band—drums, bass and guitar—he rendered a few more musical inanities ("Close Your Eyes And Remember" was one) before getting into moving renderings of "Wade In The Water" and "Django," tunes which showcased him at his soulful best.

Still a master craftsman on the ivories with his torrid right hand, Lewis muddled some of the musical waters with too much synthesizer gimmickry. This, coupled with the aforementioned inconsistencies in his repertoire, made for a qualitatively uneven show at best.

JOE X. PRICE

# Talent Talk

While on their recent tour of Australia, Kiss' Ace Frehley discovered there is a beer down under called Ace Beer. Apparently, he brought 100 cases back to the U.S. with him.

... Speaking of Australia, Split Enz's recent date at the Country club in Reseda, Calif. was such a success the group may return to L.A. in late summer for a show at the much larger Santa Monica Civic. This performance may coincide with the release of the "Frenzy" LP. Originally issued in Australia in 1979, it shot them from obscurity to stardom in their homeland due to the hit, "I See Red." ... Back in the States after a recent jaunt down under, Madness denies that its show in Perth, Western Australia caused "a riot" as some reported. According to the group, four rows of seats were seriously damaged but nothing more.

Speaking of riots, REO Speedwagon staged its own version of "Apocalypse Now" at a Hyatt House in Lexington, Ky. A year ago, at the same hotel, the airing of "Animal House" on the closed circuit tv system inspired the band to give a toga party. This year, the Francis Ford Coppola epic was screening and the group plus the road crew staged a commando raid on the front desk. They had plastic bunny ears to avoid being recognized, and bought plastic M16s from a local K-Mart. Apparently, everyone in the lobby cooperated and the Hyatt House is again safe for democracy.

The Museum of Rock Art may open its doors in L.A. The museum will specialize in all aspects of the art of rock including original rock posters, photography, special edition artwork and a 1960s graphics archive. Curator Paul S. Caruso says the place also will be open to private parties and the showing of private collections.

The individual members of the Cars are going back to their roots. David Robinson has produced sessions for local Boston group, Boys' Life and Vinny Band, Ric Ocasek has produced a single by New Models, another Boston group that opened for the Cars last December at the Boston Gardens. Elliot Easton has produced a three-song single for the Dawgs, yet another Boston band.

Ron Delsener isn't talking, but sources close to the promoter say that he will present as many as 10 concert dates in Battery Park in lower Manhattan this summer. A June 20 date starring James Taylor has been confirmed by the singer's booking agency.

"Big El," the Presley impersonation show, may go on, says a federal judge, but cannot use the late star's picture or likeness as part of the act, or sell Presley memorabilia. The decision, handed down April 17 by Judge Stanley Brotman in U.S. District Court in Camden, N.J., was in response to a preliminary injunction to stop "Big El" sought by the Presley estate. Big El, Inc. is based in Cherry Hill, N.J.

In other court news, Blue Oyster Cult road manager Steven L. Schenck was sentenced to 30 days probation for his actions in a melee at a Kingston, Pa. Armory concert by the group. The case was heard in Luzerne County Court in Wilkes-Barre. The concert, which took place last Sept. 25, was marred by a rock-throwing disturbance outside which resulted in the arrest of 25 persons and about a dozen injuries. Police say Schenck responded with obscenities and smashed a beer bottle against a wall when they asked him to request the band to continue with the performance.

CARY DARLING

MAY 30, 1981 BILLBOARD

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## MORE ACTS IN THE FLOW

## Country Music In Ads On Rise; Competition With Pop For \$\$

• Continued from page 9

tv commercial for Miller, using the Woodland studio here for the sound tracks. The company has also used country tracks of the Bellamy Brothers, Chris Waters and Tom Paxton for radio and tv spots. The Bellamys were not identified on tv, but were on radio. Waters and Paxton, who did tv spot music only, were not identified.

"In this agency, country music is growing enormously," says Arnold Eidus, music director for Ted Bates & Co. He notes that activity has been particularly strong in the past few months, with country music being wedded to the sales pitch for Coors, Colgate and Rondo. Eidus estimates that "about 95%" of the music is done in New York.

Marc Fredericks, music director for BBDO, notes that country music "hits the nail on the head. People criticize MOR as 'corny,' but not country." BBDO's country-oriented accounts include—or have included—Delta, Old Milwaukee, Quaker Oats, Campbell's, Pepsi, General Electric, Black & Decker and Thom McAn.

Frederick says he would do more

commercials in Nashville if it weren't such a "logistical problem." As it is, he says, he has averaged about four trips a year to Nashville for the past 12 years to make commercials. "I'm a firm believer that the rhythm sections in Nashville are better for country tracks than the ones in New York."

SSC&B has drawn on country music for many of its clients, according to agency vice president Jeff Devlin, including Johnson Baby Shampoo, Dixie Cup and Carnation. "It's here to stay," Devlin proclaims. "It's been urbanized a bit, and it's flexible. You don't have to confine it to country fairs and jeans commercials. You can use it in other formats." Most of the music for the agency's country-tinged ads are done in New York.

Still, Nashville jingle production houses are benefitting from the newfound enthusiasm for country music.

Kelso Herston Productions does work for J. Walter Thompson, D'Arcy-MacManus & Masius, BBDO, Ted Bates, McCann-Erickson, Foote, Cone & Belding, Ogilvy & Mather, Leo Burnett and others for such accounts as 7-11, Kellogg's, Schlitz, Freedent, Treflan, Red Lobster and Rondo.

Office manager Cathy Huggins counts among Herston's country jingle accounts such names as S&H Green Stamps, Treflan, Schlitz, Kraft, Martha White Flour, Falls City Beer and Pizza Hut.

Performers who have sung on these commercials, without being identified by name, include Janie Fricke, Rex Allen Jr., Kenny O'Dell, Dave Loggins and Sonny Curtis.

Tom Smith, vice president of the company, says that it's a common practice to produce two or three versions of a jingle for tryouts in test markets. According to Huggins, "We write about 80% of the jingles we produce."

The Sound Shop has agency connections with D'Arcy-McManus & Masius, Foote, Cone & Belding, N W Ayer, Ted Bates, McCann-Erickson, Marschalk Campbell-Ewald, Leo Burnett, Kenyon & Eckhardt and others. Sound Shop president Craig Deitschmann says his company has recently done country music tracks for Budweiser, Clairol, Cummins, ITT, McDonald's, John Deere, Massey-Ferguson and Lincoln-Mercury. All were composed in-house, he adds.

Deitschmann says that among the country music stars he has used in commercials are Tommy Overstreet, Jan Howard, Nat Stuckey, Janie Fricke, Ronnie McDowell, Ed Bruce, Eddie Arnold, Dottie West, Tammy Wynette and Loretta Lynn. "Generally," he explains, "the performers aren't identified."

Bob Farnsworth, president of Hummingbird Productions, reports that he is getting more calls for country music commercials, even though the company has built its reputation on basically a pop-music output. "We get more and more requests for country music," he says. "Nowadays you can fit more under the country definition."

Under this expanded definition, Hummingbird has turned out jingles for such firms as McDonald's, Pillsbury, 7-11, Southwest Airlines, Whataburger, Burger Chef, Hardee's, Hickory Farms and others.

Farnsworth says he doesn't use many name acts in the Hummingbird productions—mostly because of the "big bucks" they ask for. He contends that more agencies would turn to Nashville producers if "stars weren't out for all they could get." In the long run, Farnsworth maintains, the acts end up losing money since a lower rate would lure more clients.

"You don't just get the best country twang sound here," he says, "you get the best of whatever the country music boundaries are. There should be some sort of cooperation among artists, their managers, the union and the agencies. Then the word would get out that as long as you cut in Nashville, you'd get reasonable rates."

Among the ad agencies Hummingbird produces for are Leo Burnett, Foote, Cone & Belding, Kenyon & Eckhardt, J. Walter Thompson, McCann-Erickson, Ogilvy & Mather, Bozell & Jacobs, Needham, Harper & Steers, Tracy-Locke and W. B. Doner.

More ad dollars are pouring into country music radio as it widens its hold on the market. "Everything we see shows country music ratings to be going up," says Catharine Gerber, media supervisor for Foote, Cone & Belding. "They're the top stations out west," she adds. "You can still buy time in the Midwest and Northeast and not buy country, but west of the Mississippi, it's about all country."

Gerber says she has also noted eager new markets for country music program syndicated for radio and tv.



TV TIME—Rosanne Cash discusses the recording of her latest album, "Seven Year Ache," with tv host Merv Griffin on a recent segment of his show in Los Angeles.

## Country Set Sizable, But Slow-Growing, In Germany

By WOLFGANG SPAHR

HAMBURG—More than 9,000 country music fans attended the two-day festival in Frankfurt recently, but in general, country records remain very much a minority interest here. If there is a trend, it is developing rather slowly.

RCA in Hamburg is one of the companies that subscribe to this view, regarding compilations as the only sure-fire sellers. Top names are Waylon Jennings, Dolly Parton and John Denver, who last year sold 700,000 units in West Germany. RCA also produces some German-style country music with artists like Jonny Hill and Lesley Hamilton, but manager Eckard Gundel says the disks' sales potential varies.

CBS best sellers are Johnny Cash, Tammy Wynette and George Jones. Product manager Klaus Peter Baerwolf says there are no current releases in the country field by German artists. "We think it is a lack of good new talent, but we still look out for new artists."

Intercord has achieved steady sales with titles like "Living On Honky Tonk Time" by Joe Sun, and company boss Herbert Kollisch sees good possibilities for local acts. Westwood, Tennessee, Bobby Grass and Country Squires are among the label's signings.

Ariola reports sales of country product are increasing, but are still well below levels for other kinds of

material. Foreign acts like Don Williams, Tanya Tucker, the Oak Ridge Boys, Brenda Lee and Loretta Lynn, whose music appeals to German tastes, form the backbone of the Ariola country roster, while on the home-grown side Hansa singer Gunter Gabriel scores good sales. Gabriel has himself discovered a new Berlin-based group, Western Union, for which Hansa has high hopes.

One company taking a bullish line is Phonogram, which has formed a special country label in association with Intersong called Blue Jeans Records, intended purely for German country artists.

WEA also plans special promotions on country material. Emmylou Harris, Eddie Rabbitt, the Bellamy Brothers and compilations generally are its best sellers. The company is convinced the trend can be extended to other acts.

Less enthusiastic is Teldec product manager Robert Hertwig. "We have had some good sales through the Teldec Import Service, but really we don't feel there is much chance for that kind of music. Even though virtually every song you hear in Germany has some kind of Nashville influence, there isn't a great demand for the original American country music among average record buyers." So Teldec is not inclined to devote any special promotional effort to the genre.

EMI Electrola's big country smash is singer Kenny Rogers, whose "Coward of the County," reportedly sold 180,000 copies, while his television-advertised album went gold. But international repertoire chief Jochen Kraus sees the best opportunities for country influenced pop, or country MOR.

Bellaphon's Wolfgang Fiedler says: "German country music sung in English has always been a tradition here, and we're pleased to say that the work we have put in—especially on Dave Dudley—has pushed our country sales up by nearly 30%."

Powerplay Music, the new self-distributed production company, is also building an impressive market share in the country area. Some 40% of its turnover comes from country product.

Metronome in Hamburg reports country sales are increasing. Best sellers include German group Truck Stop, a very active touring band, and Global's top act Hoyt Axton. Metronome was the first company to put out German-language country music, and continues to mount sizable sales campaigns in the belief that prospects for home-produced country music are better than ever before.

## RX FOR DOCTORS: RUN LABEL

NASHVILLE—They may not be receiving as much exposure as new wavers 4 Out Of 5 Doctors, but several medical doctors are finding that operating small labels is just what the doctor ordered.

Dr. Ron Stander, an osteopath in Boynton Beach, Fla., has been handling country, reggae, jazz and new wave talent for several years. Now he owns Docron, a production and management firm, and is president of Soaring Records, a country label.

Signed to Soaring is Joey Martin, who originally recorded for Melodyland, Motown's defunct country connection. Martin's latest release is "A Pretty Diamond Ring," a Jimmy Buffetesque tune based on an Alfred Hitchcock short story. Accompanying the single is a Docron prescription, advocating much airplay for the best results.

Out in Fremont, Calif., podiatrist Warren Johnson presides over fledgling country label Equa. The tranquil sounding name is derived from eguagesic, a medication. Signed to the label are Gail Zeiler and Sandy Clark. Zeiler's second release, "It Ain't My Concern," just shipped.

Applying a bit of tongue-in-cheek medical terminology to his lyrics is Atlanta pathologist Randy Hanzlick. His debut release, a novelty song entitled "I'd Rather Have A Bottle In Front Of Me (Then A Frontal Lobotomy)" is on the Kand Hanz label, which Hanzlick co-owns. According to the self-proclaimed "Dr. Rock," the record is receiving national attention, including, appropriately enough, on Dr. Demento's show.

Although they're not a country group, eight students at Meharry Medical College in Nashville have produced an original rock, jazz, r&b, fusion-type album. Called "Ultra/Sound," the LP is on the group's Infusion label. **ROBYN WELLS**

## Radio Tie-Ins Help Sell Show

NASHVILLE — Radio tie-ins served as a catalyst for sell-out performances in the western leg of Razy Bailey's "Makin' Friends" major market tour and promotional campaign.

KCUB-AM's "Bring-A-Friend" night spurred two sell-out performances at the Outlaw club in Tucson. Two sell-outs were also recorded at the Palomino Club in Los Angeles. KCBQ-AM's "Friends Of Razy" night packed the Big Oak Ranch in San Diego, while KLAC-AM staged a successful live broadcast from Santa Ana's Crazy Horse Saloon.

KHJ-AM sponsored a "Makin' Friends" party prior to Bailey's standing room only performance at JW's Cowboy's in Anaheim. A "Friends" dance contest capped off the evening, judged by guest artists Steve Wariner and Sylvia.

The second part of Bailey's "Makin' Friends" campaign is set for the Southwest and Midwest, with stops in Dallas, Houston, St. Louis, Chicago and Detroit, tying-in with retail point-of-purchase displays.



BRITISH BARE—Bobby Bare, left, previews several cuts from his just-released "As Is" album on Columbia during a featured showcase at the recent CMA board meeting in London.

## Sheppard Builds On Country Base

NASHVILLE—With two No. 1 country singles already under his belt and "I Loved 'Em Every One" still climbing the pop chart, T.G. Sheppard is headed for what could be his most successful year yet.

Sheppard has been building a strong country base since his first top song back in 1974, "Devil In The Bottle." Although three of his songs, including "Devil," have had marginal pop success, "Loved 'Em Every One" is Sheppard's first major crossover record, carrying with it increased bookings and television exposure.

"I never really realized what a crossover song could do for an artist," says Sheppard. "I'm not saying that you can't get the exposure as a straight country artist, but it takes several No. 1 singles to achieve what you get with one pop song, in terms of tv and bookings."

Recent tv appearances for Sheppard include performing on two recent country awards show, for the Academy of Country Music and the Music City News tribute to songwriters. He's also appeared on Tom Snyder's "Tomorrow Coast To Coast," the "Mike Douglas Show" and on Ted Turner's cable network.

Filming begins the first part of June in Las Vegas for the "Battle Of The Las Vegas Showgirls," a 90-minute special cohosted by Sheppard and Regis Philbin. The show features sporting competitions between employees of the various hotels.

Another plus from his pop success has been an increase in bookings. Sheppard recently headlined at Tampa Stadium, playing to a crowd of 25,000.

"Hit records are great, tv is great, but it all comes down to the box office. If you're not selling tickets, something's wrong," says Sheppard.

A new type of clientele is mixing with long-time country fans at Sheppard's concerts these days. "We've never had a conservative audience, they've always come up to the stage, but I've noticed an influx of young rock'n'rollers," he notes.

Sheppard, who credits much of his present success to producer Buddy Killen and manager O.J. Johnson, is undecided as to what will be the followup single to "I Loved 'Em Every One."

"I'd like to come back with something that crosses, but I'll go with what's best for my career," he says. "Basically, I'm a country artist."

ROBYN WELLS

## Jimmie Rodgers Memorial Fest

MERIDIAN, Miss. — Merle Haggard, Boxcar Willie, Cristy Lane, Charlie McCoy, Ernest Tubb, Stella Parton, Penny DeHaven and Moe Bandy (a native of Meridian) are scheduled headliners at the 1981 Jimmie Rodgers Memorial Festival Saturday (23) through Saturday (30).

The week-long event opened with a country and bluegrass jamboree and continued with a variety of entertainment. This year's festival is being filmed by We're Easy Productions Ltd of Studio City, Calif. as a 60-minute tv special, with Merle Haggard hosting the program.



**Rockin' Country:** T.G. Sheppard visits Discount Records in Nashville recently as part of Warner Bros.' spring country music festival campaign. Chatting in-store are, from left, Alan Gordon, manager of Elliston Place Discount Records; Sheppard; Kerry Woo, WEA field merchandiser; Gene Dries, Warner Bros. local promotion rep; and Frank Jones, Nashville director of operations/a&r head, Warner Bros.

## INCLUDES 17 LABELS

# 143-Tune Pioneer Series Offered By Smithsonian

By JEAN CALLAHAN

WASHINGTON—With a concert featuring country music pioneers Patsy Montana, Pee Wee King and Redd Stewart, the Smithsonian Institution celebrated the release of its landmark anthology of country music recently.

"We believe that nothing more significant has happened in the whole lifetime of recorded country music than the creation of this exuberant and definitive collection,"

## WADV Buffalo Changes Format

• Continued from page 23

which will be customized through local DJs."

Former DJs George Beck and Joe Rico left WADV with Rico going to WFZ-FM with his jazz show Friday and Saturday nights. Fred Kles-tine switched to sales.

Current DJs include Bob Kobernuss, from 6 a.m. to noon and Dave Prescott, noon to 6 a.m. Kobernuss will go full time news and Prescott will become WYRK's production director.

Both DJs at this time handle both live and prerecorded weather forecasts, time, temperature, news and some song introduction duties.

New equipment will allow the station to increase from 29 to 50 kw at 106.5 mhz.

The new format also will feature more promotion-oriented contests, community tie-ins and concerts. A promo is underway to rename the Blue Grass Theatre in Fantasy Island, an amusement park on nearby Grand Island. Local country bands will participate in the venture.

Fetch sees concert promotions with major country stars and local promoters at numerous venues here, including Melody Fair, Shea's Buffalo, Memorial Auditorium and the annual Erie County Fair.

"We're here for the long haul, not just flash-in-the-pan, buying-the-first-book approach," concludes the general manager. "The station's working on a three- to five-year plan and is going to have a classy, modern country musical format."

said James R. Morris, director of the Smithsonian's division of performing arts. "The 'Smithsonian Collection Of Classic Country Music' is the first comprehensive historical survey of a unique body of American musical literature."

Because of its unique position as the U.S.'s national museum, the Smithsonian was able to draw the 143 selections from the archives of 17 different record companies. The collection includes a panorama of the greatest country music songs, from the first documented recording in country music history—champion fiddler Eck Robertson's "Sally Gooden" (1922)—to contemporary superstar Willie Nelson's 1975 hit "Blue Eyes Cryin' In The Rain."

Country music scholar Bill Malone, professor of history at Tulane Univ., selected the cuts and wrote the 56-page booklet of liner notes that accompanies the record package. The booklet provides an overview of country music history, annotation of each selection and historic photographs that date back to the earliest days of recorded country music.

Many of the recordings on this album predate the era of stereophonic sound but special care has been taken to provide the best possible sound quality without doctoring the records to simulate stereo. The collection, which is also on cassette, will be available after June 1 by mail order for \$54.95 plus postage and handling from Smithsonian Recordings, P.O. Box 10203, Des Moines, Iowa 50036.

The Smithsonian's foray into the record business began in 1973 with the release of "The Smithsonian Collection Of Classic Jazz," a six-record set which has sold more than 200,000 units.

Since that first album was released, the Smithsonian Collection of Recordings has increased to more than 35 albums. Major products recently released include "A Treasury Of Johann Sebastian Bach," "An Explosion Of Genius: Duke Ellington, 1938-40" and "Voices Of The Civil Rights Movement; Black American Freedom Songs, 1960-66." All are available by mail order or can be purchased here at the Smithsonian Museum shops.

## Cover Versions Of Songs Popping Up On Charts

By ROBYN WELLS

NASHVILLE—Resurrections of pop standards often dot the country chart. But recently, a fuller-than-usual bouquet of pop garlands has been brightening up playlists.

This week, the Oak Ridge Boys' "Elvira" becomes the second pop remake to hit No. 1 on the country chart in 1981. Originally recorded by its author, Dallas Frazier, the song hit 72 on the pop chart in 1966. Rodney Crowell gave the tune its first country appearance in 1978, when it struck 95.

In an odd twist, Conway Twitty's recent chart-topper, "Rest Your Love On Me," penned by Barry Gibb and recorded by the Bee Gees, crested at 39 on the country chart in 1978 for the Australian group. But it failed to be listed on the pop chart, because it was the flip side to their No. 1 hit, "Too Much Heaven."

The most recent pre-rock song to chart country is Willie Nelson's version of "Mona Lisa," a No. 1 tune for Nat-King Cole in 1950, and a pop hit for Dennis Day, Art Lund and Victor Young that same year. It went top 30 for rockers Carl Mann and Conway Twitty in 1959. Moon Mullican gave the tune its only previous country success, taking it to the top 10 in 1950.

Another recent pre-rock tune, Emmylou Harris' "Mr. Sandman" made it to the top 10. The original version gave the Chordettes their first pop success and their only chart-topper. Other successful versions included those by the Four Aces and Chet Atkins.

Jerry Lee Lewis' rendition of Judy Garland's "Over The Rainbow" cracked the top 10, giving him one of his strongest songs in 1980. Among the pop versions of this golden oldie was the Demensions' cut back in 1960.

One of Johnny Cash's biggest songs of late was "Ghost Riders In The Sky," peaking at 2 in 1979. This

proved to be a recent top 40 success for southern rockers the Outlaws. The tune was covered in the '60s by the Ramrods, the Baja Marimba Band and the champion king himself, Lawrence Welk.

Still making chart progress are several more modern tunes, including Tompall & the Glaser Brothers version of Kris Kristofferson's "Lovin' Her Was Easier"; Tom Jones' "Darlin'," originally recorded by Frankie Miller in the U.K.; Billie Jo Spears cover of Jackie De Shannon's "What The World Needs Now Is Love;" and Susie Allanson's "Run To Her," a remake of Bobby Vee's "Run To Him."

Already on and off the charts this year have been Juice Newton, "Angel Of The Morning," (Merrilee Rush); Orion, "Crazy Little Thing Called Love," (Queen); Pam Hobbs, "Have You Ever Seen The Rain," (Credence Clearwater Revival); and a pair of Abba tunes, "S.O.S." and "I Have A Dream," cut by Johnny Carver and Cristy Lane, respectively.

And finally, Don McLean made his debut on the country chart recently with an old Roy Orbison tune, "Cryin'," also a country success for Stephanie Winslow.

## SHOWCASE SET

NASHVILLE — Registrants at this year's October Talent Buyers Seminar sponsored by the Country Music Assn. will be treated to something new: the traditional series of showcases has been condensed into one three-hour concert to take place at the Tennessee Performing Arts Center.

The showcase, now scheduled for Sunday, Oct. 10, has been moved from the seminar headquarters at the Hyatt Regency Hotel to the James K. Polk Theatre of the Arts Center to provide a more professional and comfortable setting for the artists, according to seminar showcase chairman Don Light.

Light has mailed notices to agents and managers requesting press kits on proposed showcase acts up for consideration by the committee. Talent to headline this year's event will be selected by the cut-off date of July 1. Interested agents may send materials to Light at 1100 17th Ave. South, Nashville, Tenn. 37212.

## Allanson Promo

NASHVILLE—In support of Susie Allanson's latest single, "Run To Her," Liberty Records is sending out approximately 250 promotional pairs of white terrycloth running shorts stamped with label logo, artist's name and "Run To Her" in blue trim. The running shorts will be mailed to both radio and sales accounts. "Run To Her" is the first cut released from Allanson's upcoming LP, "Sleepless Nights."



**BY NOW**—RCA artist Steve Wariner left, shares a laugh with ice skating champion Dorothy Hamill and host Bob Braun during a recent taping of Braun's syndicated talk show. Wariner and Hamill had met earlier this year during the Ice Capades Nashville stint. Presently, Wariner is on a midwestern concert/promotional tour in support of his current single, "By Now."



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# Nashville Scene

By KIP KIRBY

One of Nashville's most unusual—and exciting—musical projects to take place any time recently had to be the **Crusaders'** under-wraps sessions at Music City Music Hall studios. The three-piece jazz/fusion trio told **Scene** they'd always thought it would be fun to visit Nashville and try their hand at recording some country music. Of course, the **Crusaders'** concept of country brings a rather **different** perspective to the songs—it's country the way it may never have been done before!

In the group's three-day session, **Crusaders** **Stix Hooper**, **Joe Sample** and **Wilton Felder** cut "I Believe In You," "9 To 5," "Luckenbach Texas," "On The Road Again" and "Today I Started Loving You Again," incorporating their trademark funky groove and taking the numbers into a totally new dimension. Playing on the tracks with the **Crusaders** were Nashville musicians **Reggie Young**, **Jon Goin**, **Weldon Myrick** and **David Briggs**. So far, there aren't any plans yet for a definite release. The **Crusaders**—who couldn't say enough nice things about their Nashville stay and the city's creative environment—will be returning here later for more studio work. One thing for certain: when it's finished, it could easily be the year's most unusual "country" album!

**Scene's** West Coast spy Paul Grein cornered EMI artist **Kim Carnes** to get her reaction to being nominated for best new female artist of the year at last month's Academy of Country Music Awards.

"I was rather puzzled, to tell you the truth," said Carnes, whose "Bette Davis Eyes" has rocketed to the top of the pop charts since then (and never, of course, charted country).

"I've never on my own had a record played country," Carnes explained. "Some people thought 'What Am I Gonna Do' off the 'St. Vincent's Court' album could be a country hit, but it didn't work because all the country stations said, 'She's not a country artist.' The duet with Kenny was a little different, but still I didn't deserve to be nominated. There are a lot of legitimate country artists who should have been in there." (Is anyone at the ACM listening to this???)

**Roger Miller** and **Willie Nelson** are apparently cutting a vocal duet album in Austin, while Miller has also been working in Nashville with producer **Buddy Killen**. Miller is a guest on **Larry Gatlin's** ABC-TV special Monday night (25).



Recent drop-by visitors to **Chuck Morgan's** all night radio show on WSM-AM include **Ricky Skaggs**, **Joe Bonsall** and **Bill Golden** of the **Oak Ridge Boys**, **Alabama**, **John Hartford** and **Jan Howard**. Morgan is developing his program into a late-night fun fest with impromptu on-air performances by whoever happens to drop into the studio—and with the prestige of WSM, his "drop-ins" are usually pretty impressive! **Sound Factory Records** held its first label showcase recently in Sedalia, Mo., with the **Emmons & Baugh Sound Factory Band** providing instrumental support for all the acts who appeared. **Terry McMillan** performed his new RCA debut single, and also handled harmonica and percussion for the group. Others in the **Sound Factory Band** included **Phil Baugh** on lead guitar, **Buddy Emmons** on steel. **David Smith** on bass, **Billy Reynolds** on drums and **Bob Patton** on piano (Patton was on loan from **Ray Price's** group for the occasion). Artists performing during the showcase were **Allen Frizzell**, **Jerry Graham** and **Cowboy Country** and **Sammi Smith**.

**Favorite Quote of the Week** comes this time from none other than **T.G. Sheppard**, who says: "Success is a journey, not a location."

And in the "Show Must Go On" Dept., a hurricane which hit Lake Charles, La. reportedly didn't deter **Conway Twitty**, **Sheppard** and **Helen Cornelius** from going on as scheduled with their concert at the Civic Center there.

## Carolina Fest Adds Tammy Wynette

NASHVILLE—Promoters of the Carolina Country Jamboree have added **Tammy Wynette** to the roster of country music acts scheduled to perform at the event July 4-5. The festival will be held at Surfside, near Myrtle Beach, S.C.

Other headliners on the list include **Mac Davis**, **Emmylou Harris**, **Alabama**, **Con Hunley**, **Dottie West**, **Jerry Lee Lewis** and **Conway Twitty**.

Tickets for the festival—\$25 for one day, \$45 for two—are available through Ticketrons and music and record stores. No tickets will be sold at the site.



**LABEL MATES**—After a five-month timeout for writing and recording, **Eddie Rabbitt** hits the concert trail again with fellow Elektra/Asylum artist, **Sami Jo Cole**.

## Fried Chicken Writing Events

NASHVILLE—The fifth annual Kentucky Fried Chicken National Country Music Songwriting Contest kicks off Monday (1) through the month of June, with sponsorship from more than 200 radio stations across the U.S.

Participating stations will air special promotional spots recorded by **Brenda Lee** plugging the contest, which drew more than 15,000 entries last year.

The contest—open to amateur songwriters only—will feature two grand prize winners, who will receive a trip to Nashville to watch Lee record their winning songs on a special Kentucky Fried Chicken single. The record will then be distributed to country and pop stations across the country for airplay.

All submitted entries must be postmarked by July 3. Winners will be notified by Sept. 11.

## Cash Promo

NASHVILLE — Columbia has credited its artist development campaign for **Rosanne Cash** with driving her "Seven Year Ache" to the top of **Billboard's** country singles chart this week.

The three-part marketing effort has involved extensive media and personal appearance exposure in key markets. The last phase of the campaign will start in Memphis at the end of this month.

## New On The Charts



**CORBIN/HANNER BAND**  
"Time Has Treated You Well"—☆

Pittsburgh-based **Bob Corbin** and **Dave Hanner** have built their musical reputation on the basis of their songwriting efforts, spanning more than 10 years. Although the duo does not often collaborate, their collective efforts include the **Oak Ridge Boys'** "Beautiful You," **Mel Tillis'** "Blind In Love" and cuts by **Hank Williams Jr.**, **Alabama**, **Don Williams**, **Johnny Carver** and the **Cates Sisters**.

But the group hadn't had much success until **Corbin's** wife, a freelance writer, happened to mention to **Mel Tillis** during an interview that her husband was a songwriter. Upon

hearing demonstration tapes, **Tillis** helped both **Corbin** and long-time friend **Hanner** land publishing contracts in 1976.

Although the duo just recently signed with **Alfa Records**, their debut album, "For The Sake Of The Song" was recorded almost two years ago. Produced by **Tommy West**, the first **Alfa** single from the LP is "Time Has Treated You Well." The group plans to start cutting their second album in July.

Management for the group is handled by **Bob Burwell Management**, 2350 One Williams Center, Tulsa, Okla. 74172. (918) 599-8381.

# Billboard® Hot Country LPs™

Survey For Week Ending 5/30/81

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	11	FEELS SO RIGHT Alabama, RCA AHL 1 3930	40	44	4	LIVE Hoyt Axton, Jeremiah 5002
★	2	10	SEVEN YEAR ACHE Rosanne Cash, Columbia IC 36965	41	38	35	LOVE IS FAIR Barbara Mandrell, MCA 5136
	3	4	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	42	41	4	JOHN ANDERSON 2 John Anderson Warner Bros BSK 3547
	4	3	9 TO 5 AND ODD JOBS ● Dolly Parton, RCA AHL 1 3852	43	43	26	SOUTHERN RAIN Mel Tillis, Elektra 6E 310
	5	5	JUICE Juice Newton, Capitol ST 12136	44	39	46	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492
	6	8	HORIZON ▲ Eddie Rabbit, Elektra 6E 276	45	34	160	STARDUST ▲ Willie Nelson, Columbia JC 35305
	7	7	SOMEWHERE OVER THE RAINBOW ● Willie Nelson, Columbia FC 36883	46	50	6	WASN'T THAT A PARTY The Rogers Cleveland Int. Epic JE 37107
	8	6	ROWDY Hank Williams Jr. Elektra/Curb 6E 330	47	49	3	GREATEST HITS Jim Ed Brown & Helen Cornelius RCA AHL 1 3999
	9	9	WILD WEST Dottie West, Liberty LT 1062	48	24	29	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309
	10	10	EVANGELINE Emmylou Harris Warner Bros BSK 350	49	55	27	ENCORE Mickey Gilley, Epic JE 36851
★	14	6	I LOVE EM ALL T.G. Sheppard Warner/Curb BSK 3528	50	53	8	DAKOTA Stephanie Winslow Warner/Curb BSK 3529
	12	13	6	51	47	36	THESE DAYS Crystal Gayle, Columbia JC 36512
	13	11	33	52	48	30	LOOKIN' GOOD Loretta Lynn, MCA 5148
★	16	3	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol 500 12144	53	54	3	MUNDO EARWOOD Mundo Earwood Excelsior XLP 88006
	15	15	17	54	58	14	GREATEST HITS Dave Rowland & Sugar RCA AHL 1 3195
	16	18	6	55	52	5	WHO'S CHEATIN' WHO Charly McClain, Epic JE 36851
★	27	30	30	56	60	18	GREATEST HITS Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488
	18	12	11	★	NEW ENTRY		OUTLAWS Waylon Jennings, RCA AFL 1 1321
	19	17	109	58	63	53	THE BEST OF DON WILLIAMS VOL. II ● Don Williams, MCA 3096
	20	20	41	59	59	2	BOBBY GOLDSBORO Bobby Goldsboro, Curb/CBS JZ 36822
	21	22	35	60	57	3	THE CONCRETE COWBOYS BAND Excelsior XLP 88007
	22	19	35	61	51	6	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN Joe Stampley, Epic FE 37055
	23	26	14	62	45	14	TWO'S A PARTY Conway Twitty & Loretta Lynn, MCA 5178
	24	25	17	★	NEW ENTRY		HABITS OLD AND NEW Hank Williams Jr. Elektra/Curb 6E 278
	25	28	51	64	46	52	MUSIC MAN ● Waylon Jennings, RCA AHL 1 3602
	26	21	7	65	70	19	I'LL BE THERE Gail Davies Warner Bros BSK 3509
	27	32	31	66	NEW ENTRY		MY TURN Donna Hazzard, Excelsior XLP 88008
	28	23	30	67	75	7	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY Janie Fricke, Columbia JC 36820
	29	30	4	68	69	5	FOLLOWING THE FEELING Moe Bandy, Columbia JC 36781
★	30	NEW ENTRY		69	68	130	WILLIE AND FAMILY LIVE ▲ Willie Nelson, Columbia KC 2 35642
	31	33	10	70	56	38	RAZZY Razzy Bailey, RCA AHL 1 3688
★	32	NEW ENTRY		71	72	81	'WHISKEY BENT AND HELL BOUND Hank Williams Jr. Elektra/Curb 6E 237
	33	31	34	72	64	26	SONS OF THE SUN The Bellamy Brothers Warner/Curb BSK 3491
	34	36	15	73	65	129	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934 H
	35	35	12	74	67	50	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476
	36	37	81	75	62	31	TEXAS IN MY REAR VIEW MIRROR Mac Davis, Casablanca NBLP 7239
	37	29	39				
	38	42	14				
★	39	NEW ENTRY					

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

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LUXEMBOURG HEADLINERS—RCA's Razy Bailey, left, and Warner Bros.' Gail Davies, right, shared billing with the Charlie Daniels Band on Radio Luxembourg's recent live satellite broadcast from the Tenn. Performing Arts Center in Nashville. Satellite transmission was delayed prior to airing due to computer snafu and a tape of the entire concert was re-broadcast the following week to Europe.

## Chart Fax

By ROBYN WELLS

"Elvira" is the fourth No. 1 country single for the **Oak Ridge Boys**. Both "Leaving Louisiana In The Broad Daylight" and "Trying To Love Two Women" hit the top in 1980, while "I'll Be True To You" reached the summit in 1978.

Coincidentally, "Elvira" makes the **Oaks** the fourth group to reach the top position in 1981, following in the footsteps of the **Bellamy Brothers**, **Frizzell & West** and **Alabama**. No other group appears ready to join this contingent in the near future, although two brotherhoods, **Tompall & the Glasers** and the **Burritos**, crack the top 30 this week.

With the success of "Elvira," groups have doubled the top chart action they experienced at this point last year, when only the **Oaks** and the **Bellamys** had achieved No. 1 songs. Eventually, seven joint efforts reached the top in 1980; the **Bellamys'** "Sugar Daddy" and "Dancin' Cowboys"; **Alabama's** "Tennessee River" and "Why Lady Why"; **Merle Haggard and Clint Eastwood's** "Bar Room Buddies"; and the two aforementioned **Oaks** tunes.

It's generally been feast or famine for top group songs over the past decade, with a low in 1972 when every No. 1 tune was a solo effort, to a high in 1979, when seven different combos reached the top. Both **Dave & Sugar** and the **Bellamys** remained at the apex for three weeks, with "Golden Tears" and "If I Said You Had A Beautiful Body Would You Hold It Against Me," respectively. "All The Gold In California" was a two-week hit for **Larry Gatlin & the Gatlin Brothers Band**. Striking the climax for one week apiece were **Kenny Rogers & Dottie West**, "All I Ever Need Is You"; the **Charlie Daniels Band**, "The Devil Went Down To Georgia"; **Willie Nelson & Leon Russell**, "Heartbreak Hotel"; and **Moe Bandy & Joe Stampley**, "Just Good Ol' Boys."

"Elvira" is the first song containing a female's name to reach the top of the country chart since **Waylon Jennings'** "Amanda" in 1979. The '70s were accented by top accolades of the female persuasion, including **Kenny Rogers'** first No. 1 single, "Lucille," which hit the fifth slot on the pop chart, one better than the peak position reached by the **First Edition's** "Ruby, Don't Take Your Love To Town." (Coincidentally, "Ruby" marked Rogers' first appearance on the country chart, levelling off at 39 in 1969). Other memorable tunes include **Merle Haggard's** "Carolyn," **Dolly Parton's** "Jolene" and **Bobby Bare's** "Marie Laveau."

1975 was the biggest year recently for female inspired No. 1 songs. Scoring that year were: **Billy "Crash" Craddock**, "Ruby Baby"; **Conway Twitty**, "Linda On My Mind"; **Tanya Tucker**, "Lizzie And The Rainman"; and **Jessi Colter's** sole top tune, "I'm Not Lisa," which also hit the fourth spot on the pop chart. But perhaps the best known, and certainly the strangest, No. 1 country song containing a female name is **Johnny Cash's** 1969 hit, "A Boy Named Sue."

The back-to-back top debuts are a pair of Elektra artists, **Johnny Lee** and **Hank Williams Jr.** Williams' "Dixie On My Mind" is the second original cut from his "Rowdy" LP, following the No. 1 "Texas Women." **Dean Dillon** bows at starred 78 with "They'll Never Take Me Alive," penned by himself and **Frank Dycus**. Another

**Dillon/Dycus** tune, "Unwound," goes to super-starred 53 this week for MCA newcomer **George Strait**. **Rodney Lay**, a member of **Roy Clark's** band, enters at starred 85 with "Seven Days Come Sunday," while **Clark's** new single, "Love Takes Two," jumps to starred 77. **Susie Allanson** charts with "Run To Her," a remake of **Bobby Vee's** pop hit, "Run To Him." And **King Edward IV** enters at starred 80 with "Keep On Movin'," released following his recent death.

Most songs are making infinitesimal jumps this week, as 25 of the top 30 slots are occupied with starred and superstarred contenders. Among the prime movers are **Alabama**, **Vern Gosdin**, **Crystal Gayle**, **Eddy Raven** and **Joe Stampley**.

**NATIONAL OUT-OF-THE-BOX-BREAKOUTS:**  
**SEVEN DAYS COME SUNDAY—Rodney Lay** (Sun)—WNOE-AM Monroe, La.; WSLC-AM Roanoke; WTMT-AM Louisville; KYNN-AM Omaha; KOYN-AM Billings; WDDO-AM Chattanooga; WJQS-AM Hackson; WKCW-AM Warrenton, Va.; WPCW-FM Burlington, N.C.; WTOD-AM Toledo; WDEN-AM Macon; WCBX-AM Eden, N.C.; WVOJ-AM Jacksonville; KEED-AM Eugene, Ore.; WMAV-AM Springfield, Ill.; WKSI-AM Prichard, Ala.

**LOVE (Can Make You Happy)—James Marvell** (Cavaleer)—WSLC-AM Roanoke; WTMT-AM Louisville; KOYN-AM Billings; WLWI-FM Montgomery; WJQS-AM Jackson, Miss.; WDXB-AM Chattanooga; WSDS-AM Ypsilanti; WKCW-AM Warrenton, Va.; KVOO-AM Tulsa; WPCM-FM Burlington, N.C.; KRAK-AM Sacramento; KCEY-AM Modesto.

**BUBBLING UNDER THE TOP 100:**  
101—**SWINGING DOORS—Del Reeves** (Koala)  
102—**HEADIN' FOR A HEARTACHE—Cindy Hurt** (Churchill)  
103—**ALL I HAVE TO DO IS DREAM—Nancy Montgomery** (Ovation)  
104—**SEND ME THE PILLOW YOU DREAM ON—The Whites** (Capitol)  
105—**MAMA WHAT DOES CHEATIN' MEAN—Carroll Baker** (Excelsior)

**LP CHART ACTION:**  
As two soundtrack packages, "Urban Cowboy" and "Any Which Way You Can," drop off, **Razy Bailey's** "Makin' Friends" and **Charly McClain's** "Surround Me With Love" enter, giving each artist two albums on the country chart. Also debuting are **Donna Hazard's** first effort on Excelsior, "My Turn," and **David Frizzell and Shelly West's** first album, "Carryin' On The Family Names," which bows at an impressive starred 32.

Re-entering the chart is **Waylon Jennings'** "Outlaws." Off and on the chart since October, 1977, the highest position this album has reached is 19.

### Live Pride LP

NASHVILLE—Charley Pride's recent concert at the Grand Ole Opry House has been recorded by RCA for a live album. To date, Pride has cut 38 albums for the label since 1965, with a dozen achieving RIAA gold status.

# FREE Listing in Billboard's 1981-82 International Buyer's Guide of the Music-Record-Tape Industry

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# Single This Week

## PARADISE

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RFC/Atlantic (LP) 19301

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# Billboard®

# DISCO TOP 60™

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists.

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★1	1	<b>PARADISE</b> —Change RFC/Atlantic (LP) 19301
★2	2	<b>PULL UP TO THE BUMPER</b> —Grace Jones Island (LP) ILPS 9624
★3	5	<b>TRY IT OUT</b> —Gino Soccio RFC/Atlantic (LP) 16042
4	8	<b>HIT N' RUN LOVER</b> —Carol Jiani Ariola (12-inch) OP 2208
5	4	<b>DON'T STOP/DO IT AGAIN</b> —K.I.D. SAM (12-inch) S-12337
6	6	<b>LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON</b> —Abba Atlantic (LP) SD 6023
7	3	<b>AI NO CORRIDA/RAZZAMATAZZ/BETCHA' WOULDN'T HURT ME</b> —Quincy Jones A&M (LP) SP-3721
★8	13	<b>STAY THE NIGHT/NIGHTS (Feel Like Getting Down)</b> —Billy Ocean Epic (12-inch) 48-02049
★9	12	<b>DYIN' TO BE DANCIN'</b> —Empress Prelude (12-inch) PRLD 607

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★31	56	<b>I REALLY LOVE YOU</b> —Heaven and Earth WMOT/CBS (LP) JW 3704
★32	42	<b>TAKE ME TO THE BRIDGE</b> —Vera Rio Records (12-inch) Import
33	36	<b>MAGNIFIQUE</b> —Magnifique Ariola (12-inch) Import
★34	49	<b>I WILL FOLLOW</b> —U2 Island (LP) ILPS 1646
★35	54	<b>LOVE RESCUE</b> —Project PBI (12-inch) 1001
★36	45	<b>WHAT CHA' GONNA DO FOR ME/I KNOW YOU I LOVE YOU/WE CAN WORK IT OUT</b> —Chaka Khan Warner (LP) HS 3526
37	37	<b>HELP ME SOMEBODY/THE JEZEBEL SPIRIT/AMERICA IS WAITING</b> —Brien Eno & David Byrne Sire (LP) SRK 6093
38	30	<b>SIXTY THRILLS A MINUTE</b> —Mystic Merlin Capitol (LP) 12137
39	39	<b>WE DON'T NEED THIS FASCIST GROOVE THANG</b> —Heaven 17 B.E.F. (12-inch) Import
★40	53	<b>MOODY/YOU'RE NO GOOD</b> —ESG 99 Records (12-inch) 99-04

# New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

## POPULAR ARTISTS

- A DC BAND**  
**Brother Luck**  
 LP Cotillion SD16041 ..... \$8.98  
 CA CS16041 ..... \$8.98
- ADDOTTA, KIP**  
**I Hope I'm Not Out Of Line**  
 LP Laff A215
- ADOLESCENTS**  
**Adolescents**  
 LP Frontier FLP1003
- AKERS, KAREN**  
**Presenting Karen Akers**  
 LP Blackwood 81750091
- ANDERSON, JOHN**  
**John Anderson 2**  
 LP Warner Bros BSK3547 ..... \$7.98
- AXTON, HOYT**  
**Live!**  
 LP Jeremiah 5002
- BAILEY, RAZZY**  
**Makin' Friends**  
 LP RCA AFL14026
- BELL, ARCHIE**  
**I Never Had It So Good**  
 LP Becket 013
- BLOOD, SWEAT, & TEARS**  
**Child Is Father To The Man**  
 LP Columbia  
 Mastersound HC49619 ..... \$14.98
- BLUE MAGIC**  
**Welcome Back**  
 LP Capitol ST12143 ..... \$7.98  
 8T 8XT12143 ..... \$7.98  
 CA 4X012143 ..... \$7.98
- BONDS, GARY "U.S."**  
**Dedication**  
 LP EMI America S017051 ..... \$8.98  
 8T 8X017051 ..... \$8.98  
 CA 4X017051 ..... \$8.98
- BREWER, TERESA**  
**A Sophisticated Lady**  
 LP Columbia FC37363 ..... \$8.98  
 CA FCT37363
- BROOKS, LONNIE, BAND**  
**Turn On The Night**  
 LP Alligator AL4721
- BROWN, JIM ED, & HELEN**  
**CORNELIUS**  
**Greatest Hits**  
 LP RCA AHL13999 ..... \$8.98
- BYRDS**  
**The Original Singles 1965-1967**  
 LP Columbia FC37335 ..... \$8.98  
 CA FCT37335 ..... \$8.98
- CARNES, KIM**  
**Mistaken Identity**  
 LP EMI America S017052 ..... \$8.98  
 8T 8X017052 ..... \$8.98  
 CA 4X017052 ..... \$8.98
- COCKBURN, BRUCE**  
**Resume**  
 LP Millennium BXL17757
- COMMERCIALS**  
**Compare & Decide**  
 LP Eat Recs. EAT1
- CRAMER, FLOYD**  
**Great Country Hits**  
 LP RCA AYL14008 ..... \$8.98
- CRAMPS**  
**Psychedellic Jungle**  
 LP IRS SP70016
- DAVIS, DANNY, & THE NASHVILLE BRASS**  
**Cotton Eyed Joe**  
 LP RCA AHL14022 ..... \$8.98
- DAYTON**  
**Cutie Pie**  
 LP Liberty LT1093 ..... \$7.98  
 CA 4LT1093 ..... \$7.98
- DEBARGES**  
**Debarges**  
 LP Gordy G81003M1 ..... \$8.98
- DILLMAN BAND**  
**Lovin' The Night Away**  
 LP RCA AFL13909 ..... \$8.98
- DOZIER, LAMONT**  
**Working On You**  
 LP Columbia ARC37129 ..... \$8.98  
 8T ACA37129 ..... \$8.98  
 CA ACT37129 ..... \$8.98
- DREGS**  
**Unsung Heroes**  
 LP Arista AL9548 ..... \$8.98
- DUDEK, LES**  
**Gypsy Ride**  
 LP Columbia FC36798 ..... \$8.98  
 8T FCA36798 ..... \$8.98  
 CA FCT36798 ..... \$8.98
- EDMUNDS, DAVE**  
**Twangin**  
 LP Swan Song SS16034 ..... \$8.98  
 8T TP16034 ..... \$8.98  
 CA CS16034 ..... \$8.98
- ELUSION**  
**All Toys Break**  
 LP Cotillion SD16040 ..... \$8.98  
 CA CS16040 ..... \$8.98
- GHOST RIDES**  
**Ghost Rides**  
 LP Anthem ARLP333
- GOODNIGHT, GARY**  
**Introducing Gary Goodnight**  
 LP Door Knob DKLP5811003
- GRATEFUL DEAD**  
**Reckoning**  
 LP Arista A2L8604(2) ..... \$13.98
- HARDIN, TIM**  
**The Shock Of Grace**  
 LP Columbia PC37164 ..... \$5.98
- HAZARD, DONNA**  
**My Turn**  
 LP Excelsior XLP88008

- HINE, RUPERT**  
**Immunity**  
 LP A&M SP4858 ..... \$7.98
- HOUSTON, THELMA**  
**Never Gonna Be Another One**  
 LP RCA AFL13842 ..... \$8.98
- HUMPERDINCK, ENGELBERT**  
**Don't You Love Me Anymore?**  
 LP Epic FE37128 ..... \$8.98  
 8T FEA37128 ..... \$8.98  
 CA FET37128 ..... \$8.98
- JACKSON, WALTER**  
**Tell Me Where It Hurts**  
 LP Columbia FC37132 ..... \$8.98  
 CA FCT37132 ..... \$8.98
- JAMES, RICK**  
**Street Songs**  
 LP Gordy G81002M1 ..... \$8.98  
 8T 8-1002HT ..... \$8.98  
 CA 8-1002HC ..... \$8.98
- JOHNSTON, TOM**  
**Still Feels Good**  
 LP Warner Bros BSK3527 ..... \$7.98
- JONES, TOM**  
**Darlin'**  
 LP Mercury SRM14010 ..... \$7.98
- JUNIE**  
**5**  
 LP Columbia ARC37133 ..... \$8.98  
 8T ACA37133 ..... \$8.98  
 CA ACT37133 ..... \$8.98
- K C**  
**Space Cadet / Solo Flight**  
 LP Sunshine Sound TK614
- KHAN, CHAKA**  
**What Cha' Gonna Do For Me**  
 LP Warner Bros HS3526 ..... \$8.98  
 8T W83526 ..... \$8.98  
 CA W53526 ..... \$8.98
- KILLING JOKE**  
**Killing Joke**  
 LP Editions EG Recs EGS109
- KING, DON**  
**Whirlwind**  
 LP Epic FE37105 ..... \$8.98  
 8T FEA37105 ..... \$8.98  
 CA FET37105 ..... \$8.98
- KITTY, & THE HAYWOODS**  
**Excuse Me**  
 LP Capitol ST12149 ..... \$7.98  
 CA 4XT12149 ..... \$7.98
- KNIGHT, TOMMY**  
**Tommy Knight**  
 LP Columbia FC37183 ..... \$8.98
- LA**  
**Doyawanna**  
 LP Radio RR16035 ..... \$8.98  
 CA CS16035 ..... \$8.98
- LA BOPPERS**  
**Bop Times!**  
 LP Mercury 14006 ..... \$7.98
- LANE, ROBIN, & THE CHARTBUSTERS**  
**Imitation Life**  
 LP Warner Bros BSK3537 ..... \$7.98
- LAWRENCE, KAREN, & THE PINZ**  
**Girl's Night Out**  
 LP RCA AFL14006 ..... \$8.98
- LEWIS, LITTLE ROY**  
**Super Pickin'**  
 LP Cannaan CAS9870
- LINX**  
**Intuition**  
 LP Chrysalis CHR1332 ..... \$7.98
- LIVE WIRE**  
**Changes Made**  
 LP A&M SP4856 ..... \$7.98
- LOOK, THE**  
**We're Gonna Rock**  
 LP Plastic PR8101
- M X 80 SOUND**  
**Crowd Control**  
 LP Ralph MX8102
- MAGAZINE**  
**Play**  
 LP IRS SP70015
- MANHATTAN TRANSFER**  
**Mecca For Moderns**  
 LP Atlantic SD16036 ..... \$8.98  
 8T TP16036 ..... \$8.98  
 CA CS16036 ..... \$8.98
- MASON, NICK**  
**Nick Mason's Fictitious Sports**  
 LP Columbia FC37307 ..... \$8.98  
 CA FCT37307 ..... \$8.98
- McCARTNEY, PAUL, & WINGS**  
**Band On The Run**  
 LP Columbia  
 Mastersound HC46482 ..... \$14.98
- McCLAIN, CHARLY**  
**Surround Me With Love**  
 LP Epic FE37108 ..... \$8.98  
 8T FEA37108 ..... \$8.98  
 CA FET37108 ..... \$8.98
- McCLAIN, MARLON**  
**Changes**  
 LP Fantasy 9606 ..... \$7.98
- MEDLEY, BILL**  
**Sweet Thunder**  
 LP Liberty LT1097 ..... \$7.98  
 8T 8LT1097 ..... \$7.98  
 CA 4LT1097 ..... \$7.98
- MILLER, JACK**  
**Dreadlock Rock**  
 LP Haiku HLP50119
- MILLS, STEPHANIE**  
**Stephanie**  
 LP 20th Century-Fox T700
- MURRAY, ANNE**  
**Where Do You Go When You Dream**  
 LP Capitol S0012144 ..... \$8.98  
 8T 8X0012144 ..... \$8.98  
 CA 4X0012144 ..... \$8.98
- NEW MUSIK**  
**Sanctuary**  
 LP Epic NFE37314 ..... \$5.98  
 CA NET37314 ..... \$5.98

- NILE, WILLIE**  
**Golden Down**  
 LP Arista AB4284 ..... \$7.98
- O'BANION, JOHN**  
**John O'Banion**  
 LP Elektra 6E342 ..... \$7.98
- O'CONNOR**  
**Come Alive**  
 LP Bearsville 3521
- Ph. D.**  
**Ph. D.**  
 LP Atlantic SD16039 ..... \$8.98  
 CA CS16039 ..... \$8.98
- PARKER, RAY, JR., & RAYDIO**  
**A Woman Needs Love**  
 LP Arista 9543 ..... \$8.98
- PLASTICS**  
**Plastics**  
 LP Island ILPS9627 ..... \$7.98
- PURE PRAIRIE LEAGUE**  
**Something In The Night**  
 LP Casablanca NBLP7255
- REED, JERRY**  
**Dixie Dreams**  
 LP RCA AHL14021 ..... \$8.98
- RITENOUR, LEE**  
**Rit**  
 LP Elektra 6E331 ..... \$7.98
- RODRIGUEZ, JOHNNY**  
**After The Rain**  
 LP Epic FE37103 ..... \$8.98  
 8T FEA37103 ..... \$8.98  
 CA FET37103 ..... \$8.98
- ROYAL, BILLY JOE**  
**Billy Joe Royal**  
 LP Kat Family JW37342 ..... \$8.98  
 CA JWT37342 ..... \$8.98
- RUMOUR, THE**  
**Purity Of Essence**  
 LP Hannibal HNBL1305
- SAGER, CAROLE BAYER**  
**Sometimes Late At Night**  
 LP Boardwalk FW37069 ..... \$8.98  
 8T FWA37069 ..... \$8.98  
 CA FWT37069 ..... \$8.98
- SHEPARD, T. G.**  
**I Love 'Em All**  
 LP Warner/Curb BSK3528 ..... \$7.98
- SILVERADO**  
**Ready For Love**  
 LP Pavilion FZ237049 ..... \$8.98  
 CA FZT37049 ..... \$8.98
- SKAGGS, RICKY**  
**Waitin' For The Sun To Shine**  
 LP Epic FE37193 ..... \$8.98  
 8T FEA37193 ..... \$8.98  
 CA FET37193 ..... \$8.98
- SKY**  
**Sky 3**  
 LP Arista AB4288 ..... \$7.98
- SMITH, G. E.**  
**In The World**  
 LP Mirage WTG16038 ..... \$8.98  
 CA CS16038 ..... \$8.98
- SOCCIO, GINO**  
**Closer**  
 LP Atlantic SD16042 ..... \$8.98  
 CA CS16042 ..... \$8.98
- SOUTHSIDE JOHNNY & THE ASBURY JUKES**  
**Live / Reach Up & Touch The Sky**  
 LP Mercury SRM28602(2)
- SPIZZLES**  
**Spike Dream Flowers**  
 LP A&M SP4861 ..... \$7.98
- SQUIER, BILLY**  
**Don't Say No**  
 LP Capitol ST12146 ..... \$7.98  
 8T 8XT12146 ..... \$7.98  
 CA 4XT12146 ..... \$7.98
- STANTON, HOLLY**  
**Temptation**  
 LP War Bride W89004
- STARS ON**  
**Stars On Long Play**  
 LP Radio RR16044 ..... \$8.98  
 8T TP16044 ..... \$8.98  
 CA CS16044 ..... \$8.98
- STEINMAN, JIM**  
**Bad For Good**  
 LP Cleveland Int'l FE36531 ..... \$8.98  
 8T FEA36531 ..... \$8.98  
 CA FET36531 ..... \$8.98
- STRANGLERS**  
**The Gospel According To Meninblack**  
 LP Liberty/Stuff America LBG30313
- SWAN, BILLY**  
**I'm Into Lovin' You**  
 LP Epic FE37079 ..... \$8.98  
 CA FET37079 ..... \$8.98
- TAVARES, VICTOR**  
**Victor Tavares**  
 LP Polydor 16314 ..... \$7.98
- TAYLOR, ROGER**  
**Fun In Space**  
 LP Elektra 5E522 ..... \$8.98
- THURSTON, BOBBY**  
**Sweet Thunder**  
 LP Prelude 12183
- TUXEDOMOON**  
**Desire**  
 LP Ralph TX8104
- URBAN VERBS**  
**Early Damage**  
 LP Warner Bros BSK3533 ..... \$7.98
- VARIOUS ARTISTS**  
**Max's Kansas City Presents: New Wave Hits For The '80s**  
 LP Max's Kansas City MKC19801
- WHITESNAKE**  
**Come An' Get It**  
 LP Mirage WTG16043 ..... \$8.98  
 CA CS16043 ..... \$8.98
- WILLIAMS, ESTHER**  
**Inside Of Me**  
 LP RCA AFL14023 ..... \$8.98

- XEX**  
**Group**  
 LP Xex 101
- Y M O**  
**BMG**  
 LP A&M SP4853 ..... \$7.98
- ZAPPA, FRANK**  
**Tinsel Town Rebellion**  
 LP Barking Pumpkin  
 PW237336(2) ..... \$15.98  
 8T WAX37336 ..... \$15.98  
 CA WTX37336 ..... \$15.98
- ## JAZZ
- ABERCROMBIE QUARTET**  
**M**  
 LP ECM 11191 ..... \$8.98
- AFFIRMATION**  
**Los Angeles**  
 LP Inner City IC1091
- BASIE, COUNT**  
**Kansas City 5**  
 LP Pablo Today 2312-126 ..... \$8.98
- BEAU'S, HEINIE, HOLLYWOOD JAZZ QUARTET**  
**Heinie Beau's Hollywood Jazz Quartet**  
 LP Henri HRC101
- BUBBLES, JOHN W.**  
**Back On Broadway**  
 LP Uptown 2703
- CARTER, RON**  
**Patrao**  
 LP Milestone M9099 ..... \$7.98
- CLARK, JOHN**  
**Faces**  
 LP ECM 11176 ..... \$8.98
- DAGRADI, TONY**  
**Oasis**  
 LP Gramavision GR8001 ..... \$7.98
- DE LUCIA, PACO, see AI Di Meola**
- DI MEOLA, AL, JOHN McLAUGHLIN, PACO DE LUCIA**  
**Friday Night In San Francisco**  
 LP Columbia FC37152 ..... \$8.98  
 8T FCA37152 ..... \$8.98  
 CA FCT37152 ..... \$8.98
- FERGUSON, MAYNARD**  
**Conquistador**  
 LP Columbia  
 Mastersound HC44457 ..... \$14.98
- GARLAND, RED**  
**Stepping Out**  
 LP Galaxy GXY5129 ..... \$7.98
- GRIFFIN, JOHNNY**  
**NYC Underground**  
 LP Galaxy GXY5132 ..... \$7.98
- HOGGARD, JAY**  
**Rain Forest**  
 LP Contemporary 14007 ..... \$7.98
- JOHNSON, WAYNE**  
**Arrowhead**  
 LP Inner City IC1098 ..... \$7.98
- JONES, ETTA**  
**Save Your Love For Me**  
 LP Muse MR5214
- KIKUCHI, MASABUMI**  
**Susto**  
 LP Columbia FC37372 ..... \$8.98  
 CA FCT37372 ..... \$8.98
- LORBER, JEFF, FUSION**  
**Galaxian**  
 LP Arista 9545 ..... \$8.98
- LYTLE, JOHNNY**  
**Fast Hands**  
 LP Muse MR5185
- MARUCCI, MAT**  
**Lifelines**  
 LP Marco MC111
- McLAUGHLIN, JOHN, see AI Di Meola**
- MONTEROSE, J. R.**  
**Live In Albany**  
 LP Uptown 2702
- MURRAY, DAVID, OCTET**  
**Ming**  
 LP Black Saint BSR0045
- PEPPER, ART**  
**Winter Moon**  
 LP Galaxy GXY5140 ..... \$7.98
- PETERSON, OSCAR**  
**Live At The Northsea Jazz Festival**  
 LP Pablo Live 2620-115 ..... \$8.98
- RAULSTON, FRED**  
**Uncharted Waters**  
 LP Inner City IC1085 ..... \$7.98
- RHYTHMIC UNION**  
**Gentle Awakening**  
 LP Inner City IC1100 ..... \$7.98
- SANBORN, DAVID**  
**Voyeur**  
 LP Warner Bros. BSK3546 ..... \$7.98
- SLOANE, CAROL**  
**Carol Sings**  
 LP Progressive 7047 ..... \$8.98
- STITT, SONNY**  
**Sonny's Back**  
 LP Muse MR5204
- VAUGHAN, SARAH**  
**Songs Of The Beatles**  
 LP Atlantic S16037 ..... \$8.98  
 CA CS16037 ..... \$8.98
- WARD, HELEN**  
**Songbook Vol. 1**  
 LP Lyricon 1001
- WILLIAMS, TONY**  
**The Joy Of Flying**  
 LP Columbia  
 Mastersound HC45705 ..... \$15.98

- ## THEATRE/FILMS/TV
- ELEPHANT MAN**  
**Soundtrack**  
 LP 20th Century-Fox T632
- HARD COUNTRY**  
**Soundtrack**  
 LP Epic SE37367 ..... \$8.98  
 8T SEA37367 ..... \$9.98  
 CA SET37367 ..... \$9.98
- SOPHISTICATED LADIES**  
**Original Broadway Cast**  
 LP RCA CBL24053
- TAKE THIS JOB & SHOVE IT**  
**Soundtrack**  
 LP Epic SE37177 ..... \$9.98  
 8T SEA37177 ..... \$9.98  
 CA SET37177 ..... \$9.98
- ## CLASSICAL
- ALKAN, CHARLES-VALENTIN**  
**Sonata De Concert**  
 Hanani, Auer  
 LP Finnacar SR9030 ..... \$7.98
- BACH, JOHANN SEBASTIAN**  
**Sonatas BWV 1019a-1023**  
 LP Philips 9500.905 ..... \$9.98  
 CA 7300.876 ..... \$9.98
- BARTOK, BELA**  
**Piano Recital**  
 Kocsis  
 LP Philips 9500.876 ..... \$8.98  
 CA 7300.876 ..... \$9.98
- BEETHOVEN, LUDWIG VAN**  
**Symphony No. 9**  
 Concertgebouw, Haitink, Price,  
 Finnila, Laubenthal, Rintzler  
 LP Philips 6769.067(2) ..... \$17.98  
 "Tempest" Sonata, Sonata Op.  
 10, No. 2  
 Bilson  
 LP Nonesuch N78008 ..... \$8.98
- BERLIOZ, HECTOR**  
**Les Nuits D'Ete' Ravel:**  
**Sheherazade**  
 Norman, LSO, Davis  
 LP Philips 9500.783 ..... \$9.98  
 CA 7300.857 ..... \$9.98
- BRAHMS, JOHANNES**  
**Piano Concerto No. 2 In B-Flat Major, Op. 83**  
 Barenboim, Mehta, New York Philh.  
 LP CBS Masterworks M35885 ..... \$9.98  
 CA MT35885 ..... \$9.98
- CHOPIN, FREDERIC**  
**Four Scherzos (Complete)**  
 Richter  
 LP CBS Masterworks/Melodiya  
 M36681 ..... \$9.98  
 CA MT36681 ..... \$9.98
- ERB, DONALD**  
**Concerto For Trombone & Orch.**  
 Dempster, Louisville Orch., Lane  
 LP Louisville LS772 ..... \$7.95
- GERSHWIN, GEORGE**  
**Porgy & Bess; Second Rhapsody;**  
**Cuban Overture**  
 Previn, London Symph. Orch.  
 LP Angel DS37773 ..... \$10.98
- HANDEL, GEORGE FRIDERIC**  
**Concerti A Due Cori**  
 AMF, Marriner  
 LP Philips 9500.756 ..... \$9.98  
 CA 7300.837 ..... \$9.98
- HARRISON, JOHN**  
**Piano Concerto; Stock; Inner Space**  
 Miller, American Composers Orch.,  
 Schuller  
 LP CRI SD440 ..... \$7.95
- HOLST, GUSTAV**  
**The Planets**  
 LP Angel DS37817 ..... \$10.98
- 
- Remember the USO  
 Overhere and Overthere**
- We're still here serving your sons and daughters and your children's children.**
- Dr. Joyce Brothers USO's 40th Anniversary Family Spokesperson reminding you that USO is right there with our young servicemen and women, providing family programs, information, recreation and shows and much more.
- Dr. Joyce Brothers
- Support USO through the United Way OCFC or local USO Campaign

MAY 30, 1981 BILLBOARD



# Single This Week

## WHAT CHA' GONNA DO FOR ME

### CHAKA KHAN

Warner Bros. 49692

Give the gift  
of music.



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# Billboard®

# HOT SOUL SINGLES & LPs™

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

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

## SINGLES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
★ 2	11	2	<b>WHAT CHA' GONNA DO FOR ME—</b> Chaka Khan Warner Bros. 49692
2	13	1	<b>A WOMAN NEEDS LOVE—</b> Ray Parker Jr. & Raydio Arista 0592
★ 4	10	4	<b>GIVE IT TO ME BABY—</b> Rick James Gordy 7197 (Motown)
4	3	18	<b>SUKIYAKI—A Taste Of Honey</b> Capitol 4953
★ 7	10	7	<b>YEARNING FOR YOUR LOVE—</b> Gap Band Mercury 76101 (Polygram)
6	6	12	<b>MAKE THAT MOVE—Shalamar</b> Solar 12191 (RCA)
★ 8	6	6	<b>TWO HEARTS—Stephanie Mills</b> 20th Century 2492 (RCA)
33	34	9	<b>JUST CHILLIN' OUT—Bernard Wright</b>
30	27	14	<b>YOU'RE LYING—Linx</b> Chrysalis 2461
31	31	10	<b>SUPERLOVE—Skyy</b> Salsoul 72136 (RCA)
28	28	14	<b>KEEP ON IT—Starpoint</b> Chocolate City 3223 (Polygram)
29	29	9	<b>LATELY—Stevie Wonder</b> Tamla 54323 (Motown)
32	32	9	<b>MAKE YOU MINE—Side Effect</b> Elektra 47112
★ 36	36	8	<b>PULL UP TO THE BUMPER—</b> Grace Jones Island 49697 (Warner Bros.)

## LPs

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
★ 1	7	1	<b>A WOMAN NEEDS LOVE—</b> Ray Parker Jr. & Raydio Arista AL 9543
★ 2	4	5	<b>STREET SONGS—Rick James</b> Gordy G8-1002M1 (Motown)
★ 3	3	9	<b>THE DUDE—Quincy Jones</b> A&M SP-3721
4	2	12	<b>BEING WITH YOU—Smokey Robinson</b> Tamla T8-375M1 (Motown)
★ 5	8	4	<b>WHAT CHA GONNA DO FOR ME—</b> Chaka Khan Warner Bros. HS 3526
6	6	12	<b>RADIANT—Atlantic Starr</b> A&M SP-4833
7	5	21	<b>III—The Gap Band</b> Mercury SRM-1-4003 (Polygram)
★ 26	24	20	<b>IMAGINATION—The Whispers ●</b> Solar BZL1-3578 (RCA)
27	28	7	<b>MAGIC MAN—Robert Winters &amp; Fall</b> Buddah BDS 5732 (Arista)
28	25	25	<b>JERMAINE—Jermaine Jackson</b> Motown M8-948M1
29	18	23	<b>THE TWO OF US—</b> Yarbrough & Peoples ● Mercury SRM-1-3834 (Polygram)
★ 30	52	2	<b>NIGHTCLUBBING—Grace Jones</b> Island ILPS 9624 (Warner Bros.)
31	31	32	<b>STONE JAM—Slave ●</b> Cotillion COT 5224 (Atlantic)
32	29	19	<b>HOUSE OF MUSIC—T.S. Monk</b> Mirage WTG 19291 (Atlantic)

# MARKETPLACE

ADDRESS ALL ADS: Billboard Classified.  
1515 Broadway, New York, N.Y. 10036  
Phone: 212/764-7388

Check Type of Ad You Want

Check Heading You Want

- REGULAR CLASSIFIED \$1.30 word minimum \$26. First line set all caps. Name, address and phone number included in word count.
- DISPLAY CLASSIFIED \$55 one inch, 4 times, \$49. 26 times, \$45. 52 times, \$36 ea.
- REVERSE ADVERTISEMENTS \$5.00 per insertion.
- FOREIGN ADVERTISEMENTS (other than U.S.) Regular 68¢ a word, min \$20.00. Display \$43.00 inch, \$37.00 ea. inch 4 or more times.
- DOMESTIC BOX NUMBER c/o Billboard, figure 10 words and include \$5.00 service charge.

- REAL ESTATE
- COMEDY MATERIAL
- BUSINESS OPPORTUNITIES
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Classical

AT DETROIT'S CMBA MEETING

Commercial Radio Wants Share Of Expanding NPR Programming

Continued from page 21  
Conrad, vice president and program director of WCLV-FM Cleveland.

Conrad says his station has requested permission to air several NPR series, including the recent "Stars Wars," and the BBC-produced "Hitchhiker's Guide To The Galaxy."

In Chicago, where NPR affiliate WEEZ-FM makes jazz its programming focus, there is also interest in redirecting some of the NPR classical offerings. They would be taken here by commercial classical beacon WFMT-FM.

One irony of the situation is the close interdependence today of commercial and non-commercial classical interests. Both WFMT and WCLV produce and distribute popular symphony orchestra syndicated programs carried by a majority of NPR stations.

Through syndicated offerings, commercial stations now also are part of the NPR Extended Program Service, a system for distribution of commercial programming through the NPR satellite network.

According to Conrad, the tax-money support of the programming creates a right for the public to receive the broadcasts on commercial channels if they're not available through NPR.

Conrad says the recently launched St. Louis Symphony concert transcription series is another NPR property that interests his station.

Cleveland's NPR affiliate station, embroiled in a complicated license dispute, has been off the air for some time.

While it's agreed that NPR programming on commercial stations must be aired on a sustaining basis—without advertising—commercial interests and NPR differ as to what the programs should cost.

NPR stations get their network programming subsidized, but one NPR executive suggests a going commercial market rate might be a fair asking price if NPR material is aired by the commercial stations.

Conrad, however, says he expects the same favorable rate that is charged NPR affiliates.

Conrad admits to a certain amount of resentment toward the upstart non-profit skin, which commercial classical casters view as direct competition. Conrad notes with some chagrin the government's role in supplying grant money to help pay for the new NPR satellite delivery system.

NPR's director of performance programming, John Bos, cites other

complications affecting the distribution ban. Bos, however, claims to be sympathetic to the commercial broadcaster's request.

"I don't think there's a member of the staff or the board that doesn't want to reach a broader audience," Bos explains. Bos confirms that the issue is under reconsideration.

However, national agreements with the AFM and AFTRA are an issue. Bos says, NPR has negotiated special rates with the unions, based on non-profit status, that might be

jeopardized by a switch in distribution policy.

According to Bos, NPR payments to AFM musicians are one-third to one-half the commercial rate in some instances.

Bos also views the tax support argument in a different light. "A commercial station is in business to make a profit and there are critics on the other side of the argument who would argue that it's a mis-use of tax dollars to support the interests of commercial broadcasters."



TALENT TALKS—Making recent radio interview appearances are pianist Stafan Scheja (above), discussing his new Prokofiev Sonata recording with WFMT-FM's Norm Pelligrini in Chicago, and hornist Barry Tuckwell (below), who fields questions from Madge Bruner, music program director of WJCT-FM NPR affiliate in Jacksonville, Fla. Tuckwell's newest recording is Puncto Horn Concertos released by Angel Records.



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Among other prize winners: Schumann/Weber, with Alfred Brendel and the LSO (Philips); Ligeti/Zimmermann with Alfons and Aloys Kontarsky (DG); Verdi's "Rigoletto," Vienna Philharmonic with Carlo Maria Giulini (DG); Orff's "Carmina Burana" with Riccardo Muti and the Philharmonia Orchestra (EMI); Brahms Piano Quintet by the Quartetto Italiano (DG); Prokofiev Sonata No. 8, Andrei Gavrilov (EMI); Lehar's "The Merry Widow," Heinz Wallberg and the Radio Orchestra of Munich (EMI).

Classical Notes

St. Louis Symphony concerts May 2 & 3 were videotaped by the Bravo pay tv service. Charles Castleman was soloist in the world premiere of David Amram's Violin Concerto. Bravo also recently taped the Indiana Univ. Opera theater production of "The Greek Passion," the last of Bohuslav Martinu's 15 operas, which was brought to the Metropolitan Opera stage April 26. . . . New York Philharmonic principal players Sol Gritzter (viola), Mindy Kaufman (piccolo) and Lorne Munroe (cello), along with Yehudi Menuhin were featured soloists during the orchestra's five-concert tour of Mexico May 11-18. It was the Philharmonic's first swing south of the border since the early Bernstein years.

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# HOT 100®

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	1	10	<b>BETTE DAVIS EYES</b> —Kim Carnes EMI-America 8077
★ 2	2	16	<b>BEING WITH YOU</b> —Smokey Robinson Tamla 54321 (Motown)
★ 3	5	8	<b>MEDLEY: INTRO VENUS/SUGAR SUGAR/NO REPLY/I'LL BE BACK/DRIVE MY CAR/DO YOU WANT TO KNOW A SECRET/WE CAN WORK IT OUT/I SHOULD HAVE KNOWN BETTER/NOWHERE MAN/YOU'RE GOING TO LOSE THAT GIRL/STARS ON 45</b> —Stars On 45 Radio Records 3810 (Atlantic)
★ 4	8	13	<b>SUKIYAKI</b> —A Taste Of Honey Capitol 4953
★ 5	6	11	<b>TAKE IT ON THE RUN</b> —REO Speedwagon Epic 19-01054
★ 6	7	11	<b>LIVING INSIDE MYSELF</b> —Gino Vannelli Arista 0588
7	3	16	<b>JUST THE TWO OF US</b> —Grover Washington Jr. Elektra 47103
★ 8	11	13	<b>A WOMAN NEEDS LOVE</b> —Ray Parker Jr. & Raydio Arista 0592
9	9	11	<b>TOO MUCH TIME ON MY HANDS</b> —Styx A&M 2323
10	10	10	<b>WATCHING THE WHEELS</b> —John Lennon Geffen 49695 (Warner Bros.)
★ 11	12	13	<b>SWEETHEART</b> —Franke & The Knockouts Millennium 11801 (RCA)
★ 12	15	6	<b>AMERICA</b> —Neil Diamond Capitol 4994
★ 13	14	16	<b>HOW 'BOUT US</b> —Champaign Columbia 11-11433

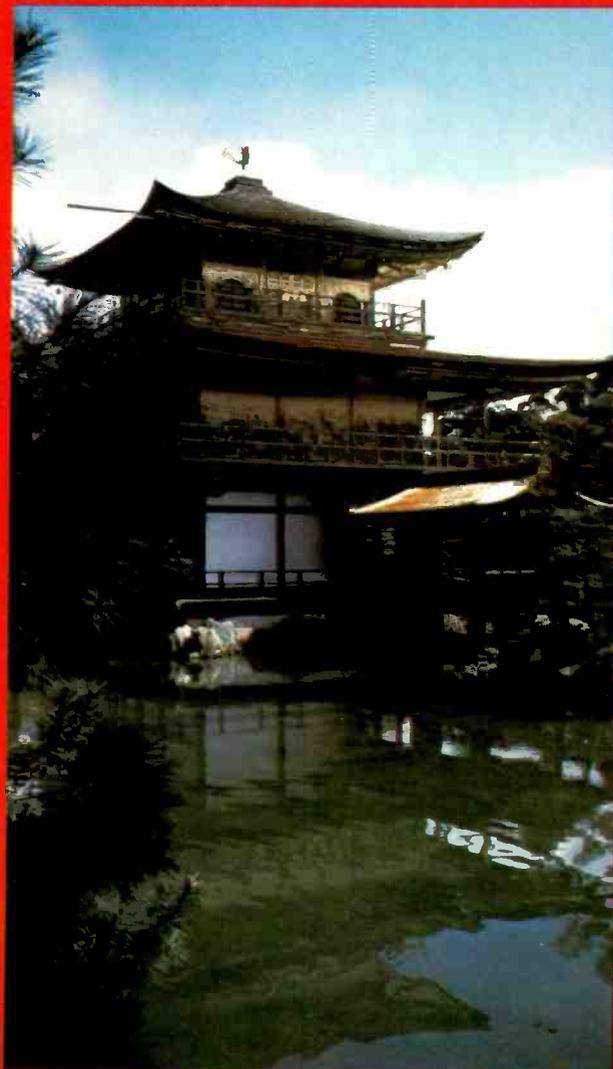
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
33	22	14	<b>I CAN'T STAND IT</b> —Eric Clapton and His Band RSO 1060
34	24	10	<b>LOVE YOU LIKE I NEVER LOVED BEFORE</b> —John O'Banion Elektra 47125
★ 35	39	7	<b>STILL RIGHT HERE IN MY HEART</b> —Pure Prairie League Casablanca 2332 (Polygram)
36	26	18	<b>AIN'T EVEN DONE WITH THE NIGHT</b> —John Cougar Riva 207 (Polygram)
★ 37	43	6	<b>SAY WHAT</b> —Jesse Winchester Beatsville 49711 (Warner Bros.)
★ 38	41	7	<b>FOOL IN LOVE WITH YOU</b> —Jim Photoglo 20th Century 2487 (RCA)
39	40	6	<b>JUST SO LONELY</b> —Get Wet Boardwalk 8-02018
★ 40	49	4	<b>NOBODY WINS</b> —Elton John Geffen 49722 (Warner Bros.)
41	27	14	<b>HOLD ON LOOSELY</b> —38 Special A&M 2316
★ 42	44	7	<b>TIME</b> —The Alan Parsons Project Arista 0598
★ 43	47	6	<b>I CAN TAKE CARE OF MYSELF</b> —Billy & The Beaters Alfa 7002
★ 44	46	6	<b>GIVE A LITTLE BIT MORE</b> —Cliff Richard EMI-America 8076
★ 45	50	6	<b>SEVEN YEAR AGO</b> —Rosanne Cash Columbia 11-11426
★ 46	55	4	<b>MODERN GIRL</b> —Sheena Easton EMI-America 8080
47	34	10	<b>BLESSED ARE THE BELIEVERS</b> —Anne Murray Capitol 4987
★ 48	67	3	<b>ELVIRA</b> —The Oak Ridge Boys MCA 51084

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 67	80	3	<b>JONES VS. JONES</b> —Kool & The Gang De-Lite 813 (Polygram)
★ 68	75	3	<b>THE STROKE</b> —Billy Squier Capitol 5005
★ 69	78	3	<b>TWO HEARTS</b> —Stephanie Mills 20th Century 2492 (RCA)
★ 70	79	3	<b>WHAT CHA' GONNA DO FOR ME</b> —Chaka Khan Warner Bros. 49692
★ 71	84	2	<b>A LIFE OF ILLUSION</b> —Joe Walsh Asylum 47144 (Elektra)
72	51	12	<b>HER TOWN TOO</b> —James Taylor & J.D. Souther Columbia 11-60514
★ 73	83	2	<b>PROMISES</b> —Barbra Streisand Columbia 11-02065
★ 74	81	3	<b>RAIN IN MAY</b> —Max Warner Radio Records 3821 (Atlantic)
75	52	18	<b>RAPTURE</b> —Blondie ● Chrysalis 2485
★ 76	NEW ENTRY		<b>QUEEN OF HEARTS</b> —Juice Newton Capitol 4997
★ 77	87	2	<b>BROOKLYN GIRLS</b> —Robbie Dupree Elektra 47145
★ 78	88	2	<b>THE BREAKUP SONG</b> —Greg Kihn Band Berserkey 47149 (Elektra)
★ 79	89	2	<b>YEARNING FOR YOUR LOVE</b> —Gap Band Mercury 76101
★ 80	NEW ENTRY		<b>ROCK 'N ROLL DREAMS COME THROUGH</b> —Jim Steinman Epic/Cleveland International 71232
81	54	15	<b>WASN'T THAT A PARTY</b> —The Rovers Cleveland International 19-510007 (Epic)
82	82	4	<b>NEXT TIME YOU'LL KNOW</b> —Sister Sledge Cotillion 46012 (Atlantic)

*Music In*

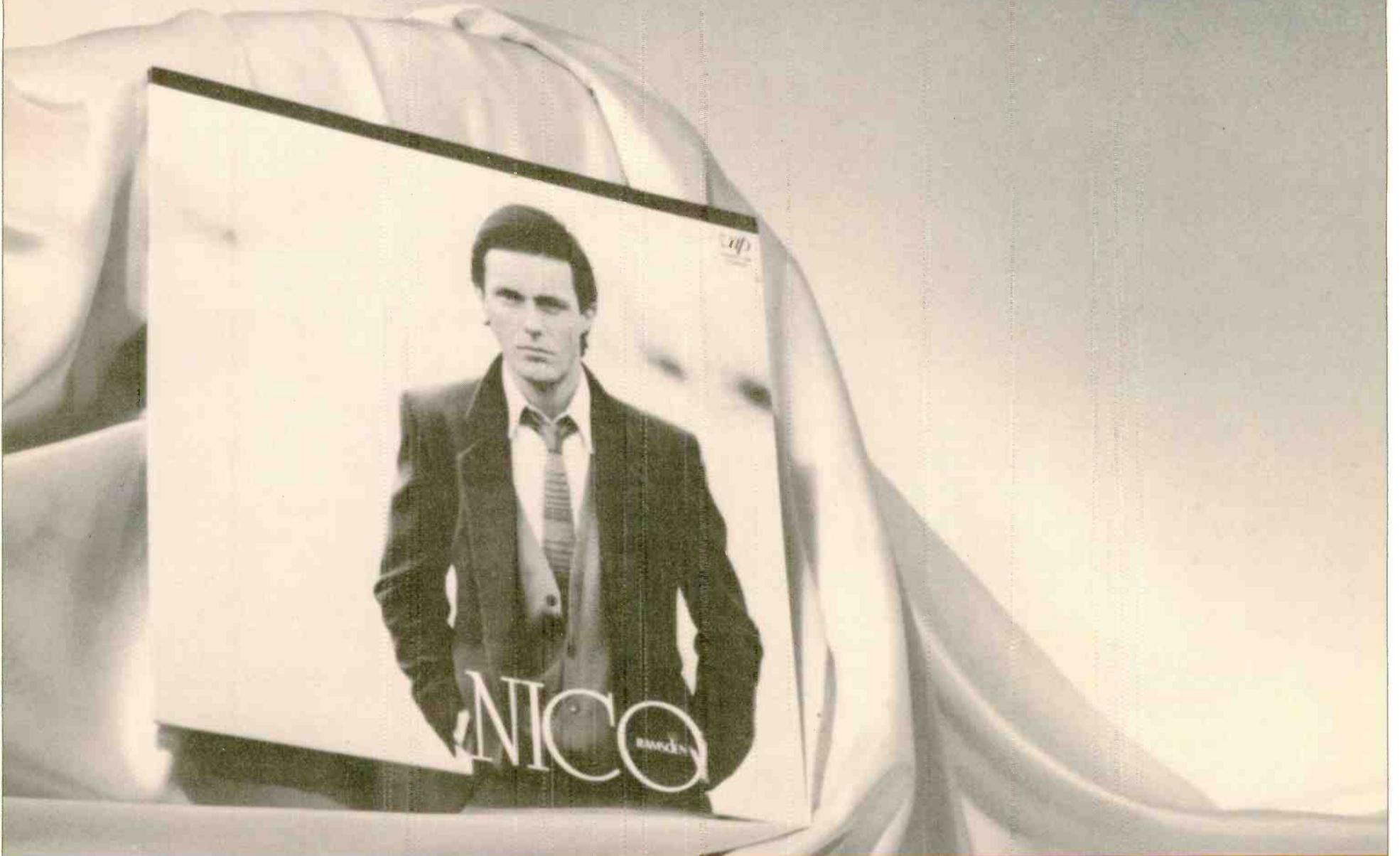
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Spotlight**

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# LABELS, PUBLISHERS TAKE CAUTIOUS LOOK AT 1981 . . .

By SHIG FUJITA

**L**ABELS AND PUBLISHERS EXPECT A SMALL BUT STEADY GROWTH IN 1981, while retailers predict that both record and tape sales will continue to increase.

The consumer electronics equipment makers, however, believe that 1981 will be a very good year for them as production and exports of video tape recorders continue to expand at a fast pace.

Blank tape makers are so confident that production will increase that they don't see any need to draft production goals since the increase rate is expected to be over 20%. The increase in 1980 was 26% as compared to 1979.

Statistics compiled by the Japan Phonograph Record Assn. show that production of records and tapes in Japan during calendar 1980 was worth \$1.29 billion, an increase of 11.5%. The number of records dropped 2%, but their value rose by 6%. In the case of prerecorded tapes, the number jumped 30%, while their value rose by 22%.

Masakazu Namekawa, executive board member of the Japan Phonograph Record Assn., says the record and tape companies hope there will be a two-digit percentage increase again this year. The record-tape ratio in production value changed in favor of tape from 65-35 in 1979 to 62-38 in 1980.

Exports of records came to a total value of \$6.7 million. This was 33% more than the \$5.1 million in 1979. Of the total of \$6.7 million, \$2.4 million went to the U.S. (up 6%), and \$1.6 million (up 70%) to West Germany.

Exports accounted for only a little over 1% of total production.

Imports of records during 1980 came down 6% from the \$24.33 million in 1979 to total \$23.65 million. The number was 5.3 million units.

The news that jolted the music world in Japan, as well as the whole world, was the shooting of John Lennon on Dec. 8, 1980. Not only music magazines and magazines for the young, but also newspapers and magazines for the general public, as well as radio and television, devoted much space and time to Lennon's untimely death.

As a result, interest was focused on "Double Fantasy," Lennon's last album, which was released in Japan on Dec. 5, only three days before his death.

Kohji Kobayashi, international repertoire sales manager at Warner-Pioneer, says the album sold nearly 230,000 copies in less than two months. He says, "The publicity in the newspapers and magazines and over radio and tv created tremendous interest in the album."

Kinji Ogino, a&r manager for EMI and Capitol at Toshiba-EMI, says that 250,000 albums and 100,000 tapes of Beatles, Paul McCartney, George Harrison, Ringo Starr and Lennon records were sold by Toshiba-EMI in the month and a half after Lennon's death.

Beatles and Lennon records are continuing to sell steadily six months after his shocking death.

The past year saw the retirement of singer-actress Momoe Yamaguchi to get married to actor Tomokazu Miura.

Despite the fact that she was not credited with an outstanding singing voice, she sold 16.3 million singles and 4.3 million LPs, in addition to 250,000 five-record sets. When tape recordings are added, the total value amounted to an estimated \$219 million. She was with CBS/Sony, which is presently searching for someone to take over to fill the vacuum created by her retirement.

Partially filling the void is another vocalist who hit the top of the charts, Keiko Matsuda. Matsuda, who is with CBS/Sony, and Toshihiko Tahara, who had a single hit the top of the charts also, are currently the most popular with young music fans in Japan.

The 11th World Popular Song Festival sponsored by the Yamaha Music Foundation in Tokyo's Nippon Budokan Hall on Nov. 16 saw Mary MacGregor from the U.S. walk off with the grand prize with, "What's The Use." She also collected the award for the most outstanding performance, the first time in the history of this festival that one singer had won both the grand prize and the most outstanding performance award.

The pre-contest favorites were Christopher Cross and Rupert Holmes. Cross won only an outstanding prize, but he won four Grammy awards after returning to the U.S.

MacGregor won \$10,000, as did Tetsuya Itami and Side by Side, winner of the Japanese grand prize, with the Itami-composed "Oh My Goodbye Town."

The prestigious Record Grand Prize at the end of 1980 went to Aki Yashiro, an "enka" (Japanese ballad) singer. The winner of the annual award is selected by a panel of music writers, critics and tv programmers.

The Tokyo Music Festival Foundation went all out for this year's Tokyo Music Festival because it was the 10th anniversary. For the event held in the Nippon Budokan Hall on March 29th, the foundation invited Perry Como and Stevie Wonder

as special guest stars, and Engelbert Humperdinck as special guest judge.

The grand prize of \$13,700 was won by the Nolans, the hottest international act in terms of record sales in the Japanese market during the past six months, with the song, "Sexy Music."

Signed locally with Epic/Sony, the Nolan sisters from Britain have captured the fancy of millions of Japanese with their photogenic look, fresh image and bouncy MOR tunes since they first came to Japan in November 1980 on a publicity tour.

Winning gold awards and \$4,565 each were Billy & the Beaters (Alfa) for Billy Vera's "At This Moment" and Jermaine Jackson for his own "First You Laugh, Then You Cry."

The power of tv commercials in promoting disk sales was proved in several instances during the past year, following previous proof in the cases of Japanese musicians—sax player Sadao Watanabe and clarinet player Terumasa Hino.

Both have benefitted disk-wise and concert-wise from their popularity built up through their tv commercials. Watanabe has now been joined in a motor scooter tv commercial by Dave Grusin.

Cheryl Ladd, an "angel" in the popular tv series, "Charlie's Angels," came to Japan in June on a promotional tour for Toshiba-EMI and Suntory.

In July, Toshiba-EMI issued her first single, "Dancing American," which was used as the theme for a Suntory brandy tv commercial in which she appeared. The disk went on to sell 300,000 copies and reach the top 20.

(Continued on page J-14)

Twelve-foot high displays on both sides of the entrance to the Yamano Music Store on the Ginza in Tokyo featuring Susan Anton (left) and Stevie Wonder and Jermaine Jackson.



. . . While Retailers Point To Sales Increases

## BIGGEST CHAIN EXPECTS 13.5% HIKE IN DISK SALES

**D**ESPITE THE NOT VERY BRIGHT OUTLOOK FOR THE ECONOMY, retailers in Japan expect that sales of disks and tapes during 1981 will increase as a result of vigorous sales promotion efforts. Such efforts will be aimed, not only at getting young people to continue purchasing disks and tapes, but also at persuading older people, who used to buy when they were younger, to resume the habit of buying the disks and tapes of artists they like.

The past year saw Tower Records of the U.S. opening its own record store in the busy Shibuya district of Tokyo, becoming the focus of attention of labels, record stores and publishers. Many people in the industry felt that just one Tower Record store would not have that much of an adverse effect on retailing as a whole.

Also, the past year saw the appearance of record lending stores, which were viewed as a considerable threat by record shops. Labels and publishers worried that such record lending stores would encourage home taping, thereby resulting in a drop in the sales of records.

Tadashi Ishiwatari, the director in charge of music sales at Shineido Co., Ltd., reports that the 149-store chain of record stores had racked up increases of 21.1% in sales of records and of 28.3% of tapes during the company's fiscal year which ended on Jan. 31, 1981.

These percentages compare with the 16% and 24% for disk and tape sales, respectively, which Yoshio Sumiki, who was then director in charge of music sales, envisaged for the year in May 1980. Shineido divides the country into several blocks, and Sumiki has now been put in charge of one of the blocks in a sort of reorientation on the frontline of sales.

Ishiwatari himself succeeded Sumiki several months ago after having been in charge of the No. 8 block, which is the area north of Tokyo, for eight years. This No. 8 block has 21 record stores under its jurisdiction.

Shineido recorded a 13.8% increase in the sales of musical instruments, with the percentage for overall sales registering 20.8%.

Ishiwatari says that bigger-than-predicted increases were achieved through vigorous sales efforts, including advertising over radio, ads in music-oriented magazines and television spots.

He also credits the Shineido Ever Green Records campaign started four years ago with maintaining and expanding sales. The Ever Green Record (EGR) logo is placed on the vinyl cover and there is a green belt on records which are steady "ever-green" sellers.

Regular Shineido customers can tell at a glance which new records placed on sale that month are recommended by Shineido because such records have a blue belt on the vinyl cover. They know from experience that Shineido's judgment can be trusted.

Shineido is easily the biggest chain, and it is continuing to

(Continued on page J-6)

Shig Fujita is Billboard's editorial representative in Japan.

A Billboard Spotlight

MAY 30, 1981 BILLBOARD



Sadao Watanabe will do 22 concerts in Japan in June before a July-September U.S. tour to be followed by another 45 concerts in Japan in October-November.

Aggressive promotion, flyers, radio-television spots and posters call attention to concerts. Here, Rita Coolidge is shown performing.



Sarah Vaughan exemplifies the versatility of the Japanese talent business in providing audiences for established artists as well as new names.

Below: Japanese audiences support a wide spectrum of talent. Here, Manhattan Transfer performs.



## POPULARITY OF INTERNATIONAL ACTS FUEL OPTIMISM OF TALENT AGENCIES



Susan Anton at a Miss Foxy Gal contest at Tokyo's Club Bee.

Above left: Terumasa Hino is now regarded as international in stature guaranteeing steady concert crowds.



Boz Scaggs, one of dozens of acts booked through the Kyodo Tokyo agency.



Stuff, handled by Universal Orient, performs in Japan.

Above right, a continuing parade of top stars as with Christopher Cross helps keep ticket prices in Japan at a \$13-\$17 level.

At right, Seiji Udo, president of Udo Artists, with Billy Joel at a recent press conference.



MAY 30, 1981 BILLBOARD

**D**ESPITE THE ANXIETY ABOUT ECONOMIC CONDITIONS, agencies here in Japan are quite optimistic in their outlook for the remainder of 1981 as far as international artists are concerned.

Seiji Udo, president of Udo Artists which has created a big rock following in this country, says, "We feel we'll do better this year than in 1980, but we will, of course, have to aggressively promote the various acts we bring here."

Toshinari Koinuma, president of Ai Music, is confident that the Live Under the Sky jazz week in the summer, which will be celebrating its fifth anniversary this year, will be as popular as ever.

Furthermore, saxophonist Sadao Watanabe and trumpeter Terumasa Hino, who can now be considered international artists rather than just Japanese musicians, are certain to bring about 140,000 and 100,000, respectively, to their concerts during 1981.

Masahiro Sanpei, publicity manager for Kyodo Tokyo, the agency with the longest history in Japan, says his company expects business to be about the same this year, although it expects its concerts featuring popular Japanese singers and groups to show an increase in attendance.

Masato Naganuma, publicity manager for Universal Orient Promotions, believes that radio and television spots, posters and feeding stories to newspapers and magazines as well as regular advertisements in newspapers and magazines will help to keep attendance up at concerts by international artists.

Other agencies handling international artists which continue to be active are Ongakusha Co., Van Production, World Planning Promotion, All Art Promotion, Kambara Music Office, Mon Production Co. and Global Enterprise. One of the oldest agencies in town, Shin-Nichi Promotions, has suspended business, as has Tom's Cabin Productions.

A partial list of the international artists who performed in Japan from June 1980 to April 1981 includes: Toshiko Akiyoshi Trio (Mon Production); Manhattan Transfer (Kyodo Tokyo); Weather Report (Universal Orient); Ventures (Ongakusha); Stuff (Universal Orient); Richard Clayderman (Kyodo Tokyo); Air Supply (Kyodo Tokyo); Chick Corea, Stanley Clarke, John McLaughlin and others (Ai Music); Cheap Trick, Atlanta Rhythm Section and Kalapana (Van Production); Ian Mitchell Band (Van Production); Rita Coolidge (Kyodo Tokyo); Toshiko-Tabackin Big Band (Japan Broadcasting Corp.); Chuck Mangione (Kambara Music Office); Da-

ryl Hall & John Oates (Second Visit); Journey (Udo Artists); Boz Scaggs (Kyodo Tokyo); Art Pepper (Universal Orient); Christopher Cross (Kyodo Tokyo); Rupert Holmes (Aoyama Music Office); Jeff Beck (Udo Artists); Spyro Gyra (Kambara Music Office); and Carmen Cavallaro.

Since the beginning of this year, there have been: Crusaders (Universal Orient); American Music Festival (Kyodo Tokyo); Hiroshima (Van Production); Al di Meola (Udo Artists); the Police (Udo Artists); AC/DC (Van Production); Oscar Peterson Trio (Ongakusha); Queen (Watanabe Production); Japan (Udo Artists); Talking Heads (Udo); Ray Kennedy (Universal Orient); Lee Ritenour (Udo Artists); Engelbert Humperdinck (Global Enterprise); Stevie Wonder (Kyodo Tokyo); the Mannhattans (Global Enterprise); Perry Como (Kyodo Tokyo); Sarah Vaughan (Universal Orient); Chuck Berry (Van Production); Rod Stewart (Ongakusha); the Stylistics (Universal Orient); Al Jarreau & David Sanborn; and the Brothers Johnson (Universal Orient).

Ticket prices have been kept to a top of \$13.75 (3,000 yen) to \$17.90 (3,900 yen) in most cases, although tickets went as high as \$32 (7,000 yen) in certain cases, such as the Humperdinck concerts.

Another point that must not be overlooked from the standpoint of the cost to the music fans is the fact that large programs—actually souvenir booklets containing color photos of the artist or group—are sold for anywhere from a minimum of \$3.20 (700 yen) to a maximum of \$4.60 (1,000 yen). A couple going to a \$17.90 concert and buying a program costing \$4.60 would have to shell out \$40.40, which is quite a lot of money, even in high-priced Tokyo.

This does not deter music fans from filling most concert halls for the shows by international artists, and the fact that agencies bring the more popular singers and groups back to this country almost every year is eloquent proof that concerts pay.

Concerning the tastes of music fans in Japan, Udo points out that tastes are diversified now with more people listening to all kinds of music instead of sticking to any one kind.

After Billy Joel in April, Udo says he is bringing Bruce Springsteen in September, following Rainbow in August. The Doobie Brothers will come in October and Eric Clapton in November, with December bringing the Pretenders.

Udo is hoping to bring Styx to Japan in January and February 1982, and he has heard that REO Speedwagon also want to come to this country.

Udo Artists is the only agent handling solely international artists; all the other major agencies stage concerts by Japanese as well as international artists.

As for the aggressive promotion needed to push artists brought to Japan, Udo points out that Udo Artists has a team of 50, mostly students, handing out flyers at train stations and concert halls to publicize concerts. The number of flyers ranges from 100,000 to 200,000, depending on the artist.

He says that tv spot commercials are very effective but that they are also very expensive.

Koinuma of Ai Music predicts that the Live Under the Sky jazz concerts will be special this year because it will be the fifth anniversary. Staged in the Denen Coliseum, which is normally used for tennis matches, these jazz concerts are attended by enthusiastic jazz fans, many of them in their 20s. Scheduled to appear this July are Herbie Hancock, Santana, Stanley Clarke, Sonny Rollins and Chick Corea.

He says that Sadao Watanabe will be holding 22 concerts in June and working in the U.S. in July-September before giving 45 concerts in October and November in Japan.

Terumasa Hino will give 20 concerts in July, while more concerts are scheduled in December.

Watanabe's three-day stint in the huge Nippon Budokan Hall in Tokyo in July 1980 drew 27,000 jazz fans and was a record-setting event. He was backed by the 100-piece Tokyo Philharmonic Symphony Orchestra and all-American rhythm section led by Dave Grusin.

Sanpei of Kyodo Tokyo says that of the artists brought to Japan by his agency, the ones which did well included Manhattan Transfer, Rita Coolidge, Boz Scaggs, Christopher Cross, Stevie Wonder and Perry Como.

The American Music Festival, which included Tony Sciuto, the Cretones, Karla Bonoff, Larry Carlton and Richie Cole, did not fare so well because most of these artists were not too well known among the Japanese.

Kyodo Tokyo is bringing Arabesque, Buddy Rich Orchestra, Earl Klugh, Richard Clayderman and the Doo Wop Carnival, including the Drifters, later this year.

(Continued on page J-6)



# DoMo,

DoMo; [dɔːmo] *slang*

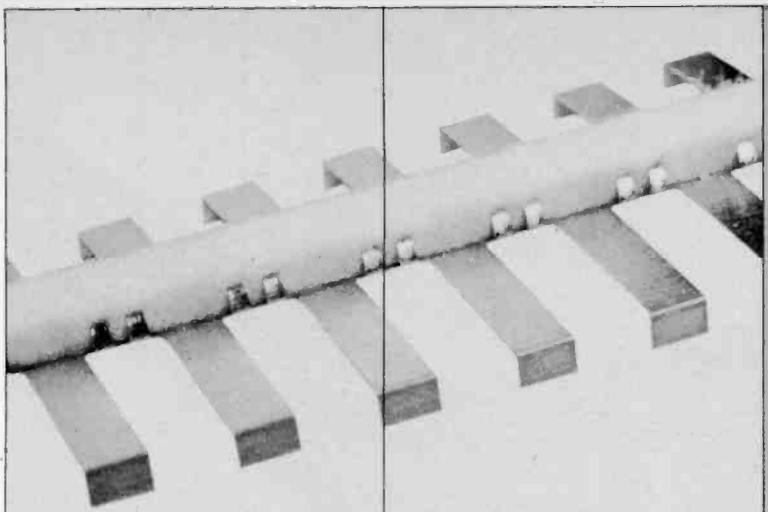
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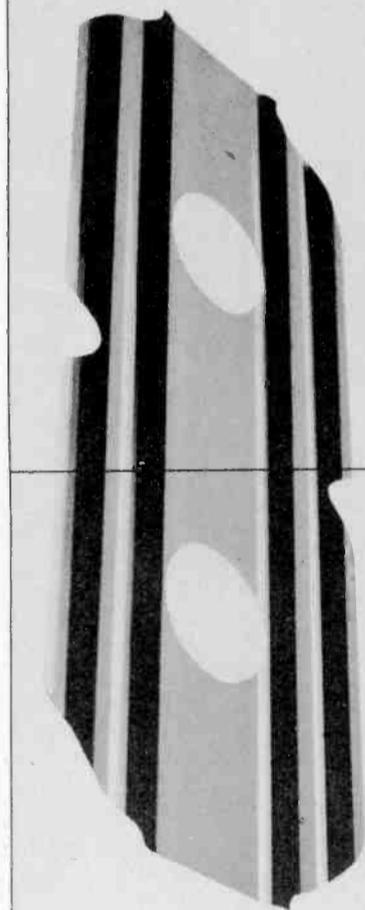
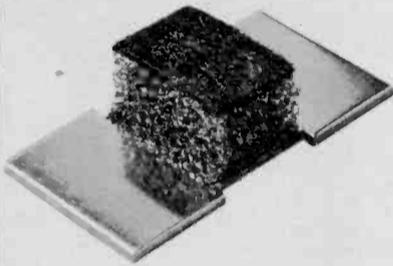


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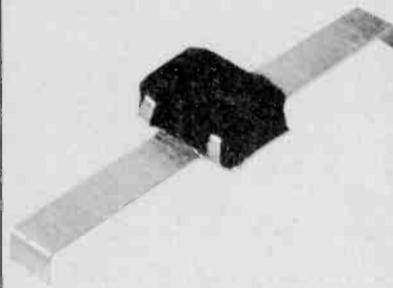


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## CHAIN EXPECTS HIKE

• Continued from page J-3

print 60,000 copies of its monthly Shinseido Music Town, an eight-page tabloid containing disk news. Distributed free to customers, it is packed with information about new disks, new singers and foreign artists and disks.

Ishiwatari points out that whereas music programs on tv are mostly geared to a young audience, Shinseido believes it is its duty to educate the people so that they will appreciate and come to like good music.

The tastes of music fans are diversifying, so it is necessary to convert from quantity to quality, Ishiwatari believes. He thinks it is a good trend that the labels are cutting down on the number of new releases, because such a step results in better quality.

Ishiwatari points out, "In the end analysis, it's the content that counts. If the contents are good, records will sell even if the price goes up. The hike last year in the prices of records by anywhere from \$1.82 to \$2.28 for LPs did not affect sales."

Shinseido has been carrying out a scrap-and-build program during the past year, closing some stores which were not doing too well and expanding other stores to meet the diversified needs of the customers.

For the fiscal year ending on Jan. 31, 1982, Ishiwatari says that Shinseido envisaged an overall increase of 14.7% in sales, including a 13.5% increase in records, 20% increase in tapes and 13% increase in musical instruments.

As for these percentages being lower than for the year ending Jan. 31, 1981, Ishiwatari says, "The economic situation being what it is, we have drafted outlooks we are confident of achieving. With aggressive sales efforts, we are confident we will surpass the estimates, just as we did last year."

The Tower Record store was opened on March 6, 1981, with Mark Viducich, general manager of Tower Records International, saying the store would aim at grossing \$2.174 million the first year of operation. The store is in the Shibuya district, one of the most popular shopping-entertainment areas in Tokyo, particularly with the young people.

The staff of 15 is headed by store manager Manabu Sano, and the store is open every day of the year from 10 a.m. to 10 p.m. Stocking 80,000 records, many stacked, it is very popular with young people because the albums are selling for anywhere from \$6.96 to \$8.89 as compared to current LP prices in Japan of \$12.08 to \$13.04.

Viducich says, "We've tried to make the store look as American as possible. The Japanese, especially the young people, like to identify with American things. Our customers seem to like the way our store is arranged."

As for record chain and label people scouting his store, he says it would be good if they could learn something about merchandising from his store because they can sell more records.

Viducich says the high cost of opening a store in Tokyo would prevent Tower Record from opening another store in the foreseeable future.

Concerning the Tower Record store, Keith Bruce, managing director of Warner-Pioneer, says, "Up to now, it doesn't seem to have affected the records we ourselves import. It's still a little early to say what the long-term effects will be. But there are 9,000 retailers in Japan, and Tower's got only one shop. The retailers in Japan are in absolutely prime locations with very large and attractively decorated stores. Tower Records is gambling on the exchange rate; if the dollar changes against the yen, it's going to be in trouble."

Toshio Ozawa, president of CBS/Sony, says that at the time of CBS/Sony's 10th anniversary several years ago, he had taken a group of managers of record stores to the U.S. West Coast. "Tower Records' sales methods and store layout proved a valuable reference when we returned," he says. "Those who took part in the study tour discussed how they could change layout in their stores. We began the stacking format from the end of 1979 and changed wall designs."

He agrees with Viducich that there is no limit to how many records can be sold. He points out, "Everyone in the industry must exert utmost efforts to make the music industry bigger." Billboard

## INTERNATIONAL ACTS

• Continued from page J-4

Naganuma of Universal Orient says that good attendance records had been chalked up during the past year by the Commodores (11,000 in two concerts in the Nippon Budokan Hall), Weather Report (10,000 in five concerts) and the Crusaders (12,000 in five concerts).

He says that despite the good sales of their records, the Village People did not do as well as expected.

Radio and tv spot commercials are being used to promote the Brothers Johnson and the Stylistics, while large posters are being displayed in coffee shops and record stores. Universal Orient is also handing out flyers as well as having its publicity staff frequently visit newspapers and magazines with press releases and photographs.

One event that must not be overlooked is the Aurex Jazz Festival which was staged in September by Ai Music under the sponsorship of Toshiba. It brought such giants of jazz as Benny Goodman, Benny Carter, Dizzy Gillespie and Freddie Hubbard to perform in the Nippon Budokan Hall in Tokyo and the Yokohama Baseball Stadium.

Toshiba is currently working on the 2nd Aurex Jazz Festival to be held this summer and will be shortly announcing the names of the jazz stars who will be coming to Japan for the auspicious event. Billboard



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J-8 **ROBUST SALES OF TAPES HELP BOOST LABELS' '80 REVENUES BY 11%**

A Billboard Spotlight



The Nolan sisters wave to the audience after winning the grand prize in the recent 10th Tokyo Music Festival.



Popular Alice group members Eikichi Yazawa (left), Takao Horiuchi (center) and Shinji Tanimura.



Yellow Magic Orchestra, from left, Yukihiro Takahashi, Harry Hosono and Ryuichi Sakamoto. They are shown also clowning around in face masks.



**B**Y THE MIDDLE OF 1980, it appeared that rock group Alice would repeat as the artist selling the most records and tapes during 1980, following its top listing in 1979 with sales of \$24.5 million. However, the Yellow Magic Orchestra came on strong in the latter half of the year to head the list for 1980 with \$23.6 million (5,142 million yen).

Momoe Yamaguchi, whose records and tapes enjoyed a sales boom when she retired to marry actor Tomokazu Miura, came in second with \$21.5 million (4,690 million yen).

Alice slipped to third place with \$21.4 million (4,665 million yen), followed by Chiharu Matsuyama, who was also fourth in 1979, with \$20.96 million (4,569 million yen).

The only international group or artist in the top 20 was Abba, which was third in 1979 with \$22.5 million, but slipped to seventh in 1980 with \$12.9 million (2,822 million yen).

The others in the top 10 were Masashi Sada, Tsuyoshi Nagabuchi, Miyuki Nakajima, Saki Kubota and Off Course.

Coming in 11th was Aki Yashiro, who won the Record Grand Prize—the most prestigious award for records for the year—in 1980. Her records and tapes accounted for sales worth \$10 million (2,192 million yen).

There is a reputed jinx, which has proved true so far, that

the winner of the Record Grand Prize does not do very well the following year. The jinx proved true for Judy Ongg, who stepped down from the lead role in the "Shogun" movie to concentrate on winning the Record Grand Prize in 1979 with her song "Miserarete." While she was 38th on the list in 1979, she is nowhere to be found on the list for 1980.

International artists other than Abba on the list are Arabesque (30th), Billy Joel (36th), the Dooleys (44th), the Nolans (48th), Herb Alpert (52nd), Boz Scaggs (57th) and Cheryl Ladd (64th).

The most popular composer from the standpoint of sales was Michio Yamashita with 1.84 million disks, less than half the four million disks recorded by Minoru Endo, an "enka" (Japanese ballad) composer, in 1979.

Yoshinori Monta, whose song, "Dancin' All Night," sold almost 1.68 million copies and topped hit charts for 10 consecutive weeks, was second, followed by Takao Horiuchi (a member of the Alice group) with 1.65 million disks.

Following Horiuchi were Yuichiro Oda (1.6 million), Masashi Sada (1.53 million), Saki Kubota (1.5 million) and Yoshio Kimura (1.34 million). Endo, top in 1979 with 4 million disks, was down in 8th place with 1.27 million, followed by Tadao Inoue with 1.24 million. Kyohei Tsutsumi, who was second in 1979 with 3.75 million, was in 10th place with 1.13 million.

The lyricist selling the most records was Noriko Miura with 2.65 million, followed by Takashi Taka with 1.88 million. In

third place was another Alice member, Shinji Tanimura, with 1.77 million. Yoko Aki, who became an actress for the first time in 1980, was fourth with 1.58 million, followed by Deiji Mizutani with 1.56 million and Masashi Sada with 1.53.

In 7th place was Saki Kubota with 1.46 million, and she and Sada were the only ones among the top 10 in both the lyricists and composers lists. Yu Aku, who was No. 1 in 1979 with 3.7 million, was down to 8th with 1.26 million, followed by Reiko Yukawa, a popular deejay, with 1.24 million and Kazumasa Oda with 1.1 million.

The song that dominated the charts in the summer of 1980 was "Dancin' All Night" by Monta & Brothers on the Philips label. In August the single, album and tape of the song monopolized the chart simultaneously—a first for Philips.

Next to top the charts was "Junko" by Tsuyoshi Nagabuchi, but the surprise of the year was "Dancing Sister" by the Nolans, a group of five sisters from Britain. On the Epic label, the single and the LP hit the top of the charts for all songs in Japan. This is very unusual for an international star or group in this country.

The Nolans won the Grand Prize in the 10th Tokyo Music Festival on March 29, 1981, and Epic/Sony is confident the song that won the Grand Prize, "Sexy Music" will sell a million singles and 600,000 LPs.

Earlier in the year Cheryl Ladd of "Charlie's Angels" came  
(Continued on page J-18)

MAY 30, 1981 BILLBOARD

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## RECORD COMPANIES CUT NUMBER OF RELEASES AS STEP TO BOOST REVENUES



Toshio Ozawa, president of CBS/Sony, which has had the biggest share of the record/tape market for three years in a row.



Popular Kaientai members led by Tetsuya Takeda (center), who has augmented his singing-songwriting abilities with acting, appearing in television and movies.



Popular singer Momoe Yamaguchi (right) married actor Tomokazu Miura in November 1980 to end a brilliant career as a singer and actress.

He continues, "If both the manufacturers and the dealers exert efforts to reduce returns, it will be a big plus for the record industry, which is said to total \$1.376 billion (300 billion yen). If returns are now 15%, or \$206.4 million, and if this can be cut in half, the industry as a whole will benefit greatly."

CBS/Sony was able to reduce returns by 20% in 1980, while the number of new releases was cut by 30%. Sales went up by a two-digit percentage. Ozawa points out, "Some people worry that if the number of new releases is cut, gross sales will drop, but actually that is not the case."

Ozawa expresses the hope that the record industry as a whole will reduce returns and eliminate waste and that it will use the money saved as funds for developing new artists and promoting the sale of records. He says the 3-2-1 program was also being pushed this year. The retirement of artist Momoe Yamaguchi to get married resulted in very big sales for CBS/Sony, which were also aided by the records of Seiko Matsuda. The problem is developing an artist who can fill the blank left by Yamaguchi.

"Consequently, I am not taking an over-optimistic stand concerning this year," he says, "but we would like to record a two-digit percentage increase again this year."

On the matter of home taping, he says it is permitted solely for private use as an exception to the law and that the scope of this private use should be restricted. "Otherwise," he says, "the invisible thing called copyright of the songwriter, composer and singer will be completely ignored. It is not good at all for someone to profit without paying anything. It is, of course, an unreasonable argument to suspend technical developments, but I believe that protecting invisible rights is the barometer of a civilized country. For instance, the more underdeveloped a country, the more pirated records and tapes there are."

As for the non-existence of pirated records and tapes, he says that when they started to appear, the Japan Phonograph Record Assn. took steps immediately, and the police took speedy effective measures. Consequently, there are no cases of pirated records and tapes in Japan, a big problem in the U.S. and Europe.

As for the future outlook for the record industry, Ozawa believes it will be very difficult for the industry to continue chalking up expansion as in the past. "But the demand for music is now a part of everyday life," he points out, "and it is a basic demand. So I think the music industry is one which will prosper more and more in the future, although there are various problems which must be solved as I pointed out before."

Keith Bruce, managing director of Warner-Pioneer, believes that television commercials are very important in Japan in selling records and that tastes in music are now covering a wider scope.

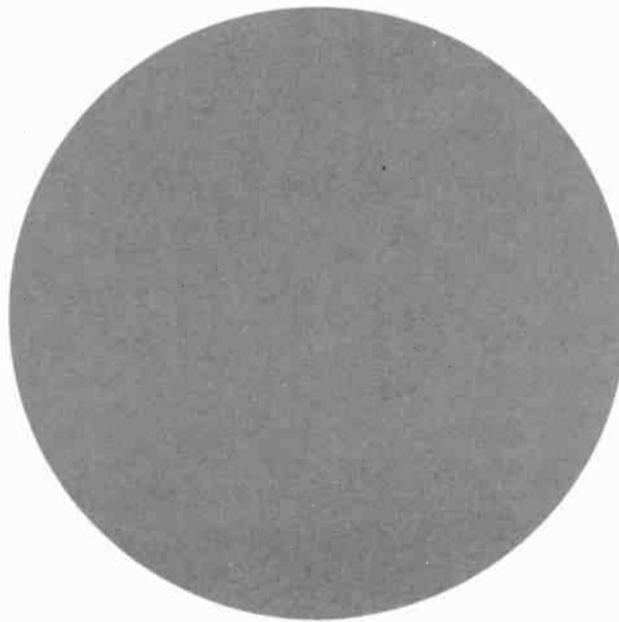
Rod Stewart has been appearing in a Nikka whiskey com-  
(Continued on page J-14)

**T**HE RECORD COMPANIES OF JAPAN ARE TAKING VARIOUS STEPS, including reduction of the number of new releases, in order to increase total revenues. Such steps have resulted in the labels of Japan doing quite well compared to the record companies in the U.S. and Europe.

Toshio Ozawa, president of CBS/Sony, which garnered 16% of the market share in 1980 to stay in top position for the third year in a row, believes that his company has fared well due to its "3-2-1" program. The program calls for reducing returns by 30%, cutting the number of new releases by 20% and increasing sales by 10%.

Ozawa points out that several thousand record titles were being issued every year, some in a somewhat haphazard manner. He says it was necessary to reduce that number, and concentrate promotion on the remaining number.

As for reducing returns, he explains, "The dealers may consider it egoism on the part of the manufacturers to reduce returns, but when you check on the returns, you find that dealers, when they feel they are overstocked, return the records which are selling the best. They take the stand, 'We can easily order them again.' No one profits from such a return policy."



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# PUBLISHERS DIVIDED ON '81 OUTLOOK AS PROBLEMS LOOM IN IMPORTS, HOME TAPING AND BROADCASTING

A Billboard Spotlight

**M**EMBERS OF THE MUSIC PUBLISHERS ASSN. OF JAPAN are divided in their outlooks for this year with some predicting that the outlook is not too good since the economy is slow in recovering, while others expect a big increase in their gross sales.

The problems facing the publishers are listed as the blanket contract for broadcasting use, imported records and home taping, including the new question of record-lending stores.

The MPA had been asking for a 40% hike in the blanket contract rate of 0.62-0.66%, but it won only a 5% raise in April 1981, to 0.65-0.69.

Home taping is becoming an increasingly bigger problem, especially with the appearance of record lending stores during the summer of 1980. What is further aggravating the problem is the opening of stores only a few doors away from such lending stores which have facilities for taping borrowed records.

The Japan Phonograph Record Assn. in March this year issued a memorandum circulated to labels and distributors saying that the increase in home taping in recent years and the attendant losses to copyright owners are such that the practice should now be considered "illegal use."

The matter is being studied by the Japanese Parliament and by a special subcommittee of the Copyright Committee of the Culture Agency. Masakazu Namekata, executive board member of the JPRA, says the JPRA is not taking any immediate steps, because it will "take time to study the problem thoroughly and draft steps which will stand up in court."

The JPRA memorandum says, "We intend to take a strong stand on the problem of the record lending business from the standpoints of the sale purpose of records, ownership of copyrights and healthy development of cultural projects."

Although imported records presently constitute a very small percentage of the domestic production, the MPA believes that imports will continue to increase. Nevertheless,

most MPA members and labels do not think that the Tower Records store opened in Shibuya will be much of a threat.

Isao Kusano, president of the Shinko Music Publishing Co., who became chairman of the MPA in May 1980, is one of those who thinks the outlook for 1981 is not too good. In line with his goal of increasing MPA membership, the MPA has increased membership from 91 in May 1980 to 100 as of the end of March 1981.

The most important event during that period was the recognition of the MPA as a corporate juridical entity on Dec. 19, 1980. Previously, it was considered a private organization which had no official voice. Now, government offices such as the Culture Agency will listen when the MPA outlines its opinions or makes an appeal.

Shinko, with a ratio of 30-70 between publishing and sub-publishing, recorded a 15% hike in revenues during 1980. As for 1981, Kusano says, "We probably won't do as well as we did last year; the increase probably will be about 10%."

Pacific Music Publishing Co. was the leading publisher in Japan in 1980 for the second year in a row. Ichiro Asafuma, executive director and production manager for PMP, revealed revenues in 1980 totalling \$40.9 million (8,400 million yen), up about 60% from the \$24 million (5,000 million yen) in 1979. Its publishing and sub-publishing ratio is 65-35.

Asatsuma believes that PMP will record a 60%, if not a 70% growth in 1981.

Tsukasa Murakami, managing director of Nichion, Inc., says his company had a comparatively good year in 1980, although revenues were down from 1979, which was the company's best year in 18 years. He says the outlook is good for the rest of 1981, with new artists appearing in the April-May period following the good showing by the Yokohama Ginbai group's records in the early part of 1981.

Murakami feels the diversity of tastes of music fans is making it difficult to decide what artists and songs to promote. "The music industry has been concentrating too much on the low teenage group so far," he says. "The future will be good if we can produce more adult-oriented music and increase music fans among those in their 20s and 30s."

Although some publishers such as Tats Nagashima, president of Taiyo Music Inc. and of Thunder Music Co., and PMP's Asatsuma say it's difficult for subpublishers to record profits, Murakami says Nichion has never recorded a deficit in its sub-publishing during the 18 years it has been in business. It has long-term catalog deals with Warner Bros., MCA Music, Famous Music and Peer-Southern.

Nichion is unusual as a publisher in that it owns two recording studios and makes masters without contracts with any artists itself.

Sunao Asaka, president of Ongaku-no-Tomo Sha Corp., was chairman of the MPA for over 10 years prior to Kusano. In the Ongaku-no-Tomo Sha group, there are also Toa Music Co. (handling U.S., Britain and other English-speaking countries) and Suisei-Sha (handling Italy and France).

Ongaku-no-Tomo Sha is one of the oldest publishers in Japan, and it not only publishes but also distributes scores, books, textbooks and magazines on music. Printing and publishing costs money and involves great risks.

Classical music scores printed in Japan, mostly by Ongaku-no-Tomo Sha, come to an annual total of \$45.88 million.

Asaka points out that there are many classical music events, including performances by symphony orchestras, and that Japan is a strong market for classical music. Tickets for some events, especially operas from other countries, go as high as \$137 (30,000 yen).

He says that the music education in schools which has children playing various instruments augurs well for the future because many young people are attending classical music concerts today. These young people are developing a taste for rock as well as serious music.

Asaka says that classical artists performing in Japan are very happy about the young people at their concerts and feel there is a bright future for classical music in this country.

Akira Nakamura, general manager for administration and a&r for Watanabe Music Publishing Co., Ltd., says that his company did not record a big growth in 1980 but was looking forward to its preparatory efforts last year.

"It is a time of change, and the young people are waiting for new stars to appear," he says. "The publishing firm must work together with the artist to help him develop and to promote compositions which can be 'evergreen' for a long time."

The Watanabe Music Publishing Co. derives 65% of its income from production (masters, etc.) and only 35% from publishing. Of the publishing income, the ratio between publishing and subpublishing is 70-30.

It is concentrating on artist catalogs rather than composer catalog. It is selling artists' material, particularly by singer-songwriters, in the rock and jazz fusion fields.

Although there are some pessimistic views, the general feeling in the publishing world here is that there will be an upward trend despite the slow recovery during 1981. Billboard

MAY 30, 1981 BILLBOARD



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## RECORD COMPANIES

• Continued from page J-10

mercial, placing him in the public eye and pushing up sales of his records. His concert tour in May is certain to help sales, while the commercial will run to the end of the year. The other big seller for Warner-Pioneer during the past year was the Eagles.

About tv commercials, Bruce says, "They are certainly important to record companies in Japan now. Maybe this is the only market in the world where it happens, and one of the reasons for it is that it's a method of getting heavy exposure for a song. In Japan where 70% of the music market is for domestic songs and 30% for international, if you want to advertise on tv, you still have to pay 100% of the media cost, although you are only gunning for 30% of the market with an international act. Record companies cannot really afford to buy tv time, so we look for the commercials which give us the exposure to break the act and build it up."

Bruce believes "The record business in Japan is still relatively healthy in comparison with one or two other countries in the world. Although it's healthy, it's not got the growth we used to have. It has growth in the domestic side of the business; it has growth on cassettes. The international business, as it was last year, is rather flat; it's not dropping but it's not going up. I think the major reason it's not going up is home taping."

Bruce says that John Lennon-Yoko Ono's "Double Fantasy" is still selling steadily and would "probably go on selling steadily for the next five years."

Alfa and Associates opened Alfa Records, the first label to be wholly owned and operated by a Japanese firm in the U.S., in Los Angeles in October 1980. Headed by Bob Fead, Alfa Records released records by Billy & the Beaters, Corbin & Hanner Band, Yutaka Yokokura and Casiopea. Billy & the Beaters recently came to Japan and won a gold prize in the 10th Tokyo Music Festival.

Alfa & Associates, of course, has done very well with the Yellow Magic Orchestra, which has sold a total of three million records so far, including a million units of "Solid State Survivor." Its international artists who did well during the past year include Herb Alpert, Styx, Police and Rita Coolidge.

Two new record companies came into being during the past year. Japan Record was formed in May 1980 by Tokuma Music Publishing, the Seibu distribution group and ex-Philips executive Koko Miura. The president is synthesizer composer and performer Isao Tomita.

It placed a single in the top 10 only a little over six months after the release of its first album in September. Akiko Yano's single, "Harusaki Kobeni," released in February of 1981, went to number four on the Hot 100 list and number seven on the singles chart of Music Labo, and has already sold nearly 500,000 copies in a month and a half.

VAP Inc. was registered as a new record company in 1981, with paid-in capital of about \$2.5 million (500 million yen.) VAP chairman is Yosaji Kobayashi, NTV president, while Morihisa Takagi is the president. Masakazu Sunadori is director in charge of production and advertising.

At a press conference on April 10, in Tokyo, Sunadori announced the first VAP records and videotape. A single, an LP and a tape by Nico Ramsden from London were to be released on May 25. Produced by Toshiyuki Kimori from Japan, the title of the LP is "Nico," while the single is "Growing Up," backed by "The Sun Comes Up."

The videotape contains nine 3-minute cooking lessons on how to make cakes and will be in both the VHS and Beta formats.

Sunadori says that VAP wanted to announce the sale of a videodisk at the same time but decided to postpone because the hardware would not be available in Japan until about October this year. Billboard

## CAUTIOUS LOOK AT '81

• Continued from page J-3

Susan Anton was in Japan in November 1980 as a judge in the 11th World Popular Song Festival. She signed to appear in a tv commercial for a jewelry store and sang the theme song "Foxy." With the commercial giving her daily publicity for half a year, there were 50,000 orders on hand when Canyon released her first album, "Foxy," on March 5, and sales had soared to over 100,000 in less than a month and a half.

Discos continue to be very popular in Japan, with most of them still playing disco tunes with a few slow songs mixed in for 10 minutes every hour. The housing situation in Japan, which does not permit young people to hold parties at home, is a contributing factor in the continuing popularity of discos in this country.

Overall, the music scene appears very much alive in Japan, and everyone in the industry is taking a constructive approach to the problems facing the industry. This quietly optimistic stand augurs well for the rest of 1981 and 1982. Billboard



### CREDITS

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A Billboard Spotlight

## VTRs LEAD CONSUMER ELECTRONICS GROWTH

Domestic shipments in 1980 were 6.8 million color television sets, 13.5 million tape recorders (15% increase) and 1.6 million hi fi amplifiers (8%). Such shipments were the highest ever recorded.

The high level of domestic shipments of color tv sets was brought about by the popularization of stereo broadcasting and by newly introduced products. The ratio of units with stereo broadcast receivers was 20%, an increase of 6.6% from the previous year.

Production of tape recorders totalled 58 million units, up 28.4%. Their value came to \$3.97 billion, up 31.5%. The increase in value exceeded that in volume due to the increase in stereo tape recorders and installation of high value-added components such as microcomputers.

Stereo set production in 1980 was worth \$2.7 billion, up 18.1%, with 84% of the total accounted for by component stereos. On the domestic market, compact component stereos, including those with the same width as a record jacket, and receivers with tape decks were the most popular.

Exports of component stereos amounted to \$1.5 billion, up 25.8% from the year before. Exports were good to all areas except the U.S.

The Electronics Industries Assn. of Japan, which compiles the production and export statistics, says that during 1980 the manufacture of portable-type VTR systems was actively promoted with newly introduced models contributing greatly to the sales increase.

New models, combining camera and VTR, which could take the place of conventional 8 mm cameras, were announced.

Electronic industry circles are predicting that production of VTRs, which was 4.44 million in 1980, will increase by more than 50% to total seven million units this year. This means their value will definitely exceed that of color tv sets.

If video tapes and color video cameras are added, the market will be worth more than \$4.6 billion.

The various makers believe the drastic increase in VTR production will continue for several years and are aggressively investing in equipment to increase production. Such investments are expected to total around \$456.6 million in 1981, so that by the end of this year, total production capacity is expected to increase to one million units a month.

Electronic equipment makers are not the only ones in the



Japan's equipment manufacturers are bullish about sales of both audio and video products. Shown are (right) portable video recorder and camera, and (left) the Sony Walkman II audio unit.

**T**HERE WAS AN UNEXPECTEDLY BRISK MARKET for consumer electronic equipment in 1980 as compared to the stagnation in the industry during the previous three years. As a result production increased by 28.1% to \$13.5 billion, while exports went up by 38.2% to total \$9.4 billion.

The most outstanding product in 1980 was the video tape recorder (VTR) for home use, which was the most important factor in production increase.

Japan is a major supplier of VTRs to the world and is actively engaged in plant and equipment investment to meet world demand.

Some 4.44 million VTRs worth \$2.57 billion were produced in 1980, and of the total, 3.44 million units were exported. Exports of VTRs showed an increase of 106.1%.

Imports of consumer electronic equipment during 1980 showed a small 3.2% increase over the previous year, totalling \$174 million. This was only 1/54th of the export total for consumer electronic equipment.

VTR and VCR (video cassette recorder) business. Camera makers have advanced into the field. Canon Inc. placed on sale in late April 1981 a portable video system consisting of a 1/4-inch VCR unit and color video camera.

Canon's portable video system, Canon Compact Video System, consists of a 3.3 pound color video camera featuring 5x zoom lens, a novel optical viewfinder, a 2/3 inch Visicon image pickup tube and a 7.26 pound deck (VCR unit), using CVC (compact videocassette) tape for up to 30 inches recording per cassette.

In connection with the industry move to work out a single unified 1/4 inch VCR standard, Canon says it will respect the standard agreed upon by the industry.

In July 1980 Sony unveiled its Video Movie, a video camera deck combination model for 20 minutes of recording on a metal tape 5/12 inches wide.

In September 1980, Hitachi showed its MAG camera which can take pictures for two hours on a 1/4 inch metal tape.

Earlier this year Matsushita Electric Industrial Co. announced its micro video system capable of taking films up to two hours long on a 1/4 inch "metal evaporated" tape. At that

(Continued on page J-18)

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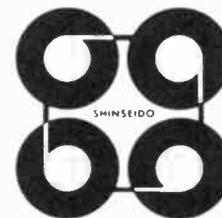
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 With less than 40 employees and a restricted number of releases, we established an organization with the ability to develop efficient promotion.  
 We entrust the manufacturing of our discs and tapes to JVC and the distribution to VICTOR MUSICAL INDUSTRIES, INC.  
 Some misunderstanding occurred concerning our company name. We were occasionally considered as a record company selling only "disco" music, which is totally untrue. DISCOMATE is an all-round record company.  
 In 1976 soon after the big hit of our first release mentioned above, we acquired ABBA for the Japanese market. Their "Dancing Queen" became a great big hit. Since then they have become a superstar among Japanese music fans and have sold more than 8,000,000 copies of discs and tapes. When they came here for their first concert tour in March 1980, ABBA fever spread all over the country.  
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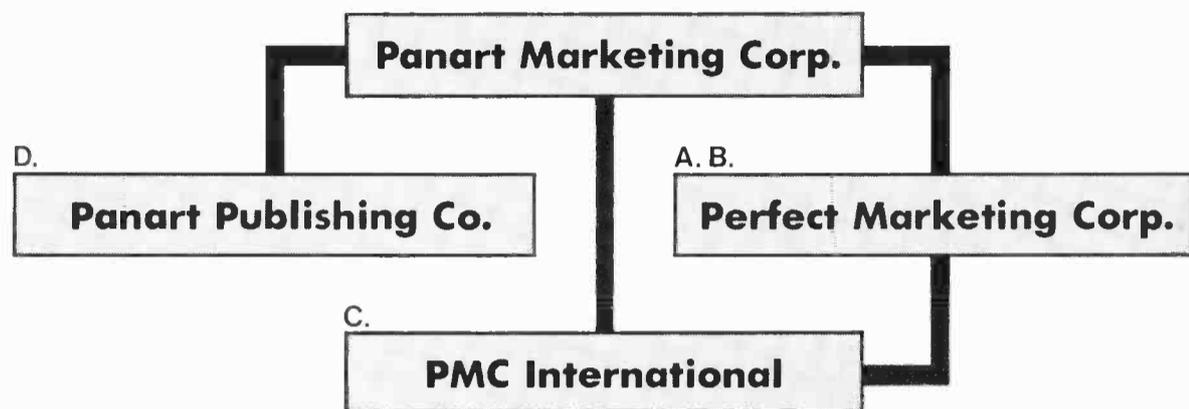
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## ELECTRONICS GROWTH

• Continued from page J-16

time, Matsushita said it would cooperate with other companies in order to establish an ideal standard format for micro video systems as early as possible.

The latest to enter the portable VCR field is Toshiba Corp. which marketed on March 1, 1981, its new Beta-format VCR. It features the first multiple heads for a variety of playback functions such as slow, still, reverse slow playback, 5-20 times normal variable Beta scan function and variable speed slow motion playback.

In the field of video disks and disk players, Victor Co. of Japan (JVC), Matsushita Electric, General Electric (GE) and Thorn EMI announced in October 1980 that they had signed an agreement to set up three VHD-format joint ventures in the U.S. for production of programs, video disks and disk players.

The four firms say they intend to start marketing of the VHD video disks and players in the U.S. in time for Christmas sales in 1981.

The three joint ventures are VHD Programs Inc., VHD Disc Manufacturing Co. and VHD Electronics Inc. VHD Disc Manufacturing is to custom press video disks at a plant on the outskirts of Los Angeles. Technology and production equipment are being supplied by JVC.

Earlier this year Victor and Matsushita Electric jointly announced that they will start marketing their VHD-format video disk systems in Japan in October, in the U.S. in January 1982 and in Britain in June 1982.

JVC says the initial amount of disk players in Japan in October will be 4,000-5,000 units, while 100 titles will be released initially, followed by five to 10 new releases each month. Matsushita said its initial sales volume had not been set.

JVC says it will sell its VHD video disk system in the U.S. under its JVC brand name, while Matsushita will sell its system in the U.S. under the Panasonic and Quasar brands.

JVC and Matsushita also say that Akai, Sansui, Sanyo, Nippon Electric Co. (NEC), Toshiba, Mitsubishi Electric and Nippon Gakki (Yamaha) have decided to adopt the VHD-format video disk system.

Pioneer Electronic Corp. plans to ship 300,000 video disks of the optical format by the end of September 1981. The disks of the Pioneer group are being produced at the Kofu plant of the Universal Pioneer Co. (UPC), a joint venture of DiscoVision, Associates (which is a joint venture of IBM and MCA). The plant intends to increase disk production to 200,000 disks a month by the end of this year.

Video disk players are not expected to threaten VTRs in the near future, because consumers are more likely to buy the tape systems first.

Of 35 million households in Japan, 6.6% own VTRs, and the percentage is expected to increase to about 10% by the end of the year. The industry predicts the percentage will reach 30% in 1985. **Billboard**

## ROBUST TAPE SALES

• Continued from page J-8

to Japan on a promotional tour for Toshiba-EMI. The tour plus her appearance in a tv commercial for Suntory with her "Dancing American" serving as the theme song resulted in the single, "Dancing American," selling 300,000 singles.

Young singers whose records have been selling very well since the latter part of 1980 are Seiko Matsuda, Toshihiko Tahara and Masahiko Kondo.

The one who recorded a first with three singles in the top 10 at one time in April was Akira Terao, who is primarily an actor. Topping the hit chart was his "Ruby no Yubiwa."

British artist Sheena Easton's "Modern Girl" hit the top of the chart for international repertoire singles. Sales of her disks are being helped considerably by her 15-minute spot every Saturday over FM Tokyo's "Saturday Adventure" program; the spot is taped in London and sent to Tokyo for broadcast every Saturday.

Statistics compiled by the Japan Phonograph Record Assn. show that production of records and tapes in Japan during calendar 1980 rose to \$1.436 billion from \$1.287 billion in calendar 1979, an increase of 11.5%.

Although the number of records dropped 2% from 198.8 million in 1979 to 194.9 million in 1980, the value rose by 4% from \$850.19 million in 1979 to \$888.43 million in 1980.

In the case of prerecorded tapes, the number rose by 30% from 61.3 million in 1979 to 79.97 million in 1980. Their value rose by 22% from \$447 million in 1979 to \$547.1 in 1980.

Masakazu Namekawa, executive board member of the JPRA, says the two-digit increase overall was due in part to the hiking of record prices by \$1 to \$2.50.

The outlook for 1981 is considered good by the labels despite the fact that production in the January-February 1981 period showed a 15% drop in the number of disks (8% decrease in value) and only an 8% hike in the number of tapes (6% rise in value).

Production of records during the two months was 27.4 million as compared to 32.1 million in the January-February 1980 period, while production of tapes came to 12.3 million as compared to 11.4 million the year before.

Namekawa says, "Many record and tape companies hope that there will be a two-digit percentage increase again this year, and they believe it is possible despite the not-so-good start in the first two months because of the very cold winter after three mild winters in a row."

The record to tape ratio in production value changed from 65-35 in 1979 to 62-38 in 1980, and Namekawa expresses the belief that the gap will continue to narrow in 1981. **Billboard**

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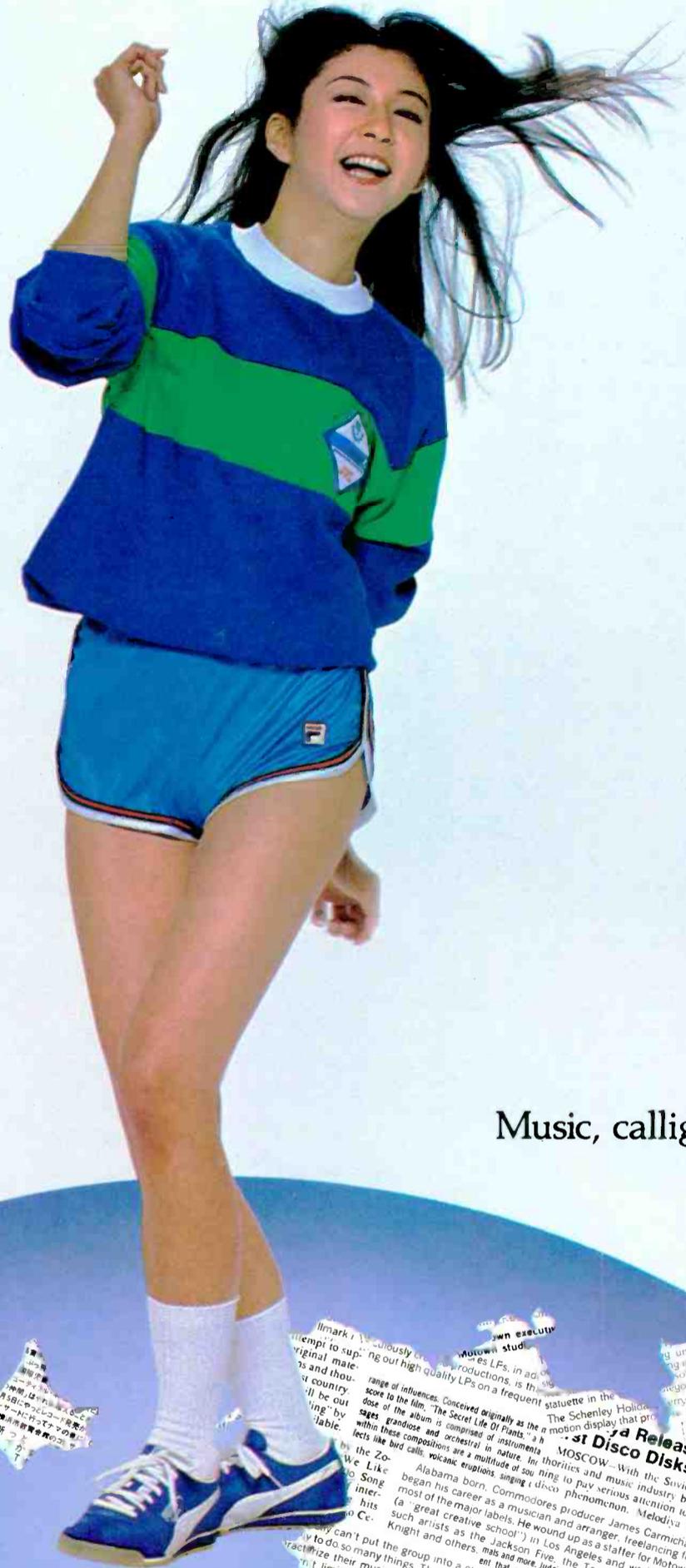


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TOP 100

15	17	<b>I LOVE YOU</b> —Climax Blues Band Warner Bros. 49669
16	33	<b>ALL THOSE YEARS AGO</b> —George Harrison Dark Horse 49725 (Warner Bros.)
17	23	<b>THIS LITTLE GIRL</b> —Gary U.S. Bonds EMI-America 8079
18	21	<b>WHAT ARE WE DOIN' IN LOVE</b> — Dottie West Liberty 1404
19	19	<b>I MISSED AGAIN</b> —Phil Collins Atlantic 3790
20	20	<b>SAY YOU'LL BE MINE</b> —Christopher Cross Warner Bros. 49705
21	13	<b>MORNING TRAIN</b> —Sheena Easton ● EMI-America 8071
22	31	<b>YOU MAKE MY DREAMS</b> — Daryl Hall & John Oates RCA 12217
23	25	<b>SINCE I DON'T HAVE YOU</b> —Don McLean Millennium 11804 (RCA)
24	28	<b>JESSIE'S GIRL</b> —Rick Springfield RCA 12201
25	32	<b>THE WAITING</b> —Tom Petty & The Heartbreakers Backstreet 51100 (MCA)
26	16	<b>KISS ON MY LIST</b> —Daryl Hall & John Oates RCA 12142
27	35	<b>IS IT YOU</b> —Lee Ritenour Elektra 47124
28	30	<b>AI NO CORRIDA</b> —Quincy Jones A&M 2309
29	29	<b>FIND YOUR WAY BACK</b> —Jefferson Starship Grunt 12213 (RCA)
30	38	<b>THE ONE THAT YOU LOVE</b> —Air Supply Arista 0604
31	18	<b>YOU BETTER YOU BET</b> —The Who Warner Bros. 49698
32	36	<b>WINNING</b> —Santana Columbia 11-01050

50	53	7	<b>YOU LIKE ME DON'T YOU</b> — Jermaine Jackson Motown 1503
51	58	5	<b>SWEET BABY</b> —Stanley Clarke & George Duke Epic 19-01052
52	60	5	<b>MERCY, MERCY, MERCY</b> —Phoebe Snow Mirage 3818 (Atlantic)
53	37	12	<b>I LOVED 'EM EVERY ONE</b> —T.G. Sheppard Warner/Curb 49690
54	61	4	<b>ARC OF A DIVER</b> —Steve Winwood Island 49726 (Warner Bros.)
55	42	20	<b>SOMEBODY'S KNOCKIN'</b> —Terri Gibbs MCA 41309
56	45	9	<b>SUPER TROUPER</b> —Abba Atlantic 3806
57	72	2	<b>BOY FROM NEW YORK CITY</b> — Manhattan Transfer Atlantic 3816
58	66	4	<b>YOU'RE SO EASY TO LOVE</b> — Tommy James Millennium 11802 (RCA)
59	48	7	<b>I'VE BEEN WAITING FOR YOU ALL OF MY LIFE</b> —Paul Anka RCA 12225
60	63	6	<b>MAKE THAT MOVE</b> —Shalamar Solar 12192 (RCA)
61	70	4	<b>LOVIN' THE NIGHT AWAY</b> — The Dillman Band RCA 12206
62	86	2	<b>HEARTS</b> —Marty Balin EMI-America 8084
63	73	3	<b>STRONGER THAN BEFORE</b> — Carole Bayer Sager Boardwalk 8-02054
64	71	4	<b>ALMOST SATURDAY NIGHT</b> — Dave Edmunds Swan Song 72000 (Atlantic)
65	74	5	<b>SHADDUP YOUR FACE</b> —Joe Dolce MCA 51053
66	76	3	<b>DOUBLE DUTCH BUS</b> —Frankie Smith WMOT 8-5351

84	NEW ENTRY	<b>GIVE IT TO ME BABY</b> —Rick James Gordy 7197 (Motown)	
85	NEW ENTRY	<b>IT'S NOW OR NEVER</b> —John Schneider Scotti Bros. 6-02105 (CBS)	
86	NEW ENTRY	<b>COME TO ME</b> —Aretha Franklin Arista 0600	
87	NEW ENTRY	<b>SIGN OF THE GYPSY QUEEN</b> —April Wine Capitol 5001	
88	90	2	<b>I CAN'T SAY GOODBYE TO YOU</b> — Helen Reddy MCA 51106
89	NEW ENTRY	<b>IN THE AIR TONIGHT</b> —Phil Collins Atlantic 3824	
90	NEW ENTRY	<b>IT DIDN'T TAKE LONG</b> —Spider Dreamland 11 (Polygram)	
91	NEW ENTRY	<b>SHE DID IT</b> —Michael Damian Leg 007	
92	56	17	<b>WHILE YOU SEE A CHANCE</b> — Steve Winwood Island 49655 (Warner Bros.)
93	57	17	<b>DON'T STAND SO CLOSE TO ME</b> — The Police A&M 2301
94	59	9	<b>BUT YOU KNOW I LOVE YOU</b> — Dolly Parton RCA 12200
95	64	27	<b>KEEP ON LOVING YOU</b> —REO Speedwagon Epic 19-50353
96	65	20	<b>WOMAN</b> —John Lennon ● Geffen 49644 (Warner Bros.)
97	68	7	<b>ONE DAY IN YOUR LIFE</b> —Michael Jackson Motown 1512
98	69	7	<b>HURRY UP AND WAIT</b> —The Isley Brothers T-Neck 6-02033 (Epic)
99	77	5	<b>CAN YOU FEEL IT</b> —The Jacksons Epic 19-01032
100	85	19	<b>THE BEST OF TIMES</b> —Styx A&M 2300



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**Andy Machak:**

"Last thing I remember was trying to find a kill switch..."

Three days later – in the hospital – Don told me it took six guys to get me down; somebody said *no pulse or breathing*, and Don remembers saying, 'I gotta try anyway.'"

**Bill Cosby:**

"Sounds like you had them worried!"

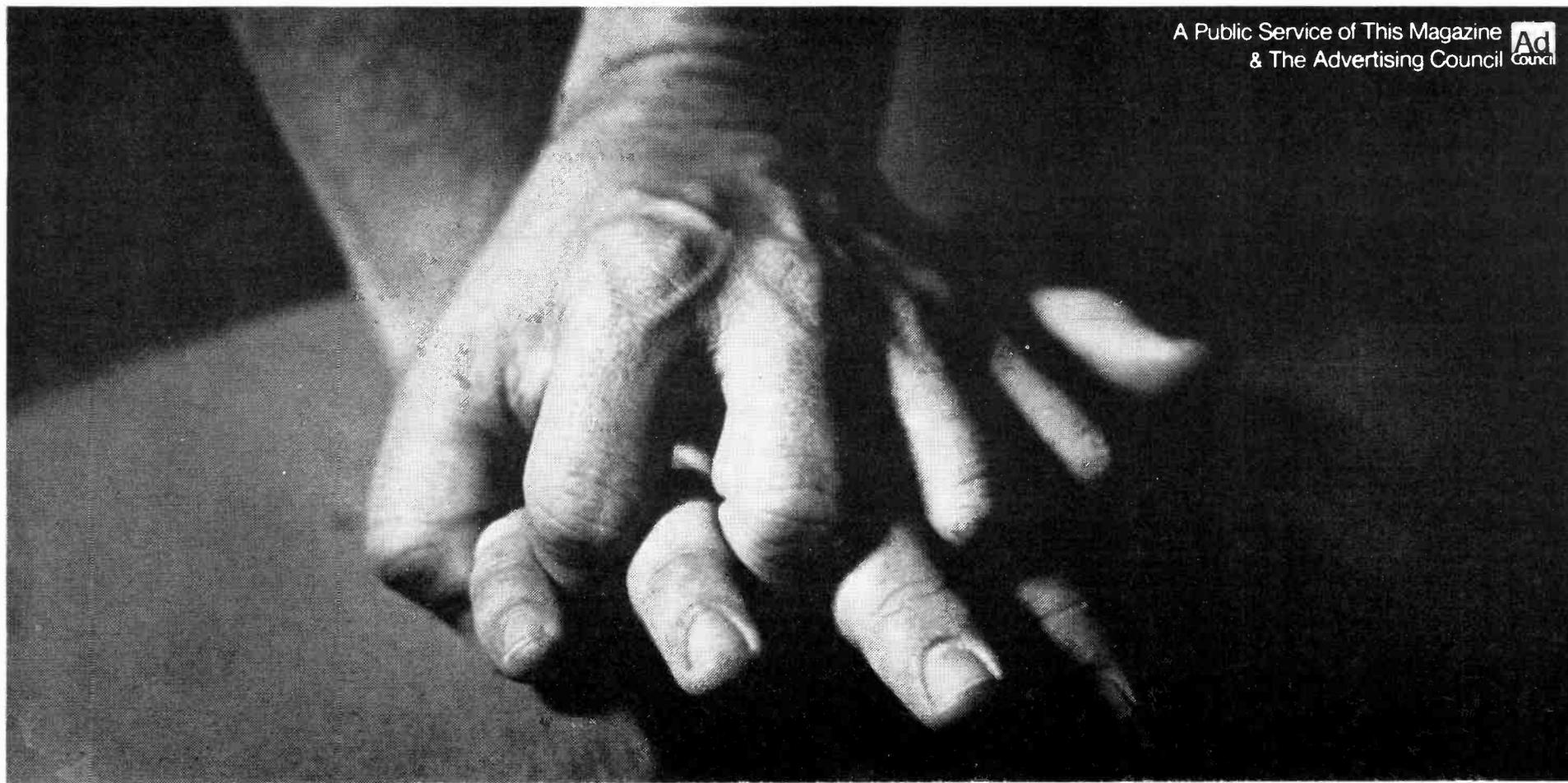
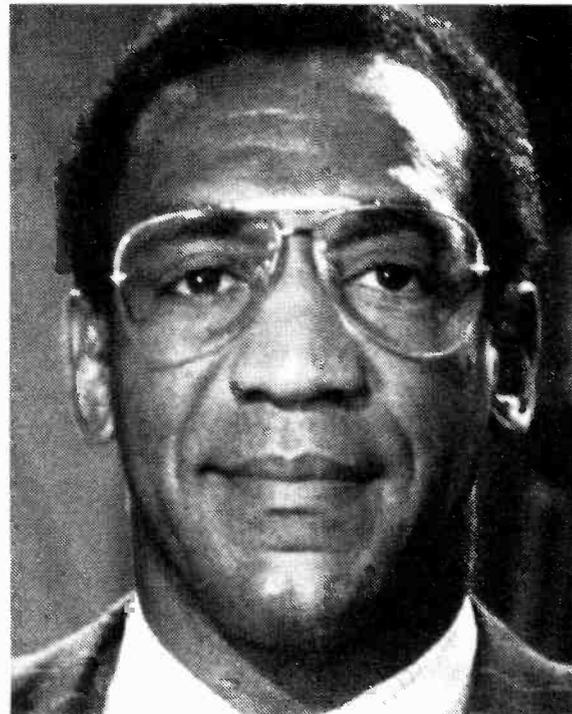
**Andy Machak:**

"Well, I was clinically dead. Can't believe it myself, Bill. But thanks to Don's CPR training, I'm alive... thanks to Red Cross, I'm alive."

**Bill Cosby:**

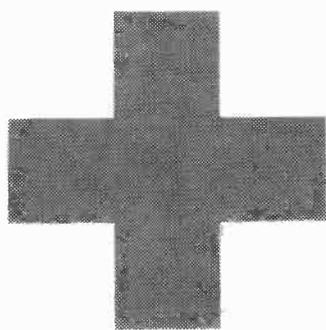
"CPR training can make the

difference between life and death. Take it from Andy Machak. Help keep Red Cross ready."



A Public Service of This Magazine  
& The Advertising Council 

*It takes steady, trained hands to perform CPR.*



**American  
Red Cross**

97	97	18	<b>T.S. MONK</b> House Of Music, Mirage WTG 19291 (Atlantic)
98	98	31	<b>THE DOORS</b> Greatest Hits, Elektra 5E-515
99	100	14	<b>SISTER SLEDGE</b> All American Girls, Cotillion SD 16027 (Atlantic)
100	101	16	<b>TERRI GIBBS</b> Somebody's Knockin', MCA MCA-5173

# NEW & HOT

			<b>AC/DC</b> , Highway To Hell Atlantic SD 19244
			<b>GRACE JONES</b> , Nightclubbing Island ILPS 9624 (Warner Bros.)
			<b>APRIL WINE</b> , Harder Faster Capitol ST 12013
			<b>CLIMAX BLUES BAND</b> , Flying The Flag Warner Bros. BSK 3493
			<b>TANGERINE DREAM</b> , Thief (original soundtrack) Elektra 5E-521

4	71	4	<b>KUBEKI WINIERS AND FALL</b> Magic Man, Buddah BDS 5732 (Arista)
12	82	12	<b>RICK SPRINGFIELD</b> Working Class Dog, RCA AFL 1-3697
3	86	3	<b>DAVE EDMUNDS</b> Twainin, Swan Song SS-16034 (Atlantic)
5	84	5	<b>PURE PRAIRIE LEAGUE</b> Something In The Night, Casablanca NBLP 7255 (Polygram)
5	87	5	<b>BILLY SQUIER</b> Don't Say No, Capitol ST-12146
29	79	29	<b>THE ALAN PARSONS PROJECT</b> The Turn Of A Friendly Card, Arista AL 9518
7	78	7	<b>THE JEFF LORBER FUSION</b> Galaxian, Arista AL 9545
12	76	12	<b>U-2</b> Boy, Island ILPS 9646 (Warner Bros.)
11	68	11	<b>ROBIN TROWER WITH JACK BRUCE AND BILL LONDON</b> B.L.T., Chrysalis CHR 1324
4	80	4	<b>SOUTHSIDE JOHNNY &amp; THE ASBURY JUKES</b> Reach Up And Touch The Sky, Mercury SRM-2-8602 (Polygram)
7	55	7	<b>VARIOUS ARTISTS</b> Concerts For The People Of Kampuchea, Atlantic SD-2-7005
11	56	11	<b>CAROL HENSEL</b> Dancersize, Vintage VNJ 7701 (Mirus)
15	54	15	<b>JOURNEY</b> Captured, Columbia KC-2-37016

34	22	34	<b>DANNY ZINDIG AND GUILTY</b> , Columbia FC 36750
4	52	4	<b>STANLEY CLARKE/GEORGE DUKE</b> The Clarke/Duke Project, Epic FE 36918
3	63	3	<b>STEPHANIE MILLS</b> Stephanie, 20th Century T-700 (RCA)
7	45	7	<b>DAVID SANBORN</b> Voyeur, Warner Bros. BSK 3546
21	50	21	<b>SHALAMAR</b> Three For Love, Solar BZL1-3577 (RCA)
7	53	7	<b>CHANGE</b> Miracles, Atlantic/RFC SD 19301
18	48	18	<b>APRIL WINE</b> The Nature Of The Beast, Capitol S00 12125
14	49	14	<b>ADAM AND THE ANTS</b> Kings Of The Wild Frontier, Epic NJE 37033
29	40	29	<b>STEVIE WONDER</b> Hotter Than July, Tamla T8-373M1 (Motown)
9	51	9	<b>PHOEBE SNOW</b> Rock Away, Mirage WTG 19297 (Atlantic)
2	61	2	<b>JOE WALSH</b> There Goes The Neighborhood, Asylum 5E-523 (Elektra)
4	72	4	<b>STARS ON LONG PLAY</b> Stars On Long Play, Radio Records RR 16044 (Atlantic)
7	54	7	<b>PRETENDERS</b> Extended Play, Sire Mini 3563 (Warner Bros.)
5	55	5	<b>ANNE MURRAY</b> Where Do You Go When You Dream, Capitol S00-12144

16	16	8	<b>GINO VANELLI</b> Nightwalker, Arista AL 9539
17	33	17	<b>KENNY ROGERS</b> Greatest Hits, Liberty L00-1072
20	7	7	<b>RAY PARKER JR. &amp; RAYDIO</b> A Woman Needs Love, Arista AL-9543
18	15	15	<b>.38 SPECIAL</b> Wild Eyed Southern Boys, A&M SP-4835
19	42	42	<b>DARYL HALL &amp; JOHN OATES</b> Voices, RCA AQL1-3646
9	26	26	<b>JOHN LENNON / YOKO ONO</b> Double Fantasy, Geffen GHS 2001 (Warner Bros.)
26	4	4	<b>CHAKA KHAN</b> What Cha' Gonna Do For Me, Warner Bros. HS 3526
8	11	11	<b>ERIC CLAPTON</b> Another Ticket, RSO RX-13095
24	27	27	<b>NEIL DIAMOND</b> The Jazz Singer, Capitol SWAV 12120
25	68	68	<b>CHRISTOPHER CROSS</b> Christopher Cross, Warner Bros. BSK 3383
21	11	11	<b>JAMES TAYLOR</b> Dad Loves His Work, Columbia TC 37009
26	26	26	<b>VAN HALEN</b> Fair Warning, Warner Bros. HS 3540
31	12	12	<b>SHEENA EASTON</b> Sheena Easton, EMI-America ST 17049
28	28	41	<b>AC/DC</b> Back In Black, Atlantic SD 16018



**1 LP This Week**

**REO SPEEDWAGON**

**HI INFIDELITY**

Epic FE 36844

**Give the gift of music.**

# Bob James Sails On New Tack; Concentrates On Disks, Concerts

By ELIOT TIEGEL

LOS ANGELES—Having quietly phased out his Tappan Zee label several months ago, Bob James is concentrating exclusively on his own recording and performance careers.

His next LP will be on Columbia with whom he's signed as a performer. And like previous fusion jazz LPs, his newest project will extend further his musical explorations.

The next Bob James LP will mark his first utilization of voices instead of brass and woodwinds. James says he's midway through the LP, working for the first time with songwriter/arranger Rod Temperton whose credits include "Give Me The Night," "Rock With You," "Boogie Night" and "Love X Love."

Explains James: "Rod's sympathetic with the direction I want to go, which is working with voices."

James says he has no intention of becoming a solo vocalist like the extended list of other jazz musicians who have gone into warbling on their disks.

Instead, he's working with three vocalists as orchestration. In the past month, James and Temperton have cut six tunes, four of which Temperton wrote. The duo collaborated on the other two.

"Rod likes to work with a minimum number of singers and then use overdubs," notes James. "He builds up a big, dense wall of sound with large harmonic blocks."

The two are working with three different 24-track tape machines on each tune, which gives them the capability of using 72-tracks. It's a complicated process for a jazz album, James concedes, but by not using conventional strings or horns, he

expects to obtain an "exciting" sound.

Another different slant for the new LP is Temperton's utilization of simpler, yet harder rocking drum patterns. Does this mean the music rocks more? "Yes, it's more rockish than what I've done in the past," admits keyboardist James. "I'd like to be as commercial as possible," a significant comment from the composer/arranger/instrumentalist who ranks high on the list of jazz musicians who have easily taken to the crossover brand of jazz which appeals to pop as well as jazz buffs.

"If I please myself, I have the best chance to be commercial," James says he's listened carefully to Quincy Jones' rhythmic concepts; Temperton has written several songs for which Jones was the producer.

James is using more overdubs on his new disk and he's also getting more comfortable with the synthesizer than he's been. "I used to use it only in a small way for color shifts. Now I see the synthesizer as an orchestral instrument." The Catch-22 is that "it's time-consuming."

James says he's not sure how many tracks his next LP will have. He hopes to have 11 tunes recorded and will then decide at the end of this month. The singers who will be heard on at least half the LP are Kacey Cisyk, Frank Floyd and Vivian Cherry.

Musicians on the project are Rick Marotta, drums; Marcus Miller, bass; Steve Khan, guitar; Jay Beckenstein (Spyro Gyra's leader), alto sax; Dr. Gibbs, percussion; John Robinson, drums and Gary King, bass.

James says the decision to phase out Tappan Zee was made almost a year ago. The label in three years had released nearly 20 LPs via CBS distribution. Among the artists let go are Wilbert Longmire, Richard Tee, Mark Colby and JoAnne Brackeen. "They're all free and have gone their own ways," James notes.

He says he doesn't consider the Tappan Zee situation a permanent closing of the label. "It's more a shift of priorities. I want to concentrate on doing justice to my own career. But I could start up the label again as an independent operation."

James says the time was propitious to phase out Tappan Zee. "I would have had difficulty at Columbia getting support for my artists. Acts were being dropped who were not into big sales figures."

Running a record company was more or less an experimental venture, according to James. "I didn't know how much time it would take. But it was a fantastic learning experience."

Today James is concerned about keeping a balance between recording—"my main priority"—and live performances.

He's presently doing one-nighters throughout the U.S. and ends up in Honolulu June 9, all the while being propelled by the success of his current LP, "All Around Town Live."

Backing him are Mike Lawrence and Ron Tooley on trumpets; Mark Colby and Wilt Sidener, reeds; Gary King, bass; Hiram Bullock, guitar; Dr. Gibbs, percussion and Idris Muhammad, drums.

"I insisted on taking guys with me who work on my records," James does these gruelling one concert a night per city "in order to keep the music in front of the people so they can see what we do live."

# 'Reunion At Monterey' To Combine Good Jazz, Wine

By JACK McDONOUGH

SAN FRANCISCO—A unique jazz-and-wine event scheduled June 28-30 and titled "Reunion At Monterey" will headline the Bobby Troup Quartet, featuring John Collins on guitar; the original Hi-Lo's featuring Gene Puerling; the New Deal Rhythm Band with Linda Asher; the Cal Tjader Sextet; Mavis Rivers with the Page Cavanaugh Trio; and Northern California favorites A Capella Gold and the Bob Lucas Trio, led by festival music director Bob Lucas.

The event, the California Mountain Wine Festival and Seminar, sponsored by the California Mountain Wine Institute of Los Gatos, will mix daytime wine seminars at the Del Monte Hyatt House with evening jazz performances in the Steinbeck Forum Theatre of the Monterey Conference Center.

Music director Lucas says the Institute—composed of 50 regional wineries which produce 5,000 or fewer gallons per year of premium wine, plus 25 "boutique" wineries that produce only 1,000 gallons—will limit the event to 900 respondents at a cost of \$200 per person. Package deals that include lodging at the Hyatt House are available for about

\$350. Lucas reports ads in national wine magazines began to break May 1 and that the Institute hopes to draw a national audience.

Lucas says entertainment will consist of two sets per evening running from seven to midnight, with A Capella Gold and the Geaux F'or Baroque string ensemble opening the shows and also providing music for the wine-tasting and hors d'oeuvres servings. Rivers will headline the first night's show, Troup the second and Tjader the third.

Pianist Lucas has been music director over the past several years for the Russian River Jazz Festival. He is also director for the new Feather River Jazz Festival (which will have its inauguration this year Sept. 19-20, the same weekend as the Monterey Jazz Festival) and he is also a consultant for the Salem, Oregon Jazz Festival.

Lucas notes that this event will offer wine seminars and a concentrated three days of music.

President of the Institute is Allan Smith, with Jill Mace coordinating the festival. Information at 21376 Sunnyside Road, Los Gatos, CA, 95030. (408) 353-1859.

# California Lighthouse Sold But Retains Musical Base

LOS ANGELES—The Lighthouse, an Hermosa Beach bistro long known for its regular jazz bookings, has changed hands but will retain its musical base. Both its new owner, beach community entrepreneur Paul Hennessey, and talent coordinator Ozzie Cadena are projecting an extended format of live jazz bookings for the club.

# Book 5 Concerts At H'wood Bowl

LOS ANGELES—Playboy's June 20-21 Jazz Festival in the 18,000-seat Hollywood Bowl won't be the only event of its kind this summer.

For the second year, five Wednesday evenings are booked by general director Ernest Fleischmann, starting with "Blues Is A Woman" July 29. Appearing in tribute to the memorable great women of jazz will be Carmen McRae, Linda Hopkins, Etta James, Vi Redd, Big Mama Thornton, Sippie Wallace, Dick Hyman's band, Red Callendar, Sammy Price and others.

Sarah Vaughan is the star of the Aug. 12 event, along with the L.A. Four and the Milt Jackson Quartet.

The Aug. 26 bill is dominated by the venerable Lionel Hampton, who will perform with Harry Edison, Benny Carter, Ernestine Anderson and Teddy Wilson, if Wilson has recuperated from his recent illness.

"A Salute To Dizzy" is billed Sept. 9. Quincy Jones, Willie Bobo, James Moody, Lalo Schiffrin, Toots Thielemans, Lew Tabackin and Toshiko Akiyoshi are contracted. Dizzy Gillespie himself will be present, with his foursome, to add authority to the tribute.

British singer Cleo Laine and her reed-playing husband, John Dankworth, share top billing for the Bowl's Sept. 16 gala. Clark Terry, doubling on flugelhorn and trumpet, will be the special guest.

George Wein is producing the concerts. **DAVE DEXTER JR.**

Hennessey, who acquired the room through his Hennessey Tavern, Inc., firm, originally anticipated a two-month shuttering for remodeling of the beachfront cafe, but since the enlistment of veteran producer Cadena as talent overseer, the timetable has been rolled up to the next few weeks.

Cadena hopes to have the room open in time for its 32nd anniversary as a jazz room this Friday (29), but says that decision awaits approval of a new liquor license.

When it does reopen, the Lighthouse will increase its musical fare to seven days a week, augmenting afternoon, evening and occasional noontime live events with records and tapes. Cadena, who'd like a noon to closing diet of live acts, hopes to maintain at least a 2 p.m. startup on Sundays and a 4 p.m. startup for the rest of the week.

Already on tap for August shows are the Woody Herman Band and the Red Norvo/Tal Farlow Trio, but Cadena is placing equal emphasis on providing new and developing players with exposure.

Cadena, who's produced such major jazz acts as Kenny Clark, Hank Jones, Cannonball Adderley and Horace Silver among others, unveiled his association via a recent open letter to members of the jazz community here. That mailing included a plea for donations from concerned jazz fans, including a request for jazz memorabilia, especially LP art featuring the early Lighthouse All-Stars, and an eight to nine-foot Steinway or Baldwin grand piano.

Any donations accepted will be commemorated with special brass plaques.

Hennessey's firm already operates restaurants in Hermosa Beach, Redondo Beach and Westwood, and has indicated plans to upgrade the quality of the menu. The club, which seats 150, remains at its original location at 30 Pier Ave. in Hermosa Beach. **SAM SUTHERLAND**

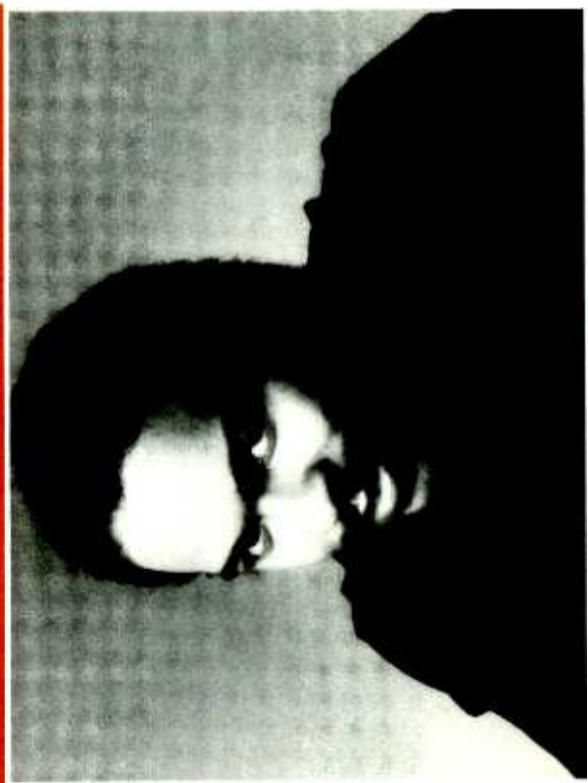
MAY 30, 1981 BILLBOARD

Survey For Week Ending 5/30/81			
Billboard® Best Selling Jazz LPs™			
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	28	1	<b>WINELIGHT</b> Grover Washington Jr. Elektra 6E 305
4	7	1	<b>VOYEUR</b> David Sanborn Warner Bros BSK 3546
3	2	13	<b>MAGIC</b> Tom Browne Arista/GRP 5011
4	6	17	<b>VOICES IN THE RAIN</b> Joe Sample MCA MCA 5172
10	4	1	<b>RIT</b> Lee Ritenour Elektra 6E 331
15	3	1	<b>THE DUDE</b> Quincy Jones A&M SP 3721
7	3	12	<b>MOUNTAIN DANCE</b> Dave Grusin Arista/GRP 5010
8	8	7	<b>GALAXIAN</b> Jeff Lorber Fusion Arista AL 9545
9	5	15	<b>ALL AROUND THE TOWN LIVE</b> Bob James Columbia Tappan Zee C2X 3686
19	3	1	<b>THE CLARKE/DUKE PROJECT</b> Stanley Clarke George Duke Epic FE 36918
11	7	23	<b>LATE NIGHT GUITAR</b> Earl Klugh Liberty LT 1079
12	12	6	<b>ZEBOP!</b> Santana Columbia FC 37158
13	9	15	<b>THE HOT SHOT</b> Dan S. Egel Inner City IC 1111
14	11	8	<b>'NARD</b> Bernard Wright Arista/GRP GRP 5011
15	16	10	<b>DIRECTIONS</b> Miles Davis Columbia KC2 36472
16	17	24	<b>NIGHT PASSAGE</b> Weather Report ARC/Columbia JC36793
17	13	30	<b>CARNAVAL</b> Spyro Gyra MCA MCA 5149
18	20	15	<b>YOU MUST BELIEVE IN SPRING</b> Bill Evans Warner Bros HS 3504
19	14	43	<b>GIVE ME THE NIGHT</b> ▲ George Benson Warner Bros HS 3453
20	21	6	<b>BUDDY RICH BAND</b> Buddy Rich Band MCA 5186
21	18	31	<b>80/81</b> Pat Metheny ECM ECM 2 1180 (Warner Bros.)
26	4	1	<b>ALL MY REASONS</b> Noel Pointer Liberty LT 1094
23	24	17	<b>GOTHAM CITY</b> Dexter Gordon Columbia JC 36853
34	2	1	<b>TARANTELLA</b> Chuck Mangione, A&M SP 6513
25	28	32	<b>INHERIT THE WIND</b> Wilton Felder MCA MCA 5144
26	27	33	<b>CIVILIZED EVIL</b> Jean Luc Ponty Atlantic SD 16020
27	23	10	<b>BY ALL MEANS</b> Alphonse Mouzon Pausa 7087
28	25	28	<b>ODORI</b> Hiroshima Arista AL 9541
29	31	66	<b>HIDEAWAY</b> David Sanborn Warner Bros BSK 3379
37	2	1	<b>EXPRESSIONS OF LIFE</b> Heath Brothers Columbia FC 37126
31	22	33	<b>FAMILY</b> Hubert Laws Columbia JC 36396
32	39	4	<b>WINTER MOON</b> Art Pepper Galaxy GXY 5140
33	35	5	<b>KISSES</b> Jack McDuff Sugar Hill SH 247
NEW ENTRY			<b>LIVE</b> Stephanie Grappelli/David Grisman Warner Bros BSK 3550
NEW ENTRY			<b>SECRET COMBINATION</b> Randy Crawford Warner Bros BSK 3541
36	36	4	<b>PATRAO</b> Ron Carter Milestone M9099
37	38	47	<b>RHAPSODY AND BLUES</b> Crusaders MCA MCA 5124
NEW ENTRY			<b>LET ME BE THE ONE</b> Webster Lewis Epic FE 36878
39	41	7	<b>BEYOND A DREAM</b> Pharoah Sanders & Norman Connors Arista/Novus AN 3021
NEW ENTRY			<b>RAIN FOREST</b> Jay Hoggard Contemporary 14007
41	40	6	<b>MORE FROM THE LAST CONCERT</b> The Modern Jazz Quartet Atlantic SD 8806
42	32	29	<b>MR. HANDS</b> Herbie Hancock Columbia JC 36518
43	46	2	<b>EYES OF THE MIND</b> Casipea, Alfa AAA 10002
44	33	10	<b>THE MILES DAVIS COLLECTION VOL. 1, 12 SIDES OF MILES</b> Miles Davis Columbia C2X 36476
45	30	13	<b>A DIFFERENT KIND OF BLUES</b> Perلمان & Previnn Angel 37780
46	45	3	<b>LOVE LIGHT</b> Yuliana Alfa AAA 1004
47	29	29	<b>RODNEY FRANKLIN</b> Rodney Franklin Columbia JC 36747
48	48	10	<b>RELAXING AT CAMARILLO</b> Joe Henderson Contemporary 14006
49	42	49	<b>THIS TIME</b> Al Jarreau Warner Bros BSK 3434
50	49	10	<b>AT THE WINERY</b> Stephane Grappelli CJ 139

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★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

9	9	17	A&M 2312 <b>HOW 'BOUT US—Champaign</b> Columbia 11-11433	7	9	21	Elektra 6E-305 <b>THREE FOR LOVE—Shalamar</b> Solar B21 3577 (RCA)	34	30	10	<b>PARTY TILL YOU'RE BROKE—Rufus</b> MCA MCA-5159
11	10	8	Atlantic 3809 <b>PARADISE—Change</b>	10	11	7	Atlantic SD 19301 <b>MIRACLES—Change</b>	35	37	6	<b>KEEP ON IT—Starpoint</b> Chocolate City CCLP 2018 (Polygram)
11	11	16	Tamla 54321 (Motown) <b>BEING WITH YOU—Smokey Robinson</b>	11	10	11	T-Neck FZ 37080 (Epic) <b>GRAND SLAM—The Isley Brothers</b>	36	32	17	<b>IN OUR LIFETIME—Marvin Gaye</b> Tamla T8-374M1 (Motown)
12	11	17	Elektra 47103 <b>JUST THE TWO OF USE—Grover Washington, Jr.</b>	12	16	5	Epic FE 36918 <b>CLARKE/DUKE PROJECT—Stanley Clarke/George Duke</b>	37	35	13	<b>TURN THE HANDS OF TIME—Peabo Bryson</b> Capitol ST 12138
13	13	8	Epic 19-01052 <b>SWEET BABY—Stanley Clarke/George Duke</b>	13	33	2	20th Century T-700 (RCA) <b>STEPHANIE—Stephanie Mills</b>	38	55	2	<b>RIT—Lee Ritenour</b> Elektra 6E-331
14	14	11	Solar 12188 (RCA) <b>YOUR LOVE IS ON THE ONE—Lakeside</b>	14	12	11	Capitol ST 12089 <b>TWICE AS SWEET—A Taste Of Honey</b>	39	34	14	<b>ALL AMERICAN GIRLS—Sister Sledge</b> Atlantic SD 16027
15	15	20	WMDT 8-5351 <b>DOUBLE DUTCH BUS—Frankie Smith</b>	15	15	11	Columbia JC 37008 <b>HOW 'BOUT US—Champaign</b>	40	40	32	<b>ARETHA—Aretha Franklin</b> Arista AL 9538
16	16	13	MCA 51073 <b>CALL IT WHAT YOU WANT—Bill Summers and Summers Heat</b>	16	14	15	Arista/GRP 5011 <b>MAGIC—Tom Browne</b>	41	41	5	<b>ONE DAY IN YOUR LIFE—Michael Jackson</b> Motown M8-956M1
17	17	7	T-Neck 6-02033 (Epic) <b>HURRY UP AND WAIT—The Isley Brothers</b>	17	17	14	Atlantic SD 19288 <b>LICENSE TO DREAM—Kleeer</b>	42	42	5	<b>TURN UP THE MUSIC—Mass Production</b> Cotillion SD 5226 (Atlantic)
18	18	15	A&M 2309 <b>AI NO CORRIDA—Quincy Jones</b>	18	19	27	Solar BZL1-3726 (RCA) <b>FANTASTIC VOYAGE—Lakeside</b>	43	46	12	<b>TO LOVE AGAIN—Diana Ross</b> Motown M8-951M1
19	19	14	Motown 1503 <b>YOU LIKE ME DON'T YOU—Jermaine Jackson</b>	19	21	9	MCA MCA-5176 <b>CALL IT WHAT YOU WANT—Bill Summers &amp; Summers Heat</b>	44	50	3	<b>BARRY AND GLODEAN—Barry White &amp; Glodean White</b> Unlimited Gold FZ 37054 (Epic)
20	20	13	MCA 51070 <b>TONIGHT WE LOVE—Rufus</b>	20	23	6	Warner Bros. BSK 3546 <b>VOYEUR—David Sanborn</b>	45	59	2	<b>CLOSER—Gino Soccio</b> Atlantic SD 16047
21	21	3	Chocolate City 3225 (Polygram) <b>FREAKY DANCIN'—Cameo</b>	21	13	9	ARC/Columbia FC 38048 <b>MY MELODY—Deniece Williams</b>	46	56	2	<b>INTUITION—Linx</b> Chrysalis CHR 1332
22	22	13	ARC/Columbia 11-60504 <b>WHAT TWO CAN DO—Deniece Williams</b>	22	22	13	MCA MCA-5163 <b>LOVE IS—One Way</b>	47	47	10	<b>PERFECT FIT—Jerry Knight</b> A&M SP-4850
23	23	16	Atlantic 3788 <b>GET TOUGH—Kleeer</b>	23	20	29	Tamla T8-373M1 (Motown) <b>HOTTER THAN JULY—Stevie Wonder</b>	48	54	3	<b>DEDICATION—Gary U.S. Bonds</b> EMI-America SO 17051
24	24	23	Buddah 624 (Arista) <b>MAGIC MAN—Robert Winters &amp; Fall</b>	24	27	7	Arista AL 9539 <b>NIGHT WALKER—Gino Vannelli</b>	49	49	8	<b>LOVE LIFE—Brenda Russell</b> A&M SP-4811
25	25	3	Capitol 5000 <b>RUNNING AWAY—Maze Featuring Frankie Beverly</b>	25	26	11	Arista/GRP 5011 <b>'NARD—Bernard Wright</b>	50	NEW ENTRY		<b>SECRET COMBINATION—Randy Crawford</b> Warner Bros. BSK 3541



**1 LP This Week**

**A WOMAN NEEDS LOVE**

**RAY PARKER JR & RAYDIO**

Arista AL 9543

**Give the gift of music.**



Billboard photo by Jeffrey Mayer  
**ROGER, NEIL**—Roger Voudouris, left, reviews the progress on his album for the Boardwalk Entertainment Co. with Neil Bogart, its president. Voudouris' LP, now being wrapped by producer Charlie Calello, is expected in June.

## EMI In U.K. Debuts Rock Pix 'n' Lycs

By PETER JONES

LONDON—EMI Music Publishing here has devised what it claims is a new concept in print: sheet music featuring contemporary rock writers, exclusive pictures of acts, lyrics and chord charts, but no musical staves or notes.

Bannered Pix 'n' Lycs, the idea says EMI managing director Ron White is "aimed at giving a much-needed boost to sales of sheet music featuring today's rock acts."

Each item in the series looks like a glossy picture bag for seven-inch singles, using similar cover artwork to a record. But when folded out, concertina-style, it forms a 28-inch long single page of printed music. Says White: "It'll appeal to rock fans as an eye-catching poster, too. One side has words, chords and photos, but the reverse is of exclusive pictures only."

The Pix 'n' Lycs series sells at between 55-70 cents less than normal-style sheet music. EMI is slanting its marketing push towards record shops, newsagents and gift shops as well as regular printed music outlets. The Wynd-Up distribution company will feed some 2,500 retailers, with EMI handling traditional music outlets.

First release is "Stand And Deliver," Adam and the Ants' chart-topper, which has sold around 500 thousand singles units in the U.K.

Says Brian Hopkins, EMI Music Publishing director of popular repertoire: "Publishers have to be more innovative today in order to be successful."

"Sales of pop or MOR sheet music are still healthy and so are folios and songbooks, but it is usually hard to sell more than a few thousand sheet copies of contemporary rock material."

And Pat Howgill, EMI director of printed music division, also involved in the planning, says: "The sheet music market for pop songs has declined remarkably in the past 30 years. Sales of several hundred thousand used to be commonplace here, but today only titles like 'Cavatina' sell more than 100,000 units."

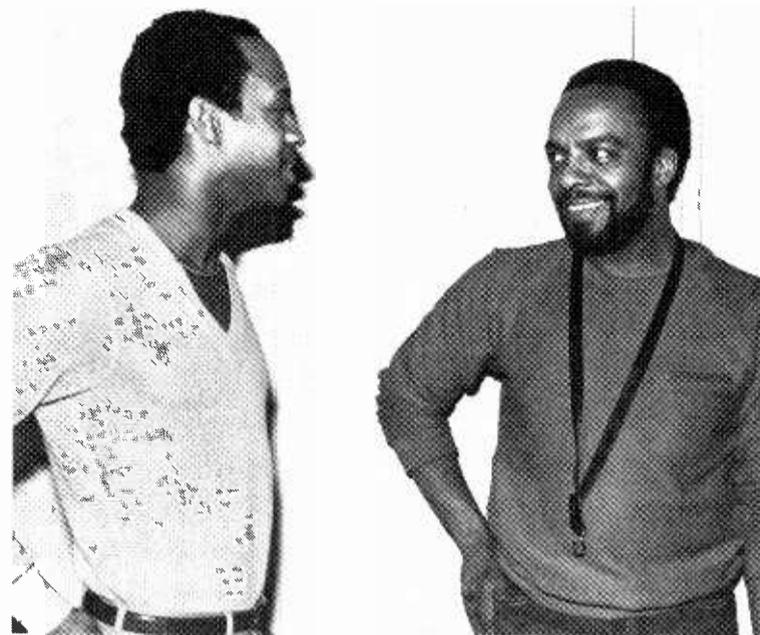
"Though, certainly in the U.K., revenue from songbooks and folios has increased by 30% since 1979, the life cycle of a number one rock song is very short, so limiting sales potential."

## Fete Due Song, Score Writers

NEW YORK—BMI hosts back-to-back fetes honoring the writers and publishers of 1980's most performed songs and the creators of music for television in Los Angeles June 9 and 10.

The June 9 event, at the Beverly Wilshire Hotel, singles out the most performed songs, with BMI awards to be presented by Ed Cramer, president of BMI, Thea Zavin, senior vice president of performing rights, and Ron Anton, vice president based in Los Angeles.

On June 10, also at the Wilshire, BMI will host a gathering of individuals who write scores for tv and feature films. On the film end, music Oscar went to BMI writers Michael Gore and Dean Pitchford for best original song, "Fame," while Gore also won for his best original score for the film.



**GROVER GREETED**—ASCAP membership representative Tyrone Jenkins, left, greets ASCAP member Grover Washington Jr. prior to the sax man's Town Hall appearance in New York recently. The two discussed Washington's platinum album, "Winelight."

## FROM NON-BROADCAST USERS

# BMI Toils To Bring In Performance \$\$

• Continued from page 6

mailings and phone calls, which BMI regards as part of an "educational process" that's necessary to inform proprietors of their obligations under the Copyright Law.

Smith puts non-payers into four categories of those who:

- "Honestly" don't know their obligations and, thus, require BMI's educational procedure;
- "Hate" to pay anyone;
- Can be informed of their obligations till "you're blue in the face, but still don't believe it"; and
- Know their obligations, but challenge BMI to "find me."

Uncovering those in any of the four categories within the continental U.S. and its possessions is the responsibility of 50 regional BMI reps.

One of them, Armand Abbott, regional rep for the Metropolitan New York area, says non-broadcast users who don't pay "see to it that all their suppliers get paid except the guy who created the music they use."

Abbott and his 49 counterparts often have to resort to methods worthy of undercover agents to find non-paying locations. One unorthodox approach used involved a rep cutting into a CB discussion, wanting to know some places "where he could have a good time." Smith says this approach is based simply on the proposition that "any place that has entertainment can't be invisible from customers or they'd otherwise be out of business. If the venue is not invisible to the customer, it's visible to us."

According to Smith, dealing in large metropolitan areas offers decided advantages in collections. New York, for instance, requires liquor and beer licenses, while many rural areas do not require them—this bringing into play "just about anybody who wants to start a club."

While Smith notes that New York proprietors are "experts at stalling" in payments, they are generally aware of the law, thanks to more knowledgeable legal counsel, and cases are settled "more easily." "Even if their lawyers don't know the copyright laws, in a city like New York they're bound to know lawyer friends who do," adds Smith.

To Berenson, who doesn't regard BMI efforts against non-payers as a

"profit center, but one designed to establish a principle of performing rights," resolutions of BMI activity against non-payers are successful because "there is really no defense against the action of non-payment."

And Smith continues to wonder why non-payment can be an issue when so many locations who spend less than \$5,000 a year on providing musical entertainment only pay about \$75 a year for rights to use BMI-cleared music. "A few still will take the matter to court, hoping that in time it'll all go away."

Smith also notes that the 1976 Copyright Act, which provides a narrower focus for venues who don't have to pay performance fees, has led to a "burst of new licensees," especially among colleges and universities that have clubs on their premises.

## AGAC Sponsors Lyric Workshop

NEW YORK—A five-week summer edition of the "Craft Of Lyric Writing" sponsored by the American Guild of Authors & Composers starts here June 15.

The second annual summer session is designed to accommodate college students and covers the same curriculum in twice-a-week classes as in the spring and fall nine-week workshops.

Said to be the only such workshop in New York to be given accreditation by the NYU Gallatin division as well as Munter College, it's held at the guild's headquarters at 40 W. 57th St.

AGAC says an advanced level has been developed for those students who are placing songs with publishers, yet want in-depth criticism of their works.

Enrollment is now open for the Monday and Wednesday 5 o'clock summer sessions, which are limited to 12 students. AGAC says applicants are selected from a waiting list by the "potential evidenced in submitted lyric samples and a personal interview." Other details and an application can be obtained by calling (212) 757-8833.

Survey For Week Ending 5/30/81

Billboard® Special Survey **Hot Latin LPs™**

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MAY 30, 1981 BILLBOARD

CHICAGO (Salsa)		N. CALIFORNIA (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EL GRAN COMBO Unity Combo 2018	1	EMMANUEL Intimamente Arcano 3535
2	CONJUNTO QUISQUELLA Liznel 1396	2	CARLOS Y JOSE El Chubasco TH 2099
3	RUBEN BLADES Maestra vida Vol 1 Fania 576	3	VIVA EL NORTE 15 exitos noreños Profono Telediscos 1501
4	LA SONORA PONCENA Unchained force Inca 1077	4	LIZA LOPEZ Si quieres verme llorar Hacienda 6981
5	RAPHY LEAVITT La selecta TH 2132	5	JOSE JOSE 15 exitos mas grandes Telediscos 1015
6	CELIA, JOHNNY & PETE Vaya 90	6	HERNALDO Procuro olvidarte Al 3209
7	RAY BARRETO Fuerza gigante Fania 579	7	LUPITA D'ALELIO Ya no regreso contigo Orleon 16047
8	DIMENSION LATINA Para siempre Velvet 3021	8	LOS TIGRES DEL NORTE Un dia a la vez Fama 607
9	RICHIE REY Y BOBBY CRUZ El sonido de la bestia Vaya 88	9	ROCIO DURCAL Canta a Juan Gabriel Vol 5 Pronto 1090
10	LUIS PERICO ORTIZ One of a kind New generation 715	10	CAMILO SESTO Amaneciendo Pronto 1086
11	ROBERTO ROENA Que suerte he tenido de nacer Fania 557	11	DIEGO BERDAGUER Estoy vivo Profono 3044
12	ORQUESTA LA SOLUCION La rueda LAD 342	12	ROBERTO CARLOS CBS 12314
13	PAQUITO GUZMAN Dedicado a esa mujer TH 349	13	YOLANDA DEL RIO Arcano 3608
14	WILLIE COLON Fantasma Fania 590	14	CONJUNTO MICHOACAN Piquetes de hormiga Odeon 73171
15	WILFRIDO VARGAS El jeque Karen 52	15	LOS BUCKYS Profono 3024
16	OSCAR DE LEON Al frente de todos TH 2115	16	LOS SAGITARIOS Chava Romero Olimpico 5016
17	HECTOR LAVOE El sabio Fania 558	17	RAMON AYALA Fredy 1206
18	TIPICA DOMINICANA Salsa por adelante Discolor 30030	18	DYANGO La radio Odeon 74112
19	PACHECO, FAJARDO, Y PUPY Las tres llautas Fania 561	19	CHELO Ya no me interesa Musart 1801
20	CHEO FELICIANO Sentimiento tu Vaya 95	20	JULIO IGLASIAS Mi vida en canciones CBS 50301
21	HANSEL RAUL Y LA CHARANGA TH 2133	21	LA MIGRA Negra cruz Mar Int. 120
22	CUCO BALOY Y LOS VIRTUOSOS Tiza Discolor 30020	22	JUAN GABRIEL Con mariachi Pronto 1080
23	ISMAEL MIRANDA La clave del sabor Fania 593	23	JULIO IGLASIAS Hey CBS 50302
24	ORQUESTA LA TERRIFICA Casa pobre casa grande Artomax 623	24	JUAN GABRIEL Recuerdos Pronto 1076
25	ADALBERTO SANTIAGO Feliz me siento Fania 562	25	BEATRIZ ADRIANA Adios y bienvenida Perless 82145

11	7	<b>BODY MUSIC</b> —The Strikers Prelude (12-inch) PRL 608
12	14	<b>IF YOU FEEL IT</b> —Thelma Houston RCA (LP/12-inch) AFL1-3482/JD 12216
13	9	<b>HEARTBEAT</b> —Taana Gardner West End (12-inch) 22132
14	19	<b>GIVE IT TO ME BABY</b> —Rick James Gordy (LP) G8-1002M1 (Motown)
15	15	<b>FUNKY SONG/YOU CAN'T LOSE . . . / TOO MUCH TOO SOON</b> —Fantasy Pavillion (LP) JZ 37451
16	10	<b>LOVE IS GONNA BE ON YOUR SIDE</b> —Firefly Emergency (12-inch) 6515
17	17	<b>YOUR LOVE</b> —Lime Prism (12-inch) PDS 409
18	25	<b>GOOSEBUMPS</b> —Debra Dejean Handshake (12-inch) 4W8 70072
19	24	<b>NEW TOY</b> —Lene Lovich Stiff (12-inch) IT 97
20	16	<b>GET UP (Rock Your Body)</b> —202 Machine Fire Sign (12-inch) FST 1451
21	22	<b>SEARCHING TO FIND THE ONE</b> —Unlimited Touch Prelude (LP) PRL 12184
22	21	<b>CALL IT WHAT YOU WANT</b> —Bill Summers & Summers Heat MCA (LP) 5176
23	NEW ENTRY	<b>REMEMBER/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS</b> —Boystown Gang Moby Dick Records (LP) BTG 231
24	28	<b>STARS ON 45</b> —Stars On 45 Radio Records/Atlantic (7-inch) 3810
25	27	<b>PRIMARY</b> —The Cure Fiction (12-inch) Import
26	26	<b>PLANET EARTH</b> —Duran Duran EMI (12-inch) Import
27	18	<b>GET TOUGH/LICENSE TO DREAM/DE KLEER THING</b> —Kleeer Atlantic (LP) SD 19288
28	20	<b>BAD COMPANY/WARM &amp; GENTLE EXPLOSION/ROCK ME</b> —Ullanda McCullough Atlantic (LP) 19296
29	29	<b>KICK IN THE EYE</b> —Bauhaus Beggars Banquet (7-inch) Import
30	57	<b>WHAT WE ALL WANT</b> —Gang Of Four Warner (LP) BSK 3565

41	42	58
43	44	NEW ENTRY
44	45	NEW ENTRY
45	46	NEW ENTRY
47	47	44
48	48	NEW ENTRY
49	49	NEW ENTRY
50	50	23
51	51	51
52	52	52
53	53	59
54	54	NEW ENTRY
55	55	55
56	56	NEW ENTRY
57	57	34
58	58	41
59	59	NEW ENTRY
60	60	NEW ENTRY

EMI-America (7-inch) 8077	<b>ROCK THIS TOWN/RUNAWAY BOYS</b> —The Stray Cats Arista (LP) Import
The Spinners	<b>YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME</b> — Atlantic (LP) 16032
Roy B. Records (12-inch) RBDS 2513	<b>U.F.O.—Caution</b>
Profile (12-inch) 7001	<b>I'M STARTING AGAIN</b> —Grace Kennedy
415 Records (LP) A0004	<b>MYSELF TO MYSELF/WHITE SEATER THAT DIRTY (To Me)</b> —Romeo Void
Sire (12-inch EP) Mini 3563	<b>MESSAGE OF LOVE/CUBAN SLIDE</b> —Pretenders
Arista (LP) 9543	<b>I'LL BE YOUR PLEASURE</b> —Esther Williams (12-inch) JD 12209
Dee Dee Sharp Gamble	<b>STILL IN THE GROOVE</b> —Ray Parker Jr. & Raydio
P.I.R. (LP) JZ 36370	<b>BREAKING AND ENTERING/EASY MONEY</b> —
Knockout/Audio Fidelity (12-inch) K0-33101	<b>MAKE ME OVER</b> —The Escorts
Island (LP) ILPS 9576	<b>NIGHT TRAIN</b> —Stevie Winwood
Mute (7-inch) Import	<b>DREAMING OF ME</b> —Depeche Mode
Chrysalis (7-inch) CHS 2488	<b>DANCING WITH MYSELF</b> —Billy Idol & Gen X
Believe In A Dream (12-inch) 478-01063	<b>GROOVY FREAKS</b> —Real Thing
Solar (LP) BZL1-3578	<b>IT'S A LOVE THING/UP ON SOUL TRAIN/I CAN MAKE IT BETTER</b> —The Whispers
Sister Sledge	<b>ALL AMERICAN GIRLS/HE'S JUST A RUNAWAY</b> — Cotillion (LP) 16027
Epic (12-inch) Import	<b>YOUNG MEN DRIVE FAST</b> —The Quick
Salsoul (LP) SA 8538	<b>ARE YOU SINGLE</b> —Aurra
Epic (LP) E3X 37037	<b>THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP</b> —The Clash



# Single This Week

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**CHANGE**  
RFC/Atlantic (LP) 19301

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of music.



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**ATTENTION**

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NOSTALGIA FANS!  
AND EVERYONE INTERESTED  
IN MUSIC PAST AND PRESENT!**

**TRIVIA BUFFS!  
RADIO PROGRAMMERS...**

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**WHAT'S AVAILABLE?**

**NUMBER ONE RECORDS** (any package listed with the number "1"): A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label — in order of issue date.

**TOP TEN RECORDS** (any package listed with the number "2"): A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

**TOP RECORDS OF THE YEAR** (any package listed with the number "3"): A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

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- A-1 Number One Pop Singles, 1941 through Present \$50.00
  - A-2 Top Ten Pop Singles, 1947 through Present 50.00
  - A-3 Top Pop Singles of the Year, 1946 through Present 50.00

- POP ALBUMS**
- B-1 Number One Pop Albums, 1947 to Present 50.00
  - B-2 Top Ten Pop Albums, August 1948 to Present 50.00
  - B-3 Top Pop Albums of the Year, 1956 to Present 50.00

- COUNTRY SINGLES**
- C-1 Number One Country Singles, 1948 to Present 50.00
  - C-2 Top Ten Country Singles, 1948 to Present 50.00
  - C-3 Top Country Singles of the Year, 1946 to Present 50.00

- COUNTRY ALBUMS**
- D-1 Number One Country Albums, 1964 to Present 25.00
  - D-2 Top Ten Country Albums, 1964 to Present 25.00
  - D-3 Top Country Albums of the Year, 1965 to Present 25.00

- SOUL (RHYTHM & BLUES) SINGLES**
- E-1 Number One Soul Singles, 1948 to Present 50.00
  - E-2 Top Ten Soul Singles, 1948 to Present 50.00
  - E-3 Top Soul Singles of the Year, 1946 to Present 50.00

- SOUL (RHYTHM & BLUES) ALBUMS**
- F-1 Number One Soul Albums, 1965 to Present 25.00
  - F-2 Top Ten Soul Albums, 1965 to Present 25.00
  - F-3 Top Soul Albums of the Year, 1966 to Present 25.00

**ADULT CONTEMPORARY SINGLES**

- G-1 Number One Adult Contemporary Singles, 1961 to Present 30.00
- G-2 Top Ten Adult Contemporary Singles, 1961 to Present 30.00
- G-3 Adult Contemporary Singles of the Year, 1966 to Present 30.00

**CLASSICAL ALBUMS**

- H-1 Number One Classical Albums, 1969 to Present 20.00
- H-2 Top Ten Classical Albums, 1969 to Present 20.00
- H-3 Top Classical Albums of the Year, 1969 to Present 20.00

**JAZZ ALBUMS**

- I-1 Number One Jazz Albums, 1969 to Present 20.00
- I-2 Top Ten Jazz Albums, 1969 to Present 20.00
- I-3 Top Jazz Albums of the Year, 1969 to Present 20.00

**SPIRITUAL GOSPEL ALBUMS (SOUL GOSPEL)**

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- L Yearend Issue—"Talent In Action" (Limited Stock Available) 7.00
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*NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at \$5.00 each. Photo-copies of individual weekly charts are available as follows: 1 to 4 pages: \$3.50 per page. 5 or more pages: \$3.00 per page.*

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# Black Music Today

By JEAN WILLIAMS

Whatever the label placed on the music, practically all record companies producing black product agree black music's economic picture is healthier than ever. This is in sharp contrast to the overall record business, which many contend continues in a state of uncertainty.

Although several people in the music industry resent the apparent freedom with which the industry "sees fit to change the name of this music," says one label rep, there are some who feel categorization is a definite plus.

Motown Records, a pioneer black company founded and still controlled by Berry Gordy, is a label that views the categorization as an asset. Motown also is listed in Black Enterprises as the number one black business in the country.

"Years ago I would have had problems with being placed in the black music category," says Jay Lasker, Motown Records' president. "But the way radio is today, it's to our advantage to have a black background in our music. It gives us a broader spectrum of radio stations that we can approach."

He points to the fact that there are more black artists now on the pop charts and played on pop radio. He claims this trend has been in existence 10 years, however, it has recently begun to accelerate.

Motown came along during the r&b period, creating what became known as the "Motown Sound." The music has undergone tremendous changes, evolutions and expansions since that time. Is there still a Motown sound?

"Yes," says Lasker. "There are certain records that have the Motown sound but Motown has not stood still, it has expanded on the sounds that it has."

When Motown burst on the scene with its special brand of r&b, its music was aimed at the young. In addition to creating music for the very young, Lasker says the label is now also making music for people in the older age brackets.

Although the industry is fluctuating, Lasker says he sees the market turning more to black music. "If you study the pop charts you'll see more and more black artists. And if you go to pop radio more black artists are being aired."

"I view the future of the black music business as probably one of the healthiest parts of the record industry. The black artist is penetrating more and more to the pop au-

dience, or conversely, the pop audience wants to hear more black-oriented music."

Almost simultaneously with the advent of Motown, the music industry saw the formulation of the National Assn. of Radio Announcers (NARA), a black trade organization concerned, in part, with the perpetuation of black music as an art form.

NARA was an outgrowth of a loosely formed organization consisting of disk jockeys and jukebox operators. The group later changed its name to the National Assn. of Radio & Television Announcers (NATRA), to encompass the few black tv announcers in the country.

"Jockey Jack" Gibson was its first president and was succeeded by Larry Dean, Bill Summers, now president of WLOU-AM in Louisville followed Deana Summers was succeeded by the late Dave Dixon of St. Louis.

It was during these three years that a formidable impetus grew for the promotion and perpetuation of black music.

At the national conventions of NARA/NATRA, it became obvious that black music, despite its astronomical earning potential, was treated like a literal stepchild, i.e., no extensive promotion, merchandising or marketing campaigns. And black DJs all too often had to broker time.

According to venerable Dave Clark, the country's first black record promotion man (1936), black artists were not given bonuses to sign contracts and very few artists realized any sizable revenue from royalties.

He notes that frequently black artists recorded for a flat fee, often not in excess of \$25-\$100. And many recording contracts, says Clark, were little more than handshakes.

Black music gained much of its thrust through the machinations of the pioneer black disk jockeys, many of whom were members of NATRA. Among those who became literal giants in their markets were: Sir Walter Raleigh and Mary Dee, Pittsburgh.; Alley Pat, Atlanta; Butterball, Miami; Larry Dean, Nashville; the Magnificent Montague, L.A.; "Joltin," Joe Howard, Leroy G. White and Senator Bristoe Bryant, Detroit; Al Benson and Richard Stamz, Chicago; Douglas "Jocko" Henderson, Philadelphia; Larry Dixon, Hartford, Conn.; Tommy Smalls and Fat Jack Walker, New York.

Jean Williams is Billboard's Talent Editor and Counterpoint columnist.

There also was E. Rodney Jones, Spider Barkes and Miss Gracey, St. Louis; Shelly Stewart, Birmingham; Ken Knight, Jacksonville, Fla.; Roy Brown, Houston and "Jockey Jack" Gibson, Cincinnati, among others.

Sid McCoy came along during that period allegedly with the first black syndicated radio show called "Pet Milk Sunday Morning," based in Chicago.

According to Dave Clark, the first black DJ was Half-Pint Jackson, who went on the air at Chicago's WCFL-AM in the late '30s.

Clark, who worked for Decca at the time, is considered by many a walking history book on the evolution of black music in this century.

After joining Decca, he had the task of supplying dealers and jukebox operators across the U.S. He travelled by car and sold records out of the trunk of his personal vehicle.

Granville "Granny" White followed Clark into record promotion but at CBS. White still works at CBS, while Clark continues to promote records but for Malaco.

Both Clark and White have been stalwarts in the music industry and particularly in the area of black trade associations.

But not all black trade associations have had the lifespan of their supporters.

After more than a decade of floundering, NATRA slipped into obscurity, only to be replaced three years ago by the Black Music Assn., the powerful voice of blacks in the music industry.

The Black Music Assn., founded by Kenneth Gamble and Edward Windsor Wright, is based on the same premise as NATRA—preserving and perpetuating black music.

BMA takes the concept a step farther. While NATRA was designed primarily to deal with broadcasters, BMA incorporates the entire entertainment spectrum. CBS' LeBaron Taylor is president.

The last 50 years are but a drop in the proverbial bucket in the overall black music picture.

From the days of Fletcher Henderson and Clarence Williams and Black Swan Records in the early '20s through the days of Don Robey and the old Duke/Peacock labels to today and Dick Griffey's Solar label has been a long and eventful trek.

Black music has apparently become a major component of the overall business, and no matter what it's called, it seems to be here to stay.

Billboard

# PolyGram

and these music creators

Roy Ayers  
 Bar-Kays  
 Kurtis Blow  
 James Brown  
 Randy Brown  
 Leon Bryant  
 Bobby Caldwell  
 Cameo  
 Coffee  
 Con Funk Shun  
 Crown Heights Affair  
 Delegation  
 Fatback  
 Four Tops  
 Gap Band  
 Gloria Gaynor  
 Leda Grace  
 Isaac Hayes  
 Clay Hunt

La Toya Jackson  
 Millie Jackson  
 Randy Jackson  
 Busta Jones  
 Kool & The Gang  
 L.A. Boppers  
 Lipps, Inc.  
 Mantra  
 Alton McClain & Destiny  
 Parliament  
 Peaches & Herb  
 Esther Phillips  
 Ray, Goodman & Brown  
 Starpoint  
 Victor Tavares  
 Bobbi Walker  
 Johnny Guitar Watson  
 Robert Whitfield  
 Yarbrough & Peoples

Larry Blackmon  
 Vincent Castellano  
 George Clinton  
 Eumir Deodato  
 Robert Ford, Jr.  
 Steve Greenberg  
 Joe Jackson  
 Lionel Job  
 J.B. Moore  
 Freddie Perren  
 Skip Scarborough  
 Brad Shapiro  
 Lonnie Simmons  
 Gabe Vigorito  
 Chocolate City  
 De-Lite  
 DJM  
 MVP  
 Spring

salute the BMA.

By JOE X. PRICE

Does music have hue? Can you see it? Take a crayon to it and color it black, red, pink, brown, white, blue?

Of course not. It's strictly an intangible—something to titillate one's audio senses with, nothing more.

Why then the differentiation in terms—"black music," "ethnic music," "white music"? Are we segregating music, the so-called universal language, just as we have ourselves?

The answer to all of the above rhetorical questions lies in one simple sentence: different genres of music appeal in different degrees to people of different racial and cultural backgrounds. The labels we apply are only a necessary short-hand for understanding and doing business in the marketplace.

Therefore, if one is in the business of making or selling or promoting phonograph records, one must be cognizant of demographical facts and figures, even as elusive and rapidly changing as they are. Figures, for example, like the ones Ben Stein of the Los Angeles Herald Examiner recently reported:

"According to the latest Census Department surveys, Los Angeles has become a city in which non-whites now make a majority of the population.

"A huge increase in the Hispanic population, a major increase in the black population and a surprisingly significant increase in the Asian population, coupled with a decline in the white population, have made Los Angeles 48% white and 52% non-white."

Neil Bogart, president of Boardwalk Entertainment Co., Los Angeles, personifies the demographics-aware record company executive. He has this to say on the subject:

"As we examine the changing picture of the entertainment industry, and the way it's influenced by the economy, several of our assumptions about the marketplace have been challenged. One important indicator continues to hold firm, and that is the tremendous loyalty of the black music consumer.

"Whether white or black, these buyers continue to support their favorite r&b artists, in spite of economics and fluctuating

Joe X. Price is a freelance writer residing in Los Angeles.

## Consumers Loyalty Buoy Retail Marketing Efforts



"At Boardwalk, one of our earliest and biggest successes has been the r&b crossover act Tierra, and we're continuing a heavy investment in r&b product," says Neil Bogart, president.



"We think it's a darn good market and, with the Teddy Pendergrasses of this world, it's a market that's becoming more and more mainstream," says Jack Eugster, president, Musicland Group.

musical tastes. Because of this continued reliability, quality black music is as strong as ever, and is a good investment for the consumer and the record company as well."

At the street level, where the problems one grapples with are often more immediate and real, we get quite another point of view. Willie Barney, black record business executive who founded Barney's One-Stop in Chicago 28 years ago, has this to say:

"In an economy like this one, you've got to have stock. And with the kind of product they're turning out today, you just don't have any that will hang around that long. When you get through with a record, you're through.

"But then again some of them (records), by the time you give up on them, that's the time you start."

Max Silverman, owner-founder of the Waxy Maxie stores in Washington, D.C. (it's now a chain of 19 retail shops), points out a very distinct difference in the buying habits of the black and white consumer.

"As for black music in the non-black stores, we sell a lot of catalog. In the black stores, we sell none. They only buy current hits.

"I would say it's 50-to-one the white stores over the black ones for catalog product."

Anent catalog product vs. the current hit, Dean Woitha, owner-operator of Southern Records, a fast-growing two-year-old one-stop in New Orleans, echoes Silverman's sentiments:

"We're a small operation here," he says. "We have only three employees, no blacks. But 75% of our business is in the r&b trade.

"The people we deal with here are the neighborhood shops, all black. They sell r&b singles and r&b albums and almost never do they ever buy any white merchandise. It's always Teddy Pendergrass or Smokey Robinson and every once in a while, when a record crosses over, like a Blondie, they'll buy it. But if it isn't on the radio, they are not going to buy it. They just don't buy it unless they hear it."

Vernon Slaughter, vice president of Black Music and jazz promotion, Columbia Records, New York, says.

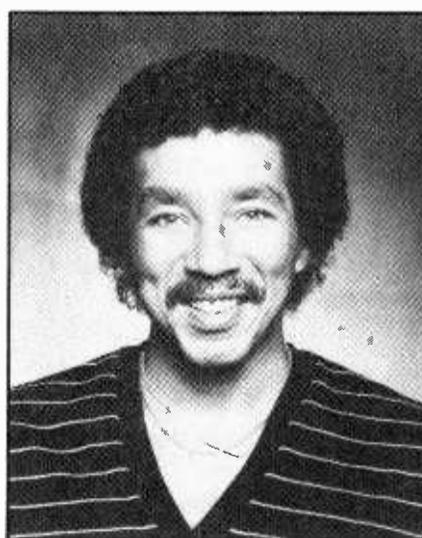
"Black music and probably country have been the most consistent in areas of sales over the last two years. When rock per se declines, saleswise, 'source music' comes back to the fore—like Smokey Robinson, Stevie Wonder, etcetera.

"Top 40 has really gone soft. The reason is, I think—and this is also the reason I call black music 'source music'—is that

(Continued on page BM-4)

## Changing Winds In Economy, Buyer Tastes, Demographics Prove Boon To Industry

By KIP KIRBY



Chocolate Milk, (Right), and the Bar-Kays, (Left) two acts produced by Allen Jones. "I have to watch for crossover potential now, second-guessing my natural instincts with more of a business sense," says Jones. Center: Smokey Robinson, epitomizing a black music excitement that spans from the sixties to the eighties.



black acts are moving into the higher echelon, decision-making marketing and promotion positions.

"It's a lot easier to cross a black record over onto white playlists than it is to cross a white act onto black playlists," observes Fred Harvey, program/music director at WVOL-AM in Nashville.

Black music is sailing the mainstream seas. If you doubt that, check the charts, check the growing list of new black acts, flip the dial on your radio. Black music is everywhere.

Back in the '60s, of course, the Motown, Atlantic, and Stax International conglomerates exploded black music with dazzling force.

But nothing since the Philadelphia/Memphis/Motor City wave has managed to thrust black music back into the spotlight like the tidal flood of disco, which was unleashed in the mid-'70s. Disco, now maligned by many for its "mindless erosion of black music's image," did at least provide certain undeniable benefits during its reign.

"Disco came along at a time when black music needed exposure," explains Harvey. "Disco gave exposure to black acts and put new artists on the air who wouldn't have otherwise gotten heard. It also created a whole new group of radio stations with disco-oriented formats to play black product."

(Continued on page BM-6)

"In America, acceptance of black music in 1981 has come a long way. But black music itself has come all the way."

—Allen Jones, Memphis producer

Crossover versus non-crossover. Pure ethnic versus commercial capitalization. The role of black radio today. The function of black executives in the changing music scene. Evolution versus dilution.

There are winds of changing issues sweeping through the black music industry today, bringing with them a bid

for more universal acceptance and stronger exposure. And, not surprisingly, in the long shadow of a still-evident record business malaise, black music's economic portrait in 1981 seems to be healthier than ever.

More black acts are contributing their creative efforts. There's more black-oriented product, and more directions for that product to land. Black music today is generating more money (and more of that money is actually getting to the artists). Airplay for black records has a substantially better chance for crossover airplay. And, most important, more

Kip Kirby is Billboard's Country Music Editor based in Nashville.

# Black Music Today

## Talent Moves Beyond The 'Boycott' Period To Confront Larger Problems By ROSE CLAYTON



Con-Funk-Shun, typical of hard-working acts that are not neglecting small market concert appearances.



Self-contained acts such as the Whispers, (Above) and Shalamar (Below) aid tour packagers because the same personnel are involved and there are fewer set changes.



The Gap Band appeared in Memphis concerts twice within three weeks.



Unlike 1979, when black promoters beefed about black artists not being loyal to their roots for failing to tour in certain areas and not playing for black promoters once they achieved star status, 1981 has proved a great equalizer. Today both black and white acts, worldwide, are struggling with the same problem—a sagging economy that has diminished profits and destroyed careers.

Overall, however, promoters say they are optimistic, that the worse may be over. While the economy has not improved, and probably will not improve significantly, everyone seems to be learning to adjust: concert goers are learning to plan ahead and save for what they really want to see; acts are learning that they have to give more because it is the entertainers, not the singers, who are surviving; and promoters are learning to be more cautious and creative.

Another positive note is the consensus among those ques-

Rose Clayton is Memphis-based freelancer.

## Consumers Loyalty

• Continued from page BM-3)

it's an umbrella. It encompasses gospel, jazz, reggae, r&b, just about everything. Black music is a tree which has many branches. Rock music has always been black-influenced. It and country-western and jazz are so dominant now, since the industry has had all these problems, black music has peaked saleswise and every other way."

"The days of the mama-poppa black record stores are long gone," avers Bob Serenpa of All Records Service, Oakland, one of the Bay Area's largest record distributors.

"What you've got now are the good black merchants. They know how to compete. They have well-operated shops and use good business practices. The trouble is a lot of black business today is done through the chains; I'd say 50%-60% of it, and when you get into crossover, you get an even bigger percentage."

"This economy has hurt the ma and pa stores, no question," agrees Henry Caldwell, vice president black music, marketing and merchandising department at WEA, Los Angeles. "But I don't see the larger white chains gobbling up the small business man like I have read about. The conglomerates are actually helping us since they're getting into black music, where they never have before. The stronger small dealers are going to survive and, at the same time, the white conglomerates are helping us sell black product."

Jack Eugster, president of the giant Minneapolis-based Musicland Group, a division of Pickwick International and the nation's number one record retail chain with a total of 430 outlets (including the Sam Goody and Discount Records branches, along with Musicland), has this to say about black music:

"We find that black music is becoming more and more broad-based. It's slipping into the mainstream by the day, and with the Teddy Pendergrasses of this world, as on all r&b product today, you have to hit hard and move fast. In all of our r&b stores, there's a real high interest in what is current."

Considering the differences in the buying habits between blacks and whites, it's logical that in recent years record manufacturers, at least the majors, have gotten into the act as well—and in a highly specialized way.

Hence, the emergence of the black music departments at MCA, RCA, WEA, CBS, Capitol, etc. and even at some of the not-so-major independents as well. Some have proved effective and are still extant, while others have failed and are now defunct.

"They probably failed because they didn't generate a profit," says Jerrold M. Boulding, director of black music at MCA Records, Los Angeles. "Often because of the uniqueness of black music and because many companies, or people who run companies and who make decisions regarding black music, do not fully understand it. But the biggest reason for the

elimination or cutback of any department is usually the profit and loss statements."

Defining his basic function as head of the black music department at WEA, Los Angeles, is Henry Caldwell, who has this to say:

"We're involved totally with the marketing of black music. We have 12 black field merchandisers and two regional marketing supervisors.

"The function of the field merchandiser is two-fold: (1) to make sure we get visibility in the small ma and pa stores, black-owned or otherwise; (2) the flow of information from us at WEA to the ma and pa store—furnishing them with bios, pictures, promo copies for in-store play, and so on.

"Part of my job here," says Oscar Fields of Elektra/Asylum, "is basically educating the marketing people on how to deal with black music. All our marketing is done through the WEA organization and we use our existing regular sales people to do it. We don't have a separate staff for black music. We find this works just as well for us because a lot of our product crosses over."

Taking a look at the importance of the black music department from the point of view of the record distributor is Sandy Skeie, vice president-general manager of Oakland-based All Records Service, who says:

"I deal with these departments all the time. They really help because the label people will say, 'Watch out for this one, it looks good.' In other words, you get a feeling from these departments as to which records are the higher priorities with the label. Departments can sort out the records that are for personal managers. If a company is not going after something, it's much more difficult for a record to break."

Caldwell of WEA: "Actually, we're optimistic here. Indeed, what are we doing in this industry if we're not optimistic? 'Black music is green.' That was part of our presentation at the last NARM convention. Obviously, the music has transcended all racial barriers. The music is telling us that there are no problems. We at WEA are number one in black music right now and yet we still have a long way to go. We would welcome more competition from other black music departments."

Bogart at Boardwalk: "One of the earliest and biggest successes at Boardwalk has been the r&b crossover act Tierra, and we're continuing a heavy investment in r&b product. Over one-third of our current roster is r&b talent, including the Ohio Players, Curtis Mayfield, new artist Richard "Dimples" Fields, and the Invisible Man's Band."

Barney in Chicago: "The future? I haven't seen anything that will make any difference. I still have to struggle to get my records at the same time as the other guys. And after 28 years, that's kind of ridiculous.

"But there's always been this struggle. White dealers get product faster than us in a lot of cases. That's unfair."

Asked if he thought blacks were being put into decision-

tioned that today black music is making rapid strides in winning greater acceptance from a broader audience. This is evident, they say, in a larger number of songs crossing over from the soul to pop charts, the increase in gold and platinum records produced by black acts, and an increased audience mix that is helping to fill seats.

While these favorable points are encouraging, one must realize in perspective that the reality is there are fewer acts on the road and fewer dates to be played; and it appears this will not be changing in the near future.

Lee King, a Jackson, Miss. concert promoter, played the Solar Galaxy of Stars to a 10,000-seat sell-out at \$9 a ticket, turning away an estimated 3,400; but, it was only his second show five months into '81. Last year King played 18 dates.

"My plans for the rest of the year depend on the availability of acts," King confesses. "This year looks bleak because nobody knows who's coming out. You hear an act is coming but by the time you call about it, they've canceled."

King says that most of what he has are sell-outs, but he believes with traveling expenses being what they are, Jackson must seem like too far for major acts to come. King says he

(Continued on page BM-6)

making positions at the labels, Barney answers, "No way! Why, they can't even authorize your returns. Now I'm not saying it's that way all over. But I just don't know about any blacks in powerful positions here in Chicago."

Maurice Warfield, Black Music Dept. topper at Epic, L.A.: "All I know is black people in the record stores break records. If they get behind a product, nothing can stop them.

"And another thing: a lot of people who come out of the record stores turn out to be promotion people, and damn good ones, like Steve Camfield at Warner Bros. and Jim Blevins, who's now an independent, and Michael Johnson, who now works out of the Midwest."

Serenpa at All Records Service, Oakland: "At the one-stop and distributor level, I think black employees play a vital roll—buyers, advertising, promotion, merchandising and sales."

Fields at Elektra/Asylum: "No, blacks are not being put into positions of power. Very few that I know of, anyway—at least too few to mention that actually take part in overall company policy. Miller London at Motown and Eddie Gilrieth are the only blacks that I can think of in power spots in sales that are black.

"I think there should be more blacks in those spots. By promoting from within and allowing those people in promotion to get into sales positions, I think this could be accomplished.

"The trouble is now you've got your white-owned retail outlets taking over the black retail marketing. The black mama-papa shops have eroded considerably over the last two years because of it."

Slaughter of Columbia: "To me it's exciting. We've always taken it to the next step and we will continue to do so. There are a lot of younger people just coming upon the scene who can handle it. So it's an ongoing thing. I'm not at all pessimistic about the overall future of the music business."

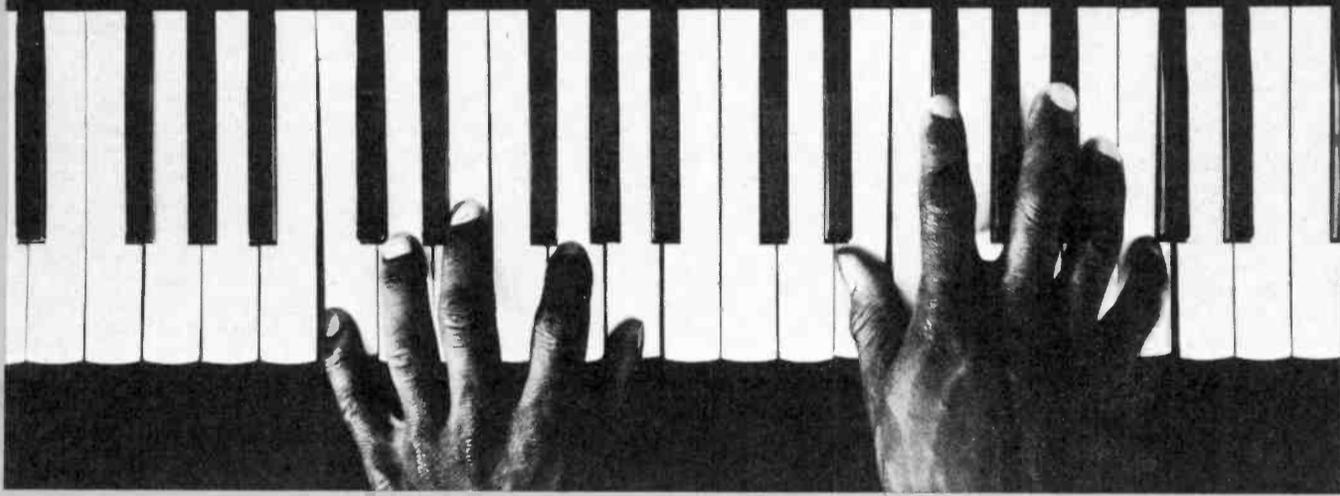
Boulding of MCA: "I feel more and more blacks are being put into decision-making positions at major labels. And I feel the reason that contributes most significantly to the thinking that has made these positions become available to blacks is a combination of education and integration.

"Education has many top record executives thinking differently now about how profitable black music has been and can be and its tremendous potential for crossover. They are now convinced that there are, in fact, many black executives who are most capable of administering and directing a program with clearly defined objectives and well thought out strategies.

"With respect to the future of the industry... I feel the decade of the eighties represents a milestone for blacks in terms of achievement in the industry. And that this milestone represents a challenge which should have as its chief goal a commitment to setting new goals and understanding that this is a type of growth that is now perhaps more possible than ever. And that growth and opportunity are singly more important than either integration or liberation. Therein lies the real future of black music."

Billboard

*Warner Bros.,  
Elektra/Asylum, Solar  
and Atlantic/Cotillion Records  
salute the  
Black Music Association  
and  
Henry Allen  
for their dedication and commitment  
to Black Music.*





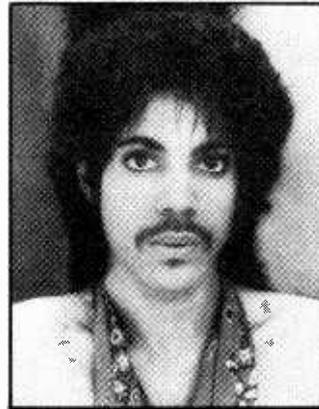
Above, Stevie Wonder's albums are considered masterpieces by the global music community, transcending all categories. Here, he is seen greeting a young fan at a recent concert. (Photo by Chuck O'Bannon.)



Right, Bus Boys are shaking up rock and soul by appealing to white audiences with wit and rhythm.



Above, Funkadelic has turned rock-a-delic in their search for life after funk.



Center, Marvin Gaye asked "What's Going On?" and the answer was the concept album.

Left, Prince shocked the world of pop music with his x-rated rock'n'roll show and "Dirty Mind" LP.

## Black Music Today

# The Album: In Search of Love, Sincerity, Reality

By ED OCHS

Universal. Uniracial. Underground.

Pop music's bright young conceptualizers are rapidly redefining musical roots and cultural connections in bold attempts at capturing the excitement and audiences of Stevie Wonder, Jimi Hendrix and Sly Stone.

You may not hear them on the radio. They refuse all categories and invent their own. Pockets of fans dance to them in clubs. They are the next generation.

"At some point I feel I am at one of the apexes of two or three generations worth of work," says Brian O'Neal, principal songwriter of the Bus Boys, whose first Arista album, "Minimum Wage Rock & Roll," conjures spirited comparisons to Chuck Berry, Bo Diddley and Little Richard. "I'm living proof that there has been progress."

Along with a gentleman by the name of Prince (though

some may call him neither a gentleman nor a Prince), the Bus Boys form the vanguard of a youth wave that has not yet arrived—but is well on the way, not too far off shore.

Prince, whose "Dirty Mind" album raised goosebumps on the necks of record company and radio executives, winning raves from the rock press, has been sentenced to 20 years at hard rock in the underground for his flagrant appeal to sexual revolution.

Says Prince: "Sex is always the most interesting thing to" (Continued on page BM-8)

Ed Ochs is a freelance writer in Los Angeles.

## Talent Moves

Continued from BM-4

cannot make the stop more attractive by booking a two-night engagement because the gamble is too great.

"Stevie Wonder is the only one I could probably sell two shows on because he has never been in Mississippi," King says. "I could raise ticket prices significantly for him though and still fill the house if I could get him."

King is concerned about the lack of black talent touring the South and comments: "Some artists are really neglecting the people who buy their records."

Meanwhile, Fred Jones, owner of Star Entertainment in Memphis, says: "'81 over '80 is like comparing oranges and apples. As far as my business is concerned, it has tripled."

"The Gap Band," Jones illustrates, "appeared here twice last year in supporting roles within three weeks. On June 8, as Con-Funk-Shun's special guest, they pulled 5,715 for \$48,150; on June 27, on the Isley Brothers' show, 7,404 paid for \$66,212. When they returned April 18 for the third time within a year, they headlined and it was a complete sellout—\$102,879. We kept bringing them back because they made such an impact. They were electrifying."

"A noticeably significant" number of whites buying tickets for black shows, an increase in his advertising budget for television from between 10-15% to between 50-60%, and a new concert series devised to boost the city's efforts to bring people downtown are all elements that Jones feels contributed to his company's growth despite the economy.

In a Saturday Night Live at the Orpheum series, Jones was able to address an older crowd that had more money to spend and had been consistently overlooked in the marketplace to increase his demographics. Acts like B.B. King, Millie Jackson, Jerry Butler, and the Manhattans played two shows per night in the 2,500 seat landmark theatre at Beale Street and Main with loyal fans traveling from a radius of over 100 miles.

The Solar Galaxy of Stars was the brainchild of Dick Griffey, promoter and president of Solar Records. According to Clyde Wasson, director of concerts for Dick Griffey Productions, it was an approach to solving several problems.

"We knew we had hit material," Wasson comments. "We wanted to give them (the audience) on stage what we were giving them on record. Our records are repeated almost verbatim on stage plus our artists are entertainers first. We went out there to let the world see our artists, hear our music, and tell their friends what they had missed."

According to Wasson, the packaging, which includes The Whispers, Shalamar, Lakeside, and Dynasty, is most economical because the groups are self-contained. "It is a miniature, compact way of doing a tour," Wasson says. "We use the same people, the same roadies and fewer set changes."

Vickie Shender, speaking for Electric Factory Concerts in

Philadelphia, says that "concerts in general are better this year. People are realizing that things aren't getting any better. They seem to be more willing to accept the black music."

Shender notes good cross-over action in her area on the black acts they have played: Kool and the Gang, Bob James, Teddy Pendergrass, the Manhattans and B.B. King. Whites represent 35%-40% of the audience when black acts are performing, while blacks' attendance is about 25% at white shows.

Agents and promoters seem to agree: shows are well-attended if they are properly spread, crossover is on the rise, and there is more competition for the top artists than ever.

Don Dortch of Don Dortch International, who books the Bar-Kays, Denise LaSalle, and other black acts, says the club circuit is about the same as the concert scene from coast to coast. "Established acts are still doing well and packaging is more important than ever." He points out that promoters are not calling for the isolated dates the way they used to do a lot of clubs aren't buying acts now unless they are local or passing through.

He says he has noticed that white schools are calling for black acts more. "I think black entertainment is becoming more sophisticated."

Dortch notes that he is having more difficulty with placing talent overseas now. "Rufus Thomas has gone overseas at least once a year, for years," he says, "but that's been cut. Their economy is as bad as ours. Rufus and Carla (his daughter) used to do a lot of military work, but they've cut back drastically. I'd say about 80% of the promoters I did business with overseas are out now, but it's the same with whites."

Sid Bernstein, who is still experiencing trouble in buying talent for the New York area, despite the attention of a threatened promoter boycott focused on promoters' problems, says he does not see the trend changing.

"If a man gets his law degree, or becomes a doctor, a dentist, or an accountant, he is allowed to hang his shingle outside his door," Bernstein says. "But the chances are, if he chooses to be a promoter, he will not be allowed to exercise that privilege because a good part of the country is sectioned off in fiefdoms. Go and try to get an act from an agent where a promoter has a fiefdom. That's where democracy stops."

Dortch presents an agent's view by saying: "An act has to be protected. They don't know what's happening in the marketplace. I think I know better what an act can get."

Bernstein's complaint is mainly directed at "the five major agencies in this country. It just gets more and more monopolized and cartelized for the business which has enough problems with the current economy to grow," he emphasizes. "Let it open for everyone who has the dollars and the experience to go in and buy an act."

So it seems that though it may be showing signs of re-gaining its strength, the music industry in 1981 is still suffering; and when the marketplace is suffering, all talent suffers.

Billboard

## Changing Winds

Continued from BM-3

Some in black music today blame the music industry and media for disco's overblown reception and subsequent fall from grace. Although black music today has recovered momentum in a variety of directions, disco's side effects had their repercussions and have left their stamp.

"Disco was basically a producer's art form, not a singer's," says Bob Ford, who produces "rapping" records on artist Curtis Blow and newcomer Ulysses Slaughter. "As a result, many labels tried to force their vocal artists to do disco records, which flopped because people don't dance to singers."

"The industry chose to view disco as a whole new art form, whereas in reality it was simply another market for promoting and selling records. If more blacks had been involved at the time in the decision making, it would have been a lot better. As it was, the record companies flooded the market with an overload of disco product. The 'disco mentality' turned out to be a basic reversal for what black music had been before."

Radio's role in black music today is another key issue, with some claiming that black stations are refusing to play product that sounds "too black."

Ford acknowledges that there definitely is a resistance at some levels of major-market radio against "pure black" product. "You could say there's a whitening of black radio in progress. I mean, God forbid you should cut a blues record these days—it's an art form that's being totally ignored. In some larger markets, black stations seem to feel an obligation to cater to white audiences for their ratings."

However, to Moses Dillard, producer and president of the Dillard Music Group in Nashville, this move toward the mainstream is natural for black music to survive. "We must get our music out into the mainstream. There's no place now for the old mentality that said only pure ethnic black music should be played on black radio. What's 'pure' these days, anyway?"

In Dillard's opinion, the radio stations that will survive are ones who play all kinds of black music, including jazz, traditional and contemporary—or even, he says, white music if it happens to fit their sound. "There's too much competition in the industry now for the buying public's dollars, and yesterday's fears about the cross-pollination of black music just don't hold true any longer."

Blacks who are having trouble getting airplay ought to examine the strength of their records, suggests WVOL's Harvey, noting that in many cases, these records have little mass appeal and don't appeal to the black music community in the first place.

"An artist should never lose sight of his target audience," Harvey says flatly. "He's got to appeal first to the black listeners. If an act cuts a record that only appeals to one segment of the public, then he's limited his potential and he's not going" (Continued on page BM-8)

*“BMI struck the mother lode when it brought black music, one of the true idioms of American root culture, into the mainstream of popular appreciation”..*

Paul Ackerman, the late and esteemed observer of the music scene, said in 1973 in assessing the role BMI has played in the development of American popular music.

From the start in 1940, BMI opened its doors to new writers, those yet unheard, and through it has come a continuing stream of extraordinary people, many of them black. The first hit songs we licensed in 1940 included many written by black songwriters who had taken advantage of their first opportunity to share in the rewards of musical creativity.

Through the years, as BMI has gradually become the dominant force in music licensing around the world, many black writers and publishers have made this success possible.

We and America are in their eternal debt.

The BMI logo consists of the letters "BMI" in a bold, serif font, centered within a white square. This square is set against a black background that forms a horizontal bar across the bottom of the page.

What the world expects from the  
world's largest music licensing organization.

# Black Music Today

By DON CUSIC

The roots of black music—in fact, roots of white rock'n'roll, extend deep down into black gospel music. It is the musical heritage that has spawned r&b, rock, disco and a variety of other forms of music while somehow managing to keep its own identity. It is a music that has seen derivatives make huge profits, yet has remained true to itself.

Today, black gospel is thriving as a musical form, although the industry is dominated by a handful of labels and a few acts. As a label, Savoy dominates black gospel, consistently holding down 35%-40% of the chart positions. It is followed by Light Records, Myrrh (both subsidiaries of Word, Waco), Nashboro, New Birth, Jewel, Sound of Gospel, Stax and Black Label.

The artists that dominate black gospel are James Cleve-



James Cleveland, left, a dominant force in black gospel, provides national leadership through the Gospel Music Workshop scheduled this year in Los Angeles August 8-14. Mighty Clouds of Joy, above right, one of the most influential black gospel acts today, tour extensively.



## Gospel A Root Form That's True To Itself

land, the Hawkins Family and the Mighty Clouds of Joy. Cleveland, on Savoy, regularly holds four or five slots on the charts with his records of live performances with various choirs—his staple. The Hawkins Family, consisting of Walter, Tramaine and Edwin and their Love Center Choir have merged as a large force in the last five years, although they are certainly no newcomers to gospel music.

It was Edwin Hawkins' "Oh, Happy Day" in the late '60s that launched black gospel into the forefront of pop music. The Mighty Clouds of Joy is a quartet, now on Myrrh. They have had a variety of labels during the past several years, which has caused a lack of coordination in record releases. However, their immense talent, showmanship and touring have made them one of the most influential black quartets in gospel today.

Within black gospel, the term crossover has a two-fold meaning. First, there is the crossover into the pop market and

secondly, there is the crossover into the white gospel market. The crossover into the pop market has come from artists and not records with such greats as Aretha Franklin, Lou Rawls, Johnny Taylor, Wilson Pickett, Sam Cooke and a host of others coming from black gospel into pop. These artists have had to abandon gospel to cross over however and the gospel market looks at such activity with a jaundiced eye. The key factor in the success of a gospel artist is commitment to the gospel and the Christian way of life so when an artist forsakes gospel music, the audience generally forsakes the artist.

The crossover into the white gospel market has become a much more lucrative and viable alternative for the black gospel artists as it allows them to expand their market while staying true to their Christian commitment. Too, the white audience has generally been receptive to the black artist, especially those like Andrae Crouch and Al Green whose music is smoother and more pop-influenced.

Green, who re-emerged after a two-year absence, is out with his first Christian album, "The Lord Will Make A Way." Although Cream Records resisted his gospel format change, allowing Green to sign with Myrrh Records, fans quickly responded, making the album No. 1 in only two weeks. According to Green, the lyrical content of his songs has not changed drastically. "I've always sung about love and happiness," he says. "What I am singing about now is just a special kind of love."

(Continued on page BM-10)



Walter Hawkins of the famous family, Walter, Tramaine and Edwin. Edwin Hawkins' "Oh Happy Day" in the late 60s pushed black gospel into the pop forefront.

Don Cusic is a Nashville based freelance writer.

## The Album In Search

• Continued from BM-6

write about. It's the only subject people can't talk about without losing their cool. My family, my father and my mother, life and death, are far more personal to me than sex."

Perhaps Prince substitutes sex where many songwriters substitute love—when they meant sex, but few parents, even in the music business, would want their children to hear this Prince.

Still, the album is selling, not with a single but with a sticker: "Album contains language which may be unsuitable for some listeners." The sticker, however, does not obstruct the cover photo of Prince in the royal bikini.

With softer sounds flooding the black music mainstream, the electronic roar of Prince's '80s-style loin-shaking punk-funk has made him a champion of the people. While other black artists cleave towards the middle of the road, Prince is getting raunchier.

Without hit singles to promote their albums, Prince and the Bus Boys are making an impact on pop music by word of mouth traveling the unracial pipeline: Prince is the more sensational; O'Neal the more dramatic. The Bus Boys' songs achieve a vital balance between what O'Neal's father "used to call the cosmic realities against your everyday."

"That's why people latched onto us in the first place, one of the reasons. It was what we were saying and then who we were to be saying it in the first place.

"For a long time I've called the second album the American album, as far as the things I wanted to do to expand upon the social themes the Bus Boys have already touched upon, the themes directly related to expanding and challenging the specific concerns of the American consciousness. We all have our little sets of worries—monetary, social and economic concerns."

O'Neal never lets his themes dominate the music—with anything but humor and compassion. "Sometimes you can border on things so socially aware and having so much to say in a commentary fashion as to take the entertainment out of the music.

"Our balances are real extremes, because we're overtly entertaining and even make fun of entertainment being a preoccupation. Then, at the same time, we're extremely intelligent and acute in our presentation of issues outside of normal themes."

Although the Bus Boys' have no plans of abandoning their search for meaningful themes, O'Neal says, "The first album was much more of a concept album than the second one will turn out to be," and that the Bus Boys' overall concept is "actually very, very loose.

"I think the writing, playing and performing of good songs that expand your musical styles and incorporating them as

our own is probably more of a theme than any underlying social theme or pre-thought, premeditated theme."

The Bus Boys not only make an attempt to reach a white audience, they aim for it with wit and irony ("There Goes The Neighborhood") as well as rock'n'roll. Do they single out the white audience?

"Definitely," O'Neal laughs. "Not so much write for them, but I do understand the differences and dichotomies of the two separate cultures, white America and black America. In the business sense (management, booking, publicity), it's all black and white.

"Within the context of our presentation, I think you will see that the humor is not always that humorous, and then at the same time, it's not so serious it's devastating. Life is such a fragile thing, and the concept of us being here is only related to what we are to one another."

O'Neal and the Bus Boys offer "a very unique and exciting synthesis," even in their approach to a love song.

"Very few people know that 'Tell The Coach' is a love song. It wasn't really about a coach. It was about a person who happened to be a woman in my life actually."

Love may make the world—and the world of music—go round, but songs about it jam the airwaves and albums without leaving behind a clue as to where to find it, only on what label.

"There are a lot of people who are not putting love into love songs," Cameo's Larry Blackmon says frankly. "People write a lot of things to rape things for their money value. I just hear a lot of things I don't hear sincerity in.

"Kenny Rogers is the only guy I can really hear who's made it as big as a person can make it and still have compassion in his voice. As much as you can hear the business ringing loud and clear in everything he does, there's still some sincerity there. I've become committed to whatever that is."

Blackmon feels that love is missing from music because there is a general lack of the concept among musicians in today's music business.

"We need to come together again," he says, "just in concept. In the late '60s-early '70s, other musicians of different types and categories would collaborate a lot more with each other and you would influence each other's music. But you don't have that anymore. Why, I don't understand. I can't blame it on anyone or anybody."

Blackmon is trying to sell records without appealing to any particular audience, except his band, and he plans to build an empire on it. "You have to have that human aspect," says Blackmon about music executives who listen only to the business, not the music. "That's something that's missing. We're what you call the New Age. We—and people like us—are going to run this business in another 10 years for sure."

Blackmon's confidence stems from his belief in building a career based upon good songs—and good albums filled with

(Continued on page 55)

## Changing Winds

• Continued from BM-6

to get the same response that a song with heavy demographic appeal will."

Memphis-based Allen Jones spent 10 years of his production career with Stax Records, working with artists such as Sam and Dave, B.B. King, Albert King and Otis Redding. He believes that black music has made powerful strides toward total acceptance—but has a way to go yet.

"I'm very pleased with the American public's acceptance of black product now. When I was at Stax, it seemed that the sales of our Memphis r&b music got broader levels of acceptance overseas in Europe, for some reason, than in this country. I think that gap is narrowing."

However, Jones is concerned about black radio's stubbornness to program all types of black product. "I'm afraid that stations who say they won't play something that sounds 'too black' are ending up hurting the songwriters and the producers and the artists who will remember this when they go in the studio to cut. People are so into getting black music accepted now that they're going after capturing the total audience by redesigning the flavor of black music to make it compatible with pop formats. I'm afraid we're going to end up with watered-down black music."

Jones, who currently produces the Bar-Kays, Shirley Brown, RCA's Chocolate Milk and Capitol's Ebonee Webb, says he would like to see purer black music receiving more attention. "I feel the public would accept more ethnic black records if the industry would let them accept it. I don't think the white community is aware of the restrictions that the industry puts on our music.

"Black music is being forced to change outside itself. When I produce now, it takes just as long as it did five years ago but it costs three times as much. With the economic restrictions, I have to watch for crossover potential now, second-guessing my natural instincts with more of a business sense."

Philadelphia International executive vice president Harry Coombs sees the picture for black music in 1981 healthy and expanding: "It's interesting to note that as the economy is shrinking, black music is growing."

He summarizes problems facing the black music industry as relatively poor television exposure, difficulty in breaking new black acts in a tight economy, and a squeeze at retail.

"Many times, it's your little neighborhood mom and pop retailer who works with you to help break a new act. Then the artist gets a big hit, the major racks come in and do price discounts and the little retailer loses out completely. Your small retailers are your indicators of success, but in black music it's hard for them to compete with the national and regional chains."

Seen as an encouraging sign on the horizon is the string of

(Continued on page 55)

# MCA MAKING IT HAPPEN IN THE 80's



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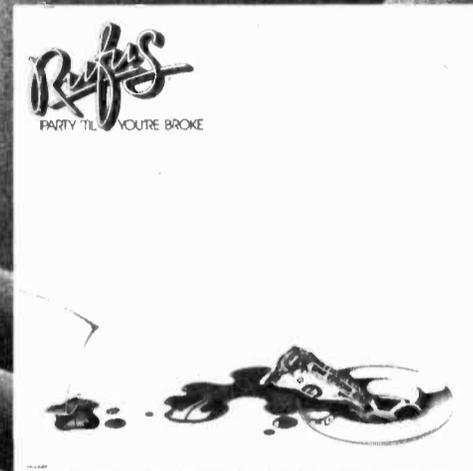
Klique

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MCA 5163



Rufus

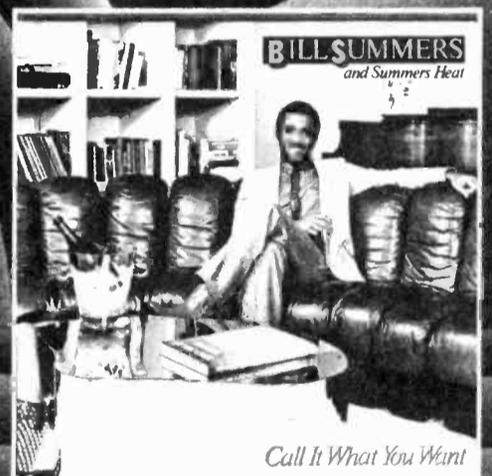
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# Radio Weathering Deregulation And Audience Fragmentation

By RICK FORREST

Searching for solid footing in the increasingly diversified airwaves, black radio finds itself in a state of transition. As tastes have widened and the range of alternative black and white stations have multiplied, black programmers scrambling for ratings survival have been forced to re-evaluate the need for public service segments and to question how "black" black radio should be.

"Black programmers are realizing more now that they are a reflection of the desires and needs of their listeners," notes Reginald Henry, president of the Young Black Programmers Coalition. "This is opposed to the old image of the program director as the big-I-little-you syndrome, where you get what I give you and nothing more."

"In a way, it's an offspin of the integration struggle. Blacks in the larger markets are exposed to more different types of music and the races have mixed more as far as schools, eating places and working environment. So kids come home singing a Bee Gees tune whereas 15 years ago they would have been at an all-black school and wouldn't have heard it on radio."

Urban contemporary. That's what they call a format that mingles Michael Jackson with Blondie, and judging by the success of such top-rated stations as New York's WKTU and Chicago's WGCI, it's a programming direction that seems to hit the mark.

WHRK in Memphis is one of the more spectacular success stories for the Urban Contemporary format. Two years ago an automated disco station, WHRK brought in live jocks and a new programming concept. The result—six months ago the station hit No. 1 in the fall Arbitron ratings, far outdistancing Memphis' two other black outlets, WDIA and WLOK.

"It's hard to categorize what we play," says WHRK's programming director Ron Olsen. "There's so many labels. We play a combination of r&b, nice jazz cuts from anything to Dave Grusin to Grover Washington and back again, and we also pick up on a crossover record before it has crossed over



WHRK-97 Memphis program director Ron Olson does a number with the Pointer Sisters.

officially so we can be ahead. There's so many stations in Memphis that play pop music that I feel if we come in and play it after they've broken it then we're just wasting our time."

Eighty percent of WHRK's audience is black. Olsen credits their loyalty to the station, not just to the range of music programming but also to the more streamlined philosophy.

"The other stations have too many commercials and their jocks have this obsession to talk after every record," says Olsen. "One of the first things I established was to say 'let's play the music and have the jocks shut up.'"

Black radio stations have a tradition of community involvement. Although WHRK directs most of its community profile into co-sponsoring concerts and promotional giveaways similar to AOR formatted stations, the Memphis outlet occasionally channels its energies into more broadbased activities.

Most recently, it rented out a hall and put on a skating benefit for the Atlanta Children's Fund.

"It's important to have a presence," confirms Olsen. "When we did the skating thing, a woman called up and told us how glad she was we were finally coming into North Memphis. It's a harder part of town and we'd not been doing things out there much and it made me realize that we should get out there as much as possible."

Of Chicago's six black stations, WVON rates fourth. At 18 years old, it is the oldest black outlet in the city and way back when its last three call letters stood for "Voice of the Negro."

WVON is an example of the old style black radio station. Like many black outlets it's located on the AM dial. Its sister station, WGCI is of the Urban Contemporary type and resides, like most stations utilizing the new black format on the FM bandwidth, where FM's ascendancy in popularity and better sound quality make the station more accessible to the general market.

"WVON is more ethnically oriented than WGCI," explains programming director Ron King. "They would have no hesitation playing a Blondie, whereas I would never touch it."

WGCI is the dominant black station in Chicago and the third or fourth station overall. The fact that music-dominated station like WGCI is so successful has groups like the Black Media Coalition worried that the prevalent deregulation atmosphere will cause significant elimination in the amount of community public service involvement as black radio expands.

"Deregulation is going to have its most profound effect on what kind of information is gotten to the black community," insists Pluria Marshall, chairman of the Washington, D.C.-based coalition. "It costs money to provide informational programming and if the stations and networks see a profit in cutting that off, they will."

Marshall notes this cutoff of informational material to the black community will not be as bad in the more urban markets. He says that the FM urban contemporary-type stations will so out do their AM counterparts that the AM stations "are going to go to greater informational programs like talk shows and more news and public affairs shows, just to stay competitive."

Marshall also fears that the part of the deregulation policy allowing format changes without any challenges is going to lessen the number of all-black stations on the air. He also says that although the urban contemporary stations play a good deal of black music, they are by tried and true artists and predicts urban stations will have less opportunity to play new black artists.

"Because the market is so diversified now, black music stations are having to diversify more than they want to make sure

(Continued on page BM-12)

Rick Forrest is a Los Angeles-based freelancer.

A Billboard Spotlight

MAY 30, 1981 BILLBOARD

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## Gospel A Root Form That's True To Itself

• Continued from BM-8

There is also within black gospel, as well as black music in general, a move towards a 'smoother' sound that appeals to the white audience as opposed to the harder, more rhythmic sound that appeals strictly to the black audiences. It is the 'smoother' sound that has begun to permeate the white gospel market and provided the initial impetus for labels such as Word and the Benson Company.

Most black gospel is heard on r&b radio that will play an hour or two of gospel each day. These programs are generally funded by 'brokers' who pay for the time and then either sell ads or support it through promoting concerts or other related activities. According to James Bullard, the head of black gospel for Word, "Approximately 40% gospel of black is heard this way." There is only a handful of 1-15 stations that program black gospel full-time. The remainder of radio airplay for black gospel comes from Sunday programs provided by radio stations, and a few white contemporary stations who program black artists.

Radio is probably the biggest problem within gospel music. Word's Bullard cites "the limited consistency of radio" as the biggest problem he must deal with to expose his artists, while Fred Mendelsohn of Savoy states, "the biggest problem is that radio stations and jocks would rather play a secular artist with a gospel record or a contemporary artist because they feel it enhances their station. This takes plays away from the traditional black gospel artists who are committed to their music and makes it harder for exposure."

The church is still the center of black gospel music although artists performing concerts and making

records have become the centerpiece in gospel music. The black gospel market has kept the strong influences of the choirs with Savoy

recording and releasing a large number of choirs each year. The biggest black gospel gathering for

(Continued on page BM-12)

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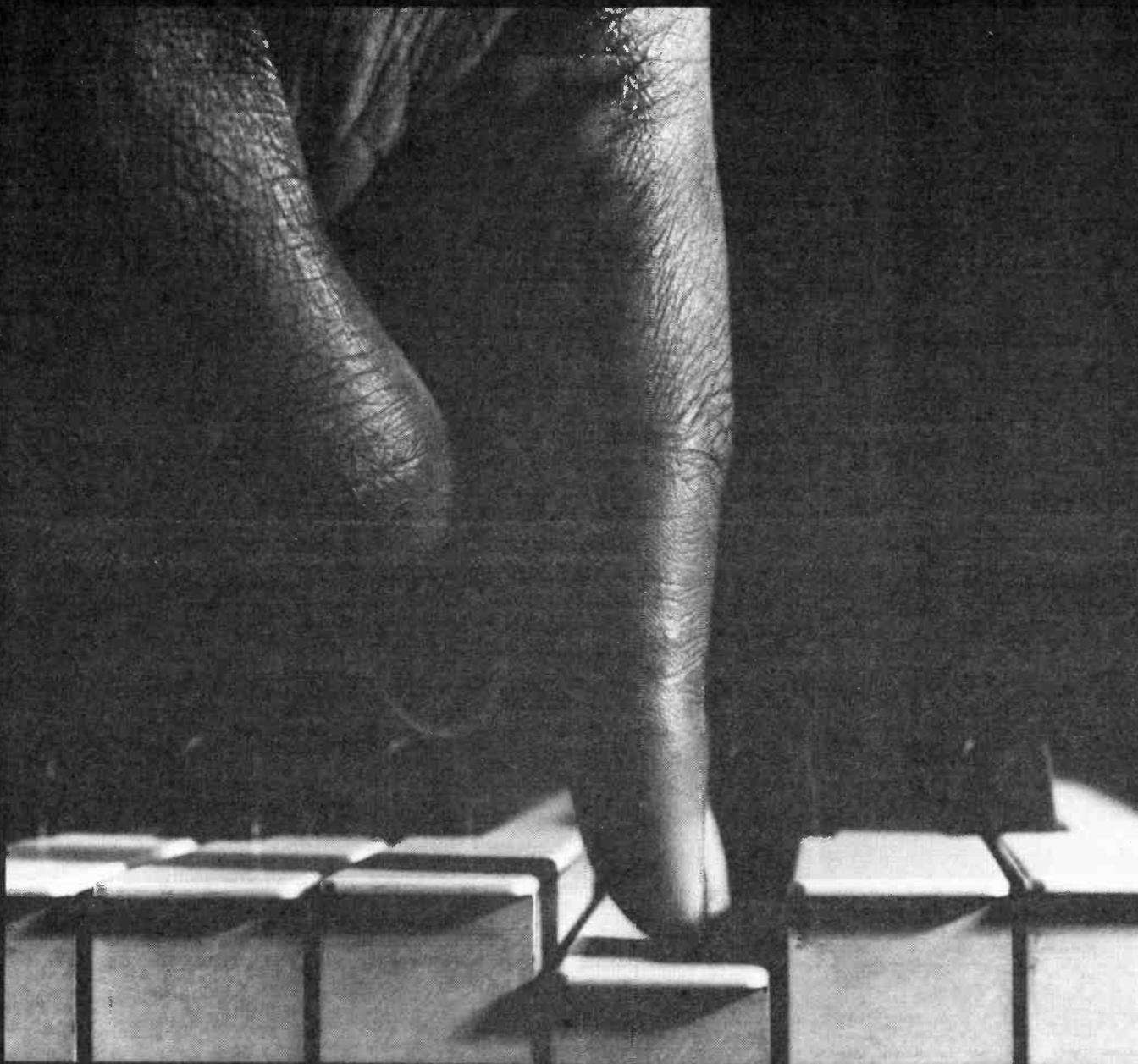
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# Radio Weathering

• Continued from BM-10

they get their share of the audience. WDIA in Memphis once had 32% of the audience. Today there are five stations splitting the black audience and the station is lucky to get 5% or 6%."

Where is black music radio heading in 1981 and beyond? On this, there are a lot of opinions.

Henry of the Young Black Programmers Coalition sees too much defeatism in the attitudes toward deregulation.

"I think too many people are giving up on deregulation. In light of the fact that it has gone beyond the point where we can do anything about it, we should be gearing up to find ways to work within its boundaries."

Henry's organization sees education as not only a means of alleviating ignorance about deregulation but in equipping DJ and programmers with the most state-of-the-art techniques possible. The group holds monthly workshops.

J.B. Stone, programming director and DJ for Los Angeles' KGFJ sees black radio mingling with other ethnic tastes and asserts that a lot can be gained by studying the DJs of the past.

"We've made tremendous inroads with the hispanic market," says Stone. "We're the only black station in L.A. with a hispanic personality on the afternoon drive period and we think there's a close correlation in the musical taste of the barrio and the ghetto and the suburbs."

"The market is searching for somebody to give them the entertainment they want. The fact that there's about a .8 range between us in fourth place and KDAY, the dominant black station, indicates the market's not locked in."

"I think there are a lot of things r&b stations did in the '50s and '60s we should go back and study. Like personality. Programmers call that old style 'shucking and jiving,' but their audiences were loyal and in tune and in touch with them and perhaps we need to go back to our roots and refine and update it. They were communicating, those old jocks, and this business is still communication."

J.J. Johnson, program director for L.A.'s KDAY notes that the needs of black radio aren't much different than the needs of any other radio genre.

"Good contemporary radio is good contemporary radio, period. It doesn't matter. Essentially the same elements that work in country stations will work in r&b stations. Playing the hits, giving the people what they want. Those so-called urban contemporary types, those black stations in disguise, usually don't do anything for the community. We have to give back to the community for them to want to be involved with us."

Billboard

## A Root Form

• Continued from BM-10

those in black gospel is James Cleveland's Gospel Music Workshop of America, scheduled this year for Aug. 8-14 in Los Angeles. It is primarily a gathering of choirs from all over the country with Cleveland coaching and singing with a number of the choirs. Cleveland's career, in fact, has been built on his live and recorded performances with a number of different choirs over the years.

The Hawkins Family is based at the Love Center church in Oakland, Calif. There, Walter is pastor, Edwin is minister of music and Tramaine is a member of the choir.

For their part, the black gospel artists are faithful to gospel music, to the church and to their audiences. For this, they are rewarded by having audiences who are faithful to them for a number of years. The audience and performer are, in a certain sense, married and the only grounds for divorce are a foray into secular music that makes the performer drop his gospel commitment. This is the only unforgivable sin. However, if a performer leaves pop or r&b music for gospel—visibly demonstrating his commitment, then he is welcomed with open arms by the gospel community.

This commitment to gospel music is the key to success for an artist in black gospel. The commitment should manifest itself through touring, which continues to provide the bulk of exposure (and hence record sales) in black gospel. This makes black gospel an integral part of the world of black music—providing deep roots and a strong heritage for both performers and the music on the secular side. But it also sets it apart from black music, keeping its own identity, integrity and values. So while black gospel must be heard and understood to fully appreciate black music on a larger scale, black gospel itself is truly a breed apart.

Billboard

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# Changing Winds In Economy, Other Factors Boon To Industry

• Continued from BM-8

jazz-oriented musicians who suddenly seem to be popping up around the Hot 100 chart as well as on the soul chart. Artists like Stanley Clarke, Spyro Gyra, George Benson, Al Jarreau, Grover Washington Jr., Quincy Jones and Bob James are getting dual airplay. In Bob Ford's opinion, this indicates part of the evolutionary process now underway in black music:

"Blacks are expanding their horizons and exposing themselves to new sounds. There's room again for ballads, for lyrics and sensitive arrangements, for established older acts like Smokey Robinson, and for jazz acts. I think black stations are realizing that jazz radio may be pretty much 'kaput,' and they're starting to play more jazz/black product."

Echoing the same sentiment is Brian O'Neal of the Bus Boys, who feels that black artists today must challenge openly the previously established musical boundaries that have led to segregation and segmentation. And, he says, the best way to accomplish this is by different approaches to the music.

"The music industry is one of the most openly segregated industries in the U.S., but not only because of the white business establishment. Black artists very often have to be proven beyond a shadow of a doubt before they get the accessibility of other artists."

In order to counterbalance this attitude, O'Neal says the Bus Boys challenged "in an off-the-wall way," the standard form of pop through an obviously-political and humorous approach.

O'Neal also foresees what he calls "a huge musical explosion by black music within the next five to 10 years. Blacks are going to diversify and make this industry much more integrated."

Producer Ford would like to see the advent of more independent black record labels who are, as he puts it, both "solvent and honest."

H points out that traditionally black artists have not been compensated adequately for their creative struggle, but are now moving into a position of controlling their own music. Ford would like to see more black producers working with black artists and showcasing some of the artists who don't have great mass ap-

peal, but nonetheless warrant vinyl exposure.

Allen Jones hopes black artists will remain true to their sound in whatever direction they go. "If a black act is booked in Las Vegas, it's because people want to hear his sound. So he shouldn't put on a bow tie and start singing Frank Sinatra tunes. Whether he's going pure black material or pop-styled black music, he should stay true to the roots of that sound and not try to please everybody at once."

And programmer Harvey looks forward to a time when black music is masterminded by black professionals educated in all facets of the

recording industry.

"We're at the point where we need to be learning all we can about how the professional side of the business works. Black producers should try to create a piece of art that appeals to whatever market they're after. Don't aim for crossover; if a record's in the groove and has the qualities of a hit, it'll cross over on its own."

"Black radio today reflects the moods of the black community, you see. If stations don't play an artist's record, it's because the audience isn't accepting it. The key to selling black music is learning that you can't stay locked in with one sound forever. Everything changes."



PHONE IN—Rufus' Tony Maiden, at right, takes calls from listeners as the group's keyboardist, Kevin Murphy, waits his turn at L.A.'s KACE-FM. Announcer Don Savage is seen seated at left.

## Confidence By Blackmon

• Continued from BM-8

them. "People like to go buy the album because we've already established the reputation of doing seven and eight good songs, not one or two and the rest is filler."

But when the filler is summoned in the music business, because of contractual, creative or deadline demands—or in further tribute to the Age of Mediocrity—another love song will be thrown on the pile.

Suggestion for sticker: "This album contains 10 love songs which may sound like one song to some listeners."

Albums may just be collections of tunes to some artists, but to the listeners, they are mirrors that measure

a man, a band, worlds seen and unseen—perhaps by the artist himself—the universe. Every album gathered together to form a great mirror would reflect black music on the verge of a new unity, a new diversity, a new cohesion of every sound that has come before.

Black music is weighing in with albums rich in concept, content and conviction that challenge the popular boundaries of pop, rock, reggae, even country. A dramatic increase in production values and the evolution of experienced artist-producers has made it technically possible for the experiences of young black talent to find their way onto record.

Now they can be heard.

## Counterpoint

• Continued from page 54

however, set up their own meeting schedules.

Cotis Woods Productions, a Dallas-based r&b concert promotion firm, is venturing into gospel promotion.

S.R. McGrudder of Cotis Woods has packaged "Gospel Extravaganza '81" featuring the Rev. James Cleveland and Al Green in concert at Dallas' 16,000-seat Convention Center June 7.

Along with Green and Cleveland will be local choirs. This marks the first time the two gospel stars will share billing.

Although this is Cotis Woods Productions' first gospel concert, the firm plans to bring more gospel concerts to Dallas.

## BMA Concert For Rose Bowl, Aug. 15

LOS ANGELES—Stevie Wonder, Ashford & Simpson, Grover Washington, Ralph McDonald, Barry White, Andrae Crouch, the Hawkins Family and Quincy Jones will perform at the Black Music Assn.'s benefit concert at the Pasadena Rose Bowl Aug. 15.

Proceeds from the event, which will be emceed by actor/director/writer Ossie Davis and "Soul Train's" Don Cornelius, will go to support the organization's long-range programs for the preservation and enhancement of black music.

The concert, partially underwritten by Willie Davis and the Schlitz Brewing Co., is expected to gross more than \$250,000. Reserved tickets are priced at \$15 and \$10.

The day-long event is promoted by Bill Washington, head of Dimensions Unlimited of Washington, D.C.

Remember... we're in communications, so let's communicate.

Billboard

# Soul LPs

Survey For Week Ending 5/30/81

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	7	<b>A WOMAN NEEDS LOVE</b> Ray Parker Jr. & Raydio. Arista AL 9543	39	34	14	<b>ALL AMERICAN GIRLS</b> Sister Sledge, Atlantic SD 16027
☆	4	5	<b>STREET SONGS</b> Rick James. Gordy GB 1002M1 (Motown)	40	40	32	<b>ARETHA</b> Aretha Franklin, Arista AL 9538
★	3	9	<b>THE DUDE</b> Quincy Jones, A&M SP 3721	41	41	5	<b>ONE DAY IN YOUR LIFE</b> Michael Jackson, Motown M8-956M1
★	4	2	<b>BEING WITH YOU</b> Smokey Robinson, Tamlia TB-375M1 (Motown)	★	42	5	<b>TURN UP THE MUSIC</b> Mass Production, Cotillion SD 5226 (Atlantic)
☆	8	4	<b>WHAT CHA GONNA DO FOR ME</b> Chaka Khan, Warner Bros. HS 3526	★	50	3	<b>TO LOVE AGAIN</b> Diana Ross, Motown M8 951M1
★	6	6	<b>RADIANT</b> Atlantic Starr, A&M SP 4833	★	59	2	<b>BARRY AND GLODEAN</b> Barry White and Glodean White, Unlimited Gold F2 37054 (Epic)
★	7	5	<b>HI</b> The Gap Band, Mercury SRM-1 4003 (Polygram)	☆	59	2	<b>CLOSER</b> Gino Soccio, Atlantic SD 16047
★	8	7	<b>WINELIGHT</b> Grover Washington, Jr., Elektra 6E 305	★	56	2	<b>INTUITION</b> Linx, Chrysalis CHR 1332
★	9	9	<b>THREE FOR LOVE</b> Shalamar, Solar B21-3577 (RCA)	★	47	10	<b>PERFECT FIT</b> Jerry Knight, A&M SP 4850
★	10	11	<b>MIRACLES</b> Change, Atlantic SD 19301	★	54	3	<b>DEDICATION</b> Gary U.S. Bonds, EMI America SO-17051
★	11	10	<b>GRAND SLAM</b> The Isley Brothers, T-Neck FZ-37080 (Epic)	★	49	8	<b>LOVE LIFE</b> Brenda Russell, A&M SP 4811
★	12	5	<b>CLARKE/DUKE PROJECT</b> Stanley Clarke/George Duke, Epic FE 36918	★	NEW ENTRY		<b>SECRET COMBINATION</b> Randy Crawford, Warner Bros. BSK 3541
★	33	2	<b>STEPHANIE</b> Stephanie Mills, 20th Century T 700 (RCA)	★	51	3	<b>LET ME BE THE ONE</b> Webster Lewis, Epic FE 36878
★	14	12	<b>TWICE AS SWEET</b> A Taste Of Honey, Capitol 12089	★	52	6	<b>ZEBOP</b> Santana, Columbia FC 37158
★	15	15	<b>HOW 'BOUT US</b> Champaign, Columbia JC 37008	★	53	4	<b>ALL MY REASONS</b> Noel Pointer, Liberty LT 1094
★	16	14	<b>MAGIC</b> Tom Browne, Arista/GRP 5011	★	54	32	<b>CELEBRATE</b> Kool & The Gang, De-Lite OSR-9518 (Polygram)
★	17	17	<b>LICENSE TO DREAM</b> Kleeer, Atlantic SD 19288	★	55	25	<b>SKYYPORT</b> Skyy, Salsoul SA 8537 (RCA)
★	18	19	<b>FANTASTIC VOYAGE</b> Lakeside, Solar BXL1-3726 (RCA)	★	56	14	<b>THERE MUST BE A BETTER WORLD SOMEWHERE</b> B.B. King, MCA MCA-5182
★	19	21	<b>CALL IT WHAT YOU WANT</b> Bill Summers and Summers Heat, MCA MCA-5176	★	57	7	<b>ALICIA</b> Alicia Meyers, MCA MCA 5163
★	20	23	<b>VOYEUR</b> David Sanborn, Warner Bros. BSK 3546	★	58	24	<b>TOUCH</b> Con Funk Shun, Mercury SRM1-4002 (Polygram)
★	21	13	<b>MY MELODY</b> Deniece Williams, ARC/Columbia FC 38048	★	59	5	<b>GALAXIAN</b> Jeff Lorber Fusion, Arista AL 9545
★	22	22	<b>LOVE IS</b> One Way, MCA MCA-5163	★	NEW ENTRY		<b>SEND YOUR LOVE</b> Aurra, Saulsoul SA 8538 (RCA)
★	23	20	<b>HOTTER THAN JULY</b> Stevie Wonder, Tamlia TB-373M1 (Motown)	★	61	23	<b>LET'S BURN</b> Clarence Carter, Venture VL 1005
★	24	27	<b>NIGHT WALKER</b> Gino Vannelli, Arista AL 9539	★	62	29	<b>FEEL ME</b> Cameo, Chocolate City CCLP 2016 (Polygram)
★	25	26	<b>'NARD</b> Bernard Wright, Arista/GRP 5011	★	63	33	<b>TRIUMPH</b> The Jacksons, Epic FE 35424
★	26	24	<b>IMAGINATION</b> The Whispers, Solar BZL1-3578 (RCA)	★	64	23	<b>LIVE AND MORE</b> Roberta Flack and Peabo Bryson, Atlantic AS-2-7004
★	27	28	<b>MAGIC MAN</b> Robert Winters & Fall, Buddah BDS 5732 (Arista)	★	65	21	<b>I HAD TO SAY IT</b> Millie Jackson, Spring SP-1-6730 (Polygram)
★	28	25	<b>JERMAINE</b> Jermaine Jackson, Motown M8-948M1	★	66	9	<b>LABOR OF LOVE</b> Spinners, Atlantic SD 16032
★	29	18	<b>THE TWO OF US</b> Yarborough & Peoples, Mercury SRM 1-3834 (Polygram)	★	67	12	<b>EVERYTHING IS COOL</b> T-Connection, Capitol ST 12128
★	52	2	<b>NIGHTCLUBBING</b> Grace Jones, Island ILPS 9624 (Warner Bros.)	★	68	31	<b>INHERIT THE WIND</b> Wilton Felder, MCA MCA-5144
★	31	31	<b>STONE JAM</b> Slave, Cotillion COT-5224 (Atlantic)	★	69	30	<b>DIRTY MIND</b> Prince, Warner Bros. BSK 3478
★	32	29	<b>HOUSE OF MUSIC</b> T.S. Monk, Mirage WTG 19291 (Atlantic)	★	70	7	<b>GLAD YOU CAME MY WAY</b> Joe Simon, Posse POS 10002
★	33	10	<b>VERY SPECIAL</b> Debra Laws, Elektra 6E-300	★	71	9	<b>TENDERNESS</b> Ohio Players, Boardwalk NB-12-33235
★	34	30	<b>PARTY TILL YOU'RE BROKE</b> Rufus, MCA MCA-5159	★	72	38	<b>IRONS IN THE FIRE</b> Teena Marie, Gordy GB-997M1 (Motown)
★	35	37	<b>KEEP ON IT</b> Starpoint, Chocolate City CCLP 2018 (Polygram)	★	73	8	<b>ONE WAY LOVE AFFAIR</b> Sadane, Warner Bros. BSK 3503
★	36	32	<b>IN OUR LIFETIME</b> Marvin Gaye, Tamlia TB-374M1 (Motown)	★	74	16	<b>GOLDEN TOUCH</b> Rose Royce, Whitfield WHK 3512 (Warner Bros.)
★	37	35	<b>TURN THE HANDS OF TIME</b> Peabo Bryson, Capitol ST-12138	★	75	11	<b>IT'S JUST THE WAY I FEEL</b> Gene Dunlap, Capitol ST-12130
★	55	2	<b>RIT</b> Lee Ritenour, Elektra 6E-331				

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

MAY 30, 1981 BILLBOARD

# Disco Business

## Importe 12: Indie's Dance Disks Profitable

By RADCLIFFE JOE

NEW YORK—Importe 12 Records, a small, independent label based here, is effectively disproving the contention that successful, independently owned and distributed record labels may be fading.

Even more intriguing is the fact that the year-old label, headed by entrepreneur Michael Wilkinson, is proving the viability of the independent label with a program geared to the release of popular dance music with a heavy disco beat.

Wilkinson, regarded as something of an upstart in the industry, is making inroads in an area where other independents fear to tread and the majors have long since abandoned; and he is doing it on the theory that the public wants dance music that embraces quality of material and quality of sound.

That Wilkinson is doing something right is evidenced in the fact that every one of the seven records released by Importe 12 to date has turned a profit for the company.

This has apparently been realized without advertising, with very little airplay and with the attitude that distributors wanting to handle the product will have to pay upfront for the privilege.

And, in pursuing his goal of winning back customer confidence, Wilkinson is working closely with producers, artists and foreign record manufacturers to acquire the best available dance music product for the music-starved disco industry. He is also thought to be one of the few record company presidents that is still working closely with disco deejays in the creation of the sounds the dancing public wants.

Wilkinson defends his use of disco deejays in the creative development of his label's sounds. "They are the people closest to what is happening musically in the clubs," he states. "They have the pulse of the audience. They know what they want, and that sort of expert input is crucial in the creation of records that will sell."

Wilkinson also pays close attention to the manufacturing aspects of Importe 12 records. Stating that he had grown tired of industrywide complaints of defective and cheaply manufactured disks, he set out to produce a quality manufactured product. "In researching the feasibility of this, I discovered that a quality record can be manufactured at just a smidgen above the cost of conventional records."

Quality manufactured records

have become such an essential part of Importe 12 operations that the label's seventh release, a disk titled, "Prime Cuts," is the firm's first audiophile disk pressed entirely on virgin vinyl.

It is also the first release for which the label is mounting a significant promotion. This includes letters and special mailings, and a contest geared to deejays and reviewers to name the cuts on the album with the greater appeal to the general consumer. In the customer tie-in, the first 10,000 releases of the album include a customer survey card asking for feedback on favored cuts. The winner of the contest will be the one with selections that correspond with customers tastes.

The emphasis on quality is paying off for Importe 12 at every level. Consumer sales are rising, and with that rise even distributors who at first balked at paying a deposit for product are now soliciting the company.

There are now 16 distributors throughout the U.S. and Hawaii. Some of these are also exporters, and through them a growing quantity of Importe 12 records are finding their way into international markets.

At Importe 12, Wilkinson claims to give young artists and their producers a free hand in the creative development of product. Although not able to match the hefty advances that major labels offer, Wilkinson says he manages to make a recording deal with his company even more attractive by also offering better royalty contracts.

Importe 12 Records is an offshoot of Disconet, a service company, started in 1977 by Wilkinson to feed promotional products to record pools and disco deejays.

The Disconet concept differed from conventional record pools in that it acquired rights to hot dance records from small domestic and imported labels, and assembled these into special promotional disks with dance mixes by some of the most sought-after deejay/producers around.

Popularity of the Disconet promo records grew in the clubs to the point where they began generating a consumer demand. It was this that gave Wilkinson the germ of the idea for Importe 12 Records. This idea materialized into something tangible when an executive of a major international record label with a big disco hit in Europe, suggested to Wilkinson that he start a label to

handle the U.S. release of that product. The executive did not feel that it was financially feasible for the American arm of his company to get involved with the local distribution of the record. Wilkinson accepted the challenge, and Importe 12 Records was created.

Although the label's name suggests imported 12-inch disks, it is also heavy into the release of product by domestic artists, and it is yet to release a 12-inch disk.

So far, Importe 12 has released such artists as Tantra, Amy Boulton and Ray Martinez. It is in the process of negotiating a number of licensing agreements with foreign record manufacturers, as well as adding to its roster of original artists.

The label, like Disconet, is a division of Sugarscoop, Inc., a New York based advertising and marketing organization, also headed by Wilkinson. He confesses that his marketing experience is invaluable in helping to shape Importe 12 into the strong, viable, widely respected independent label he hopes to ultimately develop.



Billboard photo by Stanley Seligson  
**ROLLING LAUGHTER—Steve Zee, director of the Weehawken Roller Disco skating school, and Henriette Shelly, are thoroughly enjoying the exercise as they warmup in preparation of monitoring contestants at a recent roller disco competition held at the rink.**

## Buffalo Club Plans To Renovate, Expand

By HANFORD SEARL

BUFFALO, N.Y.—Hoping to become what the Apollo is to New York, LeClub Etcetera, a predominantly black disco/nightclub here, is investing \$50,000 into a major entertainment complex expansion.

The 200 plus capacity room is planning to expand to three levels capable of handling 400 patrons and will include a second floor banquet hall and third floor private club.

"We're going to continue the dance-oriented format and will book live local/regional bands," says William Murray, owner/manager. "We will become a complete entertainment center offering a wide variety."

Murray's major renovation will include a rear area tropical garden with plants, a waterfall and stream as well as the private club, which will cost \$25-\$50 per person to join.

Scheduled for completion this fall, the changes are aimed at maintaining the operation's loyal black clientele while drawing more white patrons, which now run about 10%, says Murray.

The 3,000-square-foot club features a three-foot raised, railed dance floor 16 by 24 feet with a limited track light system designed by MGM Pulsar of New York. Smaller perimeter chasers, strobes and a spinning, silver ball will be added. A fog and bubble machine add to a laser-type effect.

According to DJ Pat Cray, the sound system includes two Technic 1800 turntables, a GLI-Bi amp, two GLI bottoms and two hi-ends capable of 300 and 400 watts.

"With our new patrons, we'll go from jazz, r&b, funk to maybe 5-15% new wave," says Cray. "The dance-oriented format holds the customers during the weekend, live band sets."

Cray reports current hot picks as all cuts from native Rick James' latest LP "Street Life," Grace Jones' "Pull Up To The Bumper," all cuts and "Heaven Of My Life" on Change's LP "Miracles" and both sides of Billy Ocean's single.

Open seven days from 4 p.m. to 4 a.m., LeClub Etcetera charges \$3 to \$5 weekends, Fridays to Sundays, for live bands. It also offers live jazz on Wednesdays, a dating game Mondays and a gong show Tuesdays.

Aside from such nationally known groups as the Jones, Murray books such popular, local/regional bands as Last Days of Time, the

Exotics and Sabata, who tour the East Coast and Toronto.

"What we try to do is rotate everyone on a six week-circuit basis signing them for two week gigs each time," says Murray. "We also want to start spotlighting white groups."

The James Clark quartet with JoAnne McDuffie and the Jerry McClan band perform at the Wednesday jazz sessions.

Appealing to a wide age group, the average dance age group ranges from 23 to 25 during the 9 p.m. to 4

(Continued on page 57)

## Club 'Bull' Riding Rodeo Underway

COLUMBUS, OHIO—The first annual nationwide mechanical bull rodeo championships, sponsored by Screamin' Willie's country disco chain, kicked off its preliminary contests Saturday (16) at country music discos around the U.S., according to Phil Gary, contest director.

The contest highlights skills of mechanical bull riders. It is being orchestrated by the 120-member Mechanical Bull Riders Assn. of Dallas, which is also stressing safety, style and contestants ability to stay astride the bull for 10-12 seconds.

The Mechanical Bull Riders Assn., headed by Sam Reeves, professional rodeo rider and instructor, is also training contest judges and bull operators.

Entrants to the show are competing for an estimated \$25,000 in cash and prizes, with \$5,000 going to the first prize winner. Finals of the show will also be taped by We Are Family Productions of New York, for airing as a national tv special, according to Gary.

Contestants will pay a \$10 one-time entry fee which, according to Gary, will enable them to continue trying for the finals as long as the eliminations last.

Participating clubs also are chipping in with a \$500 fee that Gary assures, will be adequately reimbursed through entry fees charged to contestants.

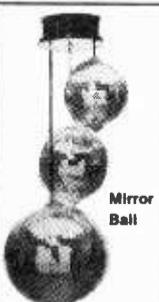
Following the eliminations, regional shows will be held during the first week of July in New York, Los Angeles, Chicago, Columbus, Houston, Miami, Atlanta, Seattle, Denver and Minneapolis.

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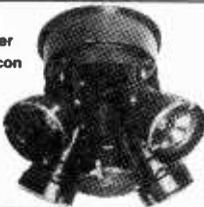


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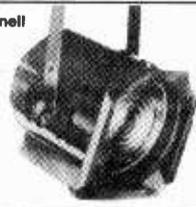


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## THE DISCO SOURCE

DOWNSTAIRS

### HOT & NEW

12"—Wish; Lime (remix); Passengers (new); Karen Silver; Odyssey; Claudia Barry; Nick Straker; Diva; Rick James; Christopher Mills; Cheryl Lynn; Intruders; Visa; Beagle People; Peter Batah; Vivian Vee (Come Back & Let Me Be); Straker Band; Wanda Walden; Rah Band (new); Adrian Baker; Love is the Message (remix); Panther Mix; Bits & Pieces 1, 2, 3; Queen Samantha; Love-D-Luxe; Carol Jiani; Denroy Morgan; Ecstasy; Passion & Pain; Kenny Burke; Landscapes; Funkmasters; Jaynz Bedford; Duncans; Sparks; Susie Q; Yoko Ono.

LP's—Sylvester; Players Association; Cerrone VII; Lee Ritenour; Donna Washington; Side Effect; Keni Burke; Freddie James; Salazar; Boys Town Gang; Magazine; Zebras; Nuggets; Gino Socolo; Lynx; Claudia Barry; Grace Jones; Boris Midney; Amanda Lear; Stars On 45.

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# Disco Top 100

Survey For Week Ending 5/30/81

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	9	9	PARADISE—Change—RFC/Atlantic (LP) 19301	51	51	5	MAKE ME OVER—Escorts—Knockout/Audio Fidelity (12-inch) KO 33101
2	9	9	PULL UP TO THE BUMPER—Grace Jones—Island (LP) ILPS 9624	52	52	6	NIGHT TRAIN—Stevie Winwood—Island (LP) ILPS 9576
3	6	6	TRY IT OUT—Gino Soccio—RFC/Atlantic (LP) 16042	53	59	9	DREAMING OF ME—Depeche Mode—Mute (7-inch) Import
4	16	16	HIT N' RUN LOVER—Carol Jiani—Ariola (12-inch) OP 2208	54	90	2	DANCING WITH MYSELF—Billy Idol & Gen X—Chrysalis (7-inch) CHS 2488
5	4	10	DON'T STOP/DO IT AGAIN—K.I.D.—SAM (12-inch) S-12337	55	55	5	GROOVY FREAKS—Real Thing—Believe In A Dream (12-inch) 428 01063
6	6	19	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba—Atlantic (LP) SD 16023	56	84	21	IT'S A LOVE THING/UP ON SOUL TRAIN/I CAN MAKE IT BETTER—The Whispers—Solar (LP) BZL1-3578
7	3	13	AI NO CORRIDO/RAZZAMATAZZ/BETCHA' WOULDN'T HURT ME—Quincy Jones—A&M (LP) SP 3721	57	34	17	ALL AMERICAN GIRLS/HE'S JUST A RUNAWAY—Sister Sledge—Cotillion (LP) 16027
8	8	8	NIGHT (Feel Like Getting Down)/STAY THE NIGHT—Billy Ocean—Epic (12-inch) 48-02049	58	41	9	YOUNG MEN DRIVE FAST—The Quick—Epic (12-inch) Import
9	12	9	DYIN' TO BE DANCIN'—Empress—Prelude (12-inch) PRLD 607	59	82	6	ARE YOU SINGLE—Aurra—Salsoul (LP) SA 8538
10	11	28	FEELS LIKE I'M IN LOVE—Kelly Marie—Coast to Coast/CBS (12-inch) 428-02023	60	66	18	THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP—The Clash—Epic (LP E3x 37037
11	7	13	BODY MUSIC—The Strikers—Prelude (12-inch) PRL 608	61	61	26	YOUR LOVE IS ON THE ONE/FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12189
12	14	7	IF YOU FEEL IT—Thelma Houston—RCA (LP/12-inch) AFL1 3842/JD 12216	62	62	4	GLOW—Spandau Ballet—Chrysalis (12-inch) Import
13	9	13	HEARTBEAT—Taana Gardner—West End (12-inch) 22132	63	NEW ENTRY		FLOWERS OF ROMANCE—Public Image LTD.—Warner Bros. (LP) BSK 3536
14	19	5	GIVE IT TO ME BABY—Rick James—Gordy (LP) G8-1002M1	64	64	4	PARTY 'TIL YOU'RE BROKE/TONIGHT WE LOVE—Rufus—MCA (LP) 5159
15	15	25	FUNKY SONG/YOU CAN'T LOSE.../TOO MUCH TOO SOON—Fantasy—Pavillion (LP) JZ 37151	65	38	16	DOG EAT DOG/ANTMUSIC/KINGS OF THE WILD FRONTIER—Adam And The Ants—Epic (LP) NJE 37033
16	10	15	LOVE IS GONNA BE ON YOUR SIDE—Firefly—Emergency (12-inch) 6515	66	40	6	MEMORABILIA—Soft Cell—Some Bizarre (Import)
17	17	18	YOUR LOVE—Lime—Prism (12-inch) PDS 409	67	47	34	CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424
18	25	5	GOOSEBUMPS—Debra Dejean—Handshake (12-inch) 4W8 70072	68	48	7	HUNGRY, SO ANGRY—Medium Medium—Cherry Red (7-inch) Import
19	24	7	NEW TOY—Lene Lovich—Stiff (12-inch) IT 97	69	89	2	THE BOOGIE'S GONNA GET YOU—Woods Empire—Tabu (LP) JZ 37334
20	16	12	GET UP (Rock Your Body)—202 Machine—Fire Sign (12-inch) FST 1451	70	70	2	LOVE ME TONIGHT/LET THE GOOD TIMES ROLL—Fern Kinney—Malaco (LP) 7401
21	22	26	SEARCHING TO FIND THE ONE—Unlimited Touch—Prelude (LP) PRL 12184	71	72	24	BURN RUBBER/HUMPIN'—The Gap Band—Mercury (LP) SRM 76091
22	21	7	CALL IT WHAT YOU WANT—Bill Summers & Summers Heat—MCA (LP) 5176	72	NEW ENTRY		SET ME FREE/LOVE ME TONIGHT—Karen Silver—RFCI/Quality (12-inch) QRFC 001
23	69	2	REMEMBER/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS—Boystown Gang—Moby Dick Records (LP) BTG 231	73	46	23	SET ME FREE—The Three Degrees—Ariola (LP) OL-1501/
24	28	7	STARS ON 45—Stars on 45—Radio Records/Atlantic (7-inch) 3810	74	65	38	TANTRA-THE DOUBLE ALBUM—all cuts—Tantra—Importe/12 (LP) MP 310
25	27	5	PRIMARY—The Cure—Fiction (12-inch) Import	75	75	2	ANY TIME IS RIGHT—Archie Bell—Becket Records (12-inch) BKD 501
26	26	9	PLANET EARTH—Duran, Duran—EMI (12-inch) Import	76	NEW ENTRY		DANCIN' THE NIGHT AWAY—Vogue—Celsius (12-inch) Import
27	18	16	GET TOUGH/LICENSE TO DREAM/DE KLEERER THING—Kleerer—Atlantic (LP) SD 19288	77	43	14	FEEL IT—Revelation—Handshake (12-inch) AS 887
28	20	10	BAD COMPANY/WARM & GENTLE EXPLOSION/ROCK ME—Ullanda McCullough—Atlantic (LP) 19296	78	78	2	CEREMONY—New Order—Factory (12-inch) Import
29	29	6	KICK IN THE EYE—Bauhaus—Beggars Banquet (7-inch) Import	79	79	2	FUNKY CELEBRATION—Queen Samantha—D.B.A. (12-inch) G005
30	57	4	WHAT WE ALL WANT—Gang of Four—Warner (LP) BSK 3565	80	35	24	RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis (LP) CHE 1290
31	56	3	I REALLY LOVE YOU—Heaven and Earth—WMOT/CBS (LP) JW 3704	81	31	13	WALKING ON THIN ICE—Yoko Ono—Geffen (7-inch) Gef 49683
32	42	8	TAKE ME TO THE BRIDGE—Vera—Rio Records (12-inch) Import	82	74	7	YOU ARE THE ONE/HOOKED ON YOUR LOVE—Cerrone—Maligator (LP) Import
33	36	4	MAGNIFIQUE—Magnifique—Ariola (12-inch) Import	83	91	6	LET ME BE THE ONE—Webster Lewis—Epic (LP) JE 36878
34	49	14	I WILL FOLLOW—U2—Island (LP) ILPS 9646	84	50	21	FULL OF FIRE/MAKE THAT MOVE—Shalamar—Solar (LP) BXL 3577
35	54	7	LOVE RESCUE—Project—PBI (12-inch) 1001	85	85	2	JUST CHILLIN' OUT—Bernard Wright—Arista/GRP (LP) 5011
36	45	4	WHAT CHA' GONNA DO FOR ME/I KNOW YOU I LIVE YOU/WE CAN WORK IT OUT—Chaka Khan—Warner (LP) HS 3526	86	86	2	LET SOMEBODY LOVE YOU—Keni Burke—RCA (LP) AFL1 4024
37	37	9	HELP ME SOMEBODY/THE JEZEBEL SPIRIT/AMERICA IS WAITING—Brian Eno & David Byrne—Sire (LP) SRK 6093	87	87	2	REACTION SATISFACTION—Sun—Capitol (LP) 12142
38	30	8	SIXTY THRILLS A MINUTE—Mystic Merlin—Capitol (LP) 12137	88	88	2	DON'T SAY IT'S JUST FOR WHITE BOYS—Way of the West—Mercury/Phonogram (12-inch) Import
39	39	7	(We Don't Need This) FASCIST GROOVE THANG—Heaven 17—B.E.F. (12-inch) Import	89	33	13	ME NO POP I/QUE PASA/ME NO POP I—Coati Mundi—Antilles/Ze (12-inch) AN 807
40	53	5	MOODY/YOU'RE NO GOOD—ESG—99 Records (12-inch) 99-04	90	NEW ENTRY		W.O.R.K. (N.O. NAH NO! NO! MY DADDY DON'T)—Bow Wow Wow—EMI (12-inch) Import
41	77	2	BETTE DAVIS EYES—Kim Carnes—EMI-America (7-inch) 8077	91	97	25	FREEZE/TO CUT A LONG STORY SHORT—Spandau Ballet—Chrysalis (LP) CHR 1331
42	58	15	ROCK THIS TOWN/RUNAWAY BOYS—The Stray Cats—Arista (LP) Import	92	60	7	LOOKING OUT FOR NUMBER ONE—Laura Branigan—Atlantic (7-inch) 3807
43	32	10	YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME—The Spinners—Atlantic (LP) 16032	93	NEW ENTRY		MY DESTINY—Alton McClain & Destiny—Polydor (LP) PD 16320
44	76	2	U.F.O.—Caution—Roy B. Records (12-inch) RBDS 2513	94	NEW ENTRY		WE CAN START TONIGHT—Harvey Mason—Arista (12-inch) SP 106
45	67	3	I'M STARTING AGAIN...—Grace Kennedy—Profile (12-inch) 7001	95	73	4	MAKE YOU MINE—Side Effect—Elektra (LP) GE-335
46	68	3	MYSELF TO MYSELF/WHITE SWEATER TALK DIRTY (TO ME)—Romeo Void—415 Records (LP) A0004	96	92	6	MAKE ROOM—Fad Gadget—Rough Trade (7-inch) Import
47	44	6	MESSAGE OF LOVE/CUBAN SLIDE—Pretenders—Sire (EP) Mini 3563	97	80	3	WHEN LOVE CALLS—Atlantic Starr—A&M (LP) SP 4833
48	63	5	I'LL BE YOUR PLEASURE—Esther Williams—RCA (12-inch) JD 12209	98	100	9	GUILTY—Classix Nouveaux—Liberty (LP) Import
49	71	2	STILL IN THE GROOVE—Ray Parker Jr. & Raydio—Arista (LP) 9543	99	83	17	THIGHS HIGH—Tom Browne—Arista/GRP (12-inch) GP 01
50	23	19	BREAKING AND ENTERING/EASY MONEY—Dee Dee Sharp—Gamble—PIR (LP) JZ 36370	100	81	18	WON'T YOU LET ME BE THE ONE—Michael McLoir—Airwave (12-inch) AW12 94964

Compiled from Top Audience Response Records in the 15 U.S. regional lists. \* non-commercial 12-inch

\* Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

## Disco Business New Products



**DIMMER PACK**—Roctronics Entertainment Lighting has developed a dimmer pack unit for use in discotheques and other nightclubs. The unit, weighing 15 pounds, features three 3000 watt dimmers, 18 grounded outlets, six fuses, spare fuse and holder, detachable power input connector or direct-wired electrical box, remote control input, remote slave output, two live power outlets, rubber bumpers, guard flanges, and C-clamp and wall mounting holes. It comes with a three-year guarantee.

## Disco Mix

By BARRY LEDERER

**NEW YORK**—Cheryl Lynn's latest 12-inch 33 $\frac{1}{3}$  r.p.m. from Columbia, "Shake It Up Tonight," is taken from the artist's LP produced and mixed by Ray Parker Jr. This release is one of the artist's finest to date. Her vocals have a full-bodied richness, backed by vibrant orchestration, dynamic arrangement and a swirling string section. The spunky vocals provide a nice counterpoint to the slick musicality of the song. Sparkling energy radiates from this disk that will certainly prove to be a dance floor pleaser.

Vanguard Records' release of the Players Association 12-inch 33 $\frac{1}{3}$  r.p.m. "Get On Up Now" is an uplifting and spirited disco track. The group, which in the past has leaned toward a harder and more jazz-oriented style of dance music, and changed to a robust r&b feeling that resonates with enthusiasm. The music is characterized by clean vocals and peppery brass orchestration. This energetic and danceable tune provides an exciting break midway and runs 5:50 minutes of non-stop party atmosphere. The flipside, "Let Your Body Go," is a jazz-funk mid-tempo rocker that should not be overlooked.

Leon Bryant's LP on DeLite gives the artist an opportunity to demonstrate his musical virtuosity. "Mighty Body (Hotsy Totsy)" is a nitty gritty funk tune with a hot bongo break. "Something More" is a soulful jazz instrumental com-

posed and performed by Bryant. "You Can Depend On Me" and "Can I" are tender ballads. "I Like Rock And Roll" is a powerful rocker. "I Promise" is a standout cut with a strong pop r&b sound that is good dance floor material. Most deejays have singled this one out as their favorite.

The 12-inch 33 $\frac{1}{3}$  r.p.m. "Love Is The Message" available on One Way Records, reviewed last week, was mixed by veteran New York deejay Jonathan Fearing. Fearing has been one of New York's top spinners and has played in such clubs as 12 West and the Funhouse. He is currently using his talents in conjunction with the program department of WBLS.

While the current Kraftwerk 12-incher seems to be lacking something, the album, now available, makes up for any lost effort. The album title and lead cut, "Computer World" at 5:06 minutes, makes hypnotic and eerie use of keyboard and synthesizer instrumentation and provides a haunting melody with enough beat for spaced-out dancing. Electronic and digital effects are ever present, and the group's sometimes mechanical vocals provide more mystery. "Computer Love" is a soft, pretty, and moderately paced tune that is the most melodic on the album. "Home Computer" at 5:19 minutes contains sparse vocals with mostly instrumental and electronic effects backed by light and shimmering rhythm textures. This Warner Bros. release keeps Kraftwerk in the forefront as one of the most innovative groups around.

Rock recording group Simple Minds recently finished touring the East Coast and is working on a new album in Europe. Virgin Records is releasing their latest single titled "The American." The import version is a 12-inch 45 r.p.m. with hard-edged guitar chords and driving percussion that lead the way for rough vocals and a relentless beat. The flipside, titled "The League Of Nations," contains a totally different sound with instrumental introduction that has a tribal/reggae feeling followed by a haunting far eastern melody and sluggish sounding vocals. This rock band should find positive reaction in the rock clubs as they seem to be on target with their invigorating and distinctive sound.

## Buffalo Club Planning To Renovate, Expand

Continued from page 56  
a.m. disco hours Tuesdays and Thursdays, says Murray.

A 60-foot, wood bar is situated along the club's west side with the DJ booth at the south end. The raised dance floor is to the north side of LeClub Etcetera, formerly the Federal Gardens.

Opened Nov. 7, 1980, the popular nightclub also features chess and backgammon Mondays with plans calling for fashion shows, karate exhibitions and one-act plays.

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NEW 12"—Kelley Marie (Love Trial/Head for the Stars), Magnifique, Christopher Mills, Karen Silver, Magazine (Medley), Ecstasy Passion & Pain, Passengers (Midnight), Stephanie Mills (2 Hearts), Carol Williams, Quick (Zulu), Visa (Remix), Vivian Reed, Nite Force, Gang of 4, Cheryl Lynn, Wish, Chaka Khan, Rah Band (Slide & Down Side Up), Two Man Sound, Dovisinga (Dance Before You Die), Lime (Your Love-Remix), Vogue, Peter Batah (New), Boney M (Both), Billy Newton Davis, Suzey Q (Both), Ganymed (Future World), Tantra en Espanol, Night Life Uni. (Do Me Tonight), Vivian Vee (Let Him Go & Come Back), Classic Nouveau, T.S. Monk (Candidate), Paulette Goddard (Look Up), Shock (Angel Face), Bill Summers, Quincy Jones, Prince (Head), Claudja Barry (New), Grover Washington, Liquid Gold (Don't Panic), Harlow (Remix), Lene Lovitch, Gap Band (Humpling), Bernard Wright, Ain't No Stopping Us (Medley), Space (New), Gene Dunlap, Yoko Ono, Duncan Sisters, Firefly (Remix), Visage (Remix), Nick Straker Band, Hot Cuisine, Landscape, Fussy Cussy, Simple Minds, Change (Paradise), La Blonda (New), IMPORT LP'S—Amanda Lear (Incognito), Freddie James, Companion, Magazine (Medley), Ronnie Jones, Vera, Harry Chalkits, Ottawan 2, Cerrone 6&7.



## AES L.A. HIGHLIGHTS

Billboard photos by Alan Penchansky



**DIGITAL DELEGATES**—The full range of digital audio applications is promoted at the May Audio Engineering Society convention in Los Angeles. Above left, Clark Duffey, marketing manager for 3M's digital audio division, surveys completed pop, jazz and classical digital albums alongside Record Plant studios technical director Pen Stevens, seen gesturing, while at a Sony press briefing (below right), the shiny miniaturized software of the Compact Disk digital playback system is displayed over lunch by Kenji Suetsugu, general manager of Sony's digital audio division. Sony also introduces its completed multi-track recorder, PCM-3324 (below left), which is shown by the firm's Roger Pryor, background, to New York area pro-audio sales rep Michael Salafia of Vision-Sound. At the Matsushita exhibit (above right), engineers Merton Van Pelt, seated, and Takuyo Kogure simulate an electronic tape splice on the firm's digital editing console, part of a complete four-channel digital audio system, including mixer, that was shown.



MAY 30, 1981 BILLBOARD

## Firms Taking Aim At Big 'Personal Multitrack' Market

By JIM McCULLAUGH

LOS ANGELES—A potentially major new force in what they describe as the "personal multitrack" market emerged here during the recently concluded pro-oriented AES convention, ending Friday (12) at the downtown Hilton Hotel.

New entrant Fostex Corp. introduced what many attendees considered an impressive line of lightweight, "affordable" pro quality open reel recorder/reproducers, mixers and other "creative sound" tools for musicians and songwriters. Up until now, many industry ob-

servers have conceded as much as 60% of the so-called semi-pro, creative audio and "garage studio" markets to TEAC/Tascam.

TEAC/Tascam was the first manufacturer to fully address those markets in the early 70s when it began introducing lower-priced open reel recorders and mixers that featured pro quality.

Another pro audio manufacturer, Otari, too, has also been making significant inroads into the high-end portion of the multitrack market. Both TEAC/Tascam and Otari were

on hand here, also, with expanded product lines.

Interestingly, some members of the marketing and engineering team that were part of the original TEAC/Tascam launch are now with Fostex.

Yoshiharu Abe, for example, formerly a director and chief audio engineer at TEAC, is the president of the new Norwalk, Calif.-headquartered marketing arm. Fostex is a division of Foster Electric Co., Ltd. of

Japan. Abe is based in Tokyo but plans to split half his time between Japan and the U.S.

According to executive vice president and general manager, Frederick H.L. Huang, Fostex is not necessarily targeting the "garage studio" market. Rather, it will take direct aim at the average, aspiring musician and songwriter, although he does see some audio/video and small studio application.

Huang points out that there are no real hard and fast figures as to the size and potential growth of these markets—both in terms of unit and dollar volume—but that musical instrument sales figures hint at the potential.

1979 statistics Huang points out, from the American Music Conference, claim that total musical instrument sales to amateur musicians totalled \$2.1 billion.

First availability of product, emphasizes Huang, will come this month, while June and July will see "quantity."

Fostex will go through musical in-

(Continued on page 59)

### AAL's 7-Foot Display Pushes Blasters Line

CHICAGO—American Acoustic Labs (AAL) is supplying a seven-foot-high clear plastic retail display for its Blasters line of do-it-yourself speaker components.

The free-standing see-through is free with an initial stocking order of \$1,000, says James E. Straus, national sales manager. It contains 23 speaker drivers and four crossover networks.

Straus says the company is looking at a smaller display for hardware stores as it expands its marketing of "raw" speaker components.

The Blasters line includes high power handling pro sound low frequency drivers, high fidelity woofers, mid-range horn drivers and eight models of piezoelectric horn and dome tweeters.

AAL also manufactures finished cabinet speakers for the disco and pro-audio markets and has a line of finished home audio speakers.

### MOBILE FIDELITY

## \$40 LP Due At The CES

• Continued from page 3

cycle of less than half a minute for most commercial disks.

Mobile Fidelity claims it has tied up UHQR production for some time. It will press initially 5,000 copies each of Pink Floyd's "Dark Side Of The Moon," Earl Klugh's "Fingerpainting" and Supertramp's "Crime Of The Century," all available in the label's \$17 list "Original Master" series which is JVC pressed as well. According to the firm, UHQR channel separation is 10 db better than the company's regular pressings, The UHQR grooves measure three mils in depth, reports the firm.

UHQR disks weigh 200 grams, or approximately twice the average commercial pressing's weight, and 40% to 50% more than standard "Original Master" editions, it's claimed.

Signal-to noise ratio is claimed to be improved by 10 db.

According to the company, UHQR's will be channeled primarily through audio stores. Special invitations are being printed for dealers to mail to preferred customers as part of the initial marketing campaign.

Mobile Fidelity says each record will be packaged in a heavy duty box with an inner sleeve and dust jacket inside. Albums also will contain a certificate of authenticity with each pressing individually numbered.

The albums will be promoted as

(Continued on page 59)

### ASR Requests Clout Of Court

LOS ANGELES—ASR Recording Services, Glen Rock, N.J., tape duplicator, is asking Superior Court here to back it up on collecting a judgment for \$5,789.28, awarded it in a New York venue earlier this year.

The judgment was granted against Midsong International Records. In the judgment grant, the New York court shows the address of Midsong as c/o Concerts West, Ron Leigh, 9744 Wilshire, Los Angeles.

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AES ANALYSIS

# Analog-To-Digital Map Clears

By JIM McCULLAUGH & ALAN PENCHANSKY

**Editor's Note:** This concludes *Billboard's* two-part coverage of the recent AES Convention.

LOS ANGELES—The industry's transitional analog-to-digital road-map became somewhat more clearly marked in the wake of the recent Audio Engineering Society convention here.

One emerging base of power is the Sony-Studer-MCI block which is now unified in its approach to multi-track stationary head digital format, an alliance that promises to help speed digital penetration of pop recording studios.

In the area of digital editing, the technologically advanced DRC-Soundstream system continues to be the strongest force, with Soundstream hoping to deploy editing centers rapidly enough to win the industry to its method using computers. Other editing methods being used are actual tape splicing with an analog track for guidance and machine-to-machine analog track for guidance and machine-to-machine transfer of material using two tape recorders linked by an electronic editing processor.

DRC-Soundstream's commitment to have an L.A. editing center open by the fall of 1981 at the latest was confirmed. The firm's sophisticated brand of wave form matching digital editing on a large computer has been improved in speed and flexibility, thus bringing a cost reduction for editing services, the company maintains.

Because of the high cost of digital editing and the still-to-be-understood complexities, Soundstream's acknowledged expertise in the digital editing realm gives it a very strong competitive edge.

Tapes recorded on the Sony and 3M digital systems can be edited by Soundstream with digital-to-digital information transfer, according to the firm.

3M was on hand at AES demonstrating multi-track editing using two 30-channel (32-track) digital audio recorders and its electronic editing system.

The importance of digital editing was examined at a special "Digital Editing" Workshop on the last day of the convention.

Chaired by Jeff Weber, En Pointe Productions, panelists included: Amelia Haygood, Delos Records; Robert Ingebreton, Soundstream; Carson Taylor, Audio-Video Rents; Larry Boden, JVC; and a representative from Matsushita.

Panelists, all heavy digital users, praised the superiority of both digital recording and editing. There was agreement that both recording and

editing in the digital mode gives producers heretofore unthought of control and flexibility over each element of the recording process.

Taylor, however, cautioned strongly that producers and musicians should not fall into the trap of focusing too much on minute details—made possible by the digital technology—and lose sight of the major issue, recording a work of music. Haygood echoed these sentiments.

Boden pointed out that digital recording/editing is "changing the philosophy of music editing" and also observed how quickly producers and artists pick up on the technology after initial exposure.

All three digital editing techniques were dissected: cut and paste via parallel analog track, machine-to-machine transfer with electronic

editing processor, and computer editing.

While Soundstream's computer editing approach is viewed as the most costly of the three editing processes to date, panelists gave that editing technology highest marks. And Ingebreton hinted at even more dramatic developments in the Soundstream future.

A special digital audio hardware/software seminar sponsored by SPARS and RIAA Wednesday (13) also examined the thorny standardization question. Attendees included four of the major digital hardware entries—3M, Soundstream, Sony and Mitsubishi—and both SPARS and RIAA record label executives.

The meeting, again, re-emphasized the desire and need industry-wide for some form of digital standardization—hardly a surprise.



Multitrack Action: Above, Fostex A-8 recorder/reproducer with 8-track capability on 1/4-inch tape, believed a first in this format; below, Fostex 250 Multi-Tracker cassette recorder/mixer.



## New Market Emerges

Continued from page 58

strument stores and pro audio outlets who will maintain a "strong sales and service orientation."

Product will go through reps with the firm already having six inked.

### Paramount Issuing 12 Videocassettes

LOS ANGELES — Paramount Home Video is releasing 12 videocassettes of films in June, including Oscar winner "Ordinary People."

Also being released are "Ordinary People," "The Elephant Man," "When Worlds Collide," "Hearts & Minds," "Rosemary's Baby," "Samson & Delilah," "A Place In The Sun," "Popeye," "Serial," "Good-bye, Columbus," "My Bloody Valentine" and "Bottoms Up '81."

"Ordinary People" won four Oscars at the 1981 Academy Awards, including best picture.

### \$40 LP Debuts

Continued from page 58

"UHQR by Mobile Fidelity," the company says. Mobile Fidelity, headquartered in Chatsworth, Calif., is one of the leading audiophile labels, having pioneered the half-speed mastered licensed pressing.

Fostex, in addition to AES, will now exhibit at NAMM and NAVA. Advertising is targeted at special interest publications.

The products themselves?

- Model A-8, an 8-track recorder/reproducer on 1/4-inch tape. This product is believed to be the first available from any manufacturer in this format. The unit operates at 15 i.p.s. with 7-inch reels. Price is \$2,500 with weight 29 lbs.

- Model A-4, a 4-track recorder/reproducer which operates at 15 i.p.s. with 7-inch reels. Price is \$1,450 with weight 29 lbs. Tape width is also 1/4-inch.

- Model A-2 2-track, 2-channel mastering machine which operates at 15 i.p.s. and 7 1/2 i.p.s. Price is \$850 with weight 29 lbs. Tape width is 1/4-inch.

- Model 250 Multi-Tracker, a 4-track cassette recorder with a 4x2 mixer built-in. At \$1,300, this unit is designed to compete with the TEAC/Tascam PortaStudio, a similar product. The unit, according to Huang, provides full multitrack recording and mixing facilities in single compact housing and permits recording on any one track or all four simultaneously. Weight is 19 lbs.

- Model 350 mixer, a companion to the A-8. Suggested list is \$925. A companion metering bridge is \$195.

## Error Correction In Digital Audio

LOS ANGELES—Oops!

It may have been due to a faulty connection, intermodulation distortion or even insufficient crossfade time, but an extra zero dropped out of the price of Matsushita's four-channel digital recorder, exhibited at the May AES here.

Matsushita, which demonstrated a complete four-channel digital system in prototype, now is placing the unit's price at \$70,000, not the \$7,000 originally told reporters (*Billboard*, May 24, 1981).

The giant Japanese firm estimates that each component in the system (mixer, editor, disk mastering preview) will have a similar projected price point "based on volume manufacturer."

Matsushita, however, has no comment about when and if it ever will produce digital recorders on a high volume basis.

## WE CUT IT ROBBIE DUPREE

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Alpha Studios congratulates Robbie Dupree, engineer Gary Brandt, Producers Bunetta & Chudacoff and Elektra Records on the success of the "Streetcorner Heroes" and first associated hit single "Brooklyn Girls."

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### Heider Studios Demanding \$17,515

LOS ANGELES—Wally Heider Recording Studios, a local division of Filmways, claims it is owed \$17,515.21 in a suit filed in Superior Court here.

Named as defendants are I.C.A. Records, Al Bell and Robert Harris.

### Only One Conclave For AES In 1982

LOS ANGELES—The Audio Engineering Society will move to one U.S. convention in 1982, confirms Ray Dolby, president of AES.

The 1982 event will take place in Los Angeles in October. AES will go ahead with its November convention this year.

MAY 30, 1981 BILLBOARD

# Video

## MCA Mulls Video Usages

• Continued from page 3

ting up an industry that would exploit record company video product without being compensated for it.

He correlates this to the radio industry whereby records are supplied free of charge without reimbursement to manufacturers for airplay. Video clip users, as would radio, counter that their role results in increased LP and singles sales.

Froelich does cite the extensive costs involved in production of video clips, duplicating costs and other related expenses incurred in servicing the ever increasing demand for video.

There is also the question of illegal duplication of product and the lack of control as to when the videos are aired.

"People are getting into the video business to exploit video clips of artists," notes Froelich. "They'll be making money on them by charging for their service."

Promotional video clips are in use now by cable tv, syndicated tv shows, clubs, trade shows and even restaurants. Come Aug. 1, Warner/Amex will debut its 24-hour music cable channel which will make extensive use of label video and 80% of initial programming will be video clips.

MCA president Bob Siner questions whether video is promotional,

advertising or "just filling space."

"We create a video, put it out, but what are we getting back?" he asks. "You can't figure how it relates to record sales."

Bill Mechanic, director of programming for pay television Select-TV in Los Angeles ironically says that he originally tried to pay for videos through licensing agreements with labels.

### 3 New Bases For VCL Video Services

LONDON—VCL Video Services is setting up three major new bases, one in Los Angeles, to step up its international thrust.

The U.S. enterprise, VCL Inc., will be fully in operation by fall.

VCL Video Services GmbH is created in association with Rainbow Records in Frankfurt, West Germany, to promote and market company product but also to acquire material for the German territory. Rainbow has an established distribution network through Germany and is distributor for Pickwick Records.

To service the Scandinavian territories with video software, VCL Oslo will add a new duplicating and subtitling plant to service existing distributors in Europe.

Even if a charge was assessed now, Mechanic says it wouldn't affect Select's programming since they're used only minimally. "We only use them in conjunction with music programming. If we're running a concert or film like the 'Blues Brothers' it would make sense to use a video before or after.

"We just don't take anything," Mechanic adds. "We screen them all and use maybe one out of 20. The only difference a fee would make is that it would cost us a little more money."

Mechanic believes that labels haven't charged thus far because of the complicated area of contractual rights with its artists.

Richard Mann, producer of "Hollywood Heartbeat," which is seen in 75 markets and comprised of about 50% label videos, says a video fee "would have a bearing on what would be used."

Mann, whose Mann Associates Production Ltd. is currently putting together a successor to "Hollywood Heartbeat," says the price of a label video first must be compared to the cost of producing an original.

"Everyone thinks they can recoup the expense," says Mann. "But if you spend \$40,000 on a video song, the record company can recoup \$220,000 in album sales."

### 60-MINUTE PRODUCTION

## EMI Music Wraps Tubes Video

• Continued from page 10

using the music companies' distribution resources, but you have to examine the volume the market can stand. At the moment we're keeping busy selling records."

In the U.K., Thorn-EMI video programs are distributed, in part, through the record company's sales force.

"Over there music shops seem to account for a much higher percentage of cassette distribution," Hart explains. "I've seen estimates that place it quite low here."

Hart says that American and U.K. repertoire will each account for about 50% of EMI's video product this fiscal year. He adds that Germany and France will probably get involved in video production in the not-too-distant future.

Hart, 37, moved from London to L.A. last September to set up the video department. If he seems to favor British directors, he says there's good reason for that.

"If you go to any video freak and ask him to name his 10 favorite videos, you'll probably find that nine of them have British directors. People like Russell Mulcahy, David Mallatt and Keith McMillan are leading the way.

"There's a look in British video I like. They treat video like film; whereas here people tend to see video as tv."

Hart says the optimum length for a video is between 50 and 60 minutes—or between 25 and 30 minutes a side. "When we do something in the 30-minute format," he says, "it's because we can release it initially on cassette. That way it can be sold for a competitive price, which is important in the U.K."

"Then when we do the other half, as it were, we can move to a 60-minute format and put it on disk."

While Hart is bullish about the future of video, he doesn't believe its rise will be detrimental to those art-

ists who don't translate visually.

"There's no rule that says an act has to appear on a video for it to be viable," Hart says. "I think there will be some wonderful video done to Beethoven's music, but I don't imagine he'll be jiggling about in it."

The Knack and America videos were two of the original pieces of product completed by EMI, but Hart says the company has since added substantially to its stockpile. He estimates that by the end of this fiscal year it will probably have a catalog of about 30 full-length videos.

The firm has also filmed classical material such as Itzhak Perlman playing the Beethoven Violin Concerto and Angel Romero and George Shearing performing the Bolling Concerto for Classical Guitar and Jazz Piano.

While Hart says no one formula applies to all acts, he generally doesn't like straight performance footage. "I know a lot of people are making concert films," he says, "and we're among them, but it just seems you need a little more."

EMI got that "little more" and then some on its elaborate clip for Kim Carnes' No. 1 hit "Bette Davis Eyes," which was also directed by Russell Mulcahy. In fact Hart says film director Steven Spielberg saw the Carnes clip and asked to get in touch with Mulcahy.

While Hart is reluctant to be specific, it's believed production costs on a conceptual video range anywhere from \$50,000 to \$500,000. "We haven't gone anywhere near that upper limit yet," Hart cautions.

Work on the Tubes project began in San Francisco in April, when some shooting was done at the beginning of the group's world tour. More filming was done at the band's first European date in Bremen, Germany. The project was completed at Shepperton Film Studios in London.

Hart joined EMI in London three years ago as director of publicity for its worldwide operations. He's been involved in coordinating EMI's video posture for about 18 months. He now represents the company's video interests in 32 countries.

### Paramount And DiscoVision Tie For Production

LOS ANGELES—Paramount Home Video and DiscoVision Associates are linking to produce a line of laser disks under the Paramount Home Video label.

Paramount, the first major motion picture studio to sign a production binder with DiscoVision's custom-pressing operation since MCA and IBM's joint venture was formed in 1979, is releasing eight movie titles. They are "Ordinary People," "Saturday Night Fever," "Star Trek, The Motion Picture," "Grease," "The Warriors," "Up In Smoke," "Charlotte's Web" and "Airplane."

Slated for June and July release are "Popeye," "The Elephant Man" and "Urban Cowboy," "Starting Over" and "The Godfather." Throughout the remainder of the year, new titles are being released each month including "The Longest Yard," "Bambarella," "Chinatown," "Death Wish," "Heaven Can Wait," "North Dallas Forty," "Bon Voyage," "Charlie Brown (And Don't Come Back)," "American Gigolo," "Foul Play," "King Kong," "War Of The Worlds" and "The Godfather Part II."

Suggested retail price is \$29.95 with double disk sets being \$35.95. The titles are on the extended play "CLV" mode.

Previous to this, Paramount has released 81 films on videocassettes with 12 more to be released shortly.

Billboard

Survey For Week Ending 5/30/81

# Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	11	<b>9 TO 5</b> 20th Century-Fox Films, Magnetic Video 1099
2	2	16	<b>AIRPLANE</b> Paramount Pictures, Paramount Home Video 1305
3	3	11	<b>STUNT MAN</b> 20th Century-Fox Films, Magnetic Video 1110
4	6	11	<b>FLASH GORDON</b> Universal City Studios Inc., MCA Distributing Corporation 66022
5	4	15	<b>CADDYSHACK</b> Warner Bros. Inc., Warner Home Video OR 2005
6	5	13	<b>FAME</b> MGM/CBS Home Video M70027
7	35	3	<b>CABARET</b> MGM/CBS Home Video 70035
8	39	3	<b>THE FORMULA</b> MGM/CBS Home Video 600037
9	7	5	<b>SOMEWHERE IN TIME</b> Universal City Studios Inc., MCA Distributing Corporation 66024
10	8	46	<b>ALIEN ▲</b> 20th Century-Fox Films, Magnetic Video 1090
11	10	7	<b>MY BODYGUARD</b> 20th Century-Fox Films, Magnetic Video 1111
12	20	13	<b>HONEYSUCKLE ROSE</b> Warner Bros. Inc., Warner Home Video WB 1043
13	16	26	<b>ALL THAT JAZZ ●</b> 20th Century-Fox Films, Magnetic Video 1095
14	13	34	<b>COAL MINER'S DAUGHTER ●</b> Universal City Studios, Inc., MCA Distributing Corporation 66015
15	NEW ENTRY		<b>THE CHAMP</b> MGM/CBS Home Video 60034
16	NEW ENTRY		<b>FORBIDDEN PLANET</b> MGM/CBS Home Video 60041
17	25	9	<b>CRUISIN'</b> MGM/CBS Home Video CV 60029
18	11	5	<b>THE ISLAND</b> Universal City Studios Inc., MCA Distributing Corporation 66023
19	9	5	<b>MY FAIR LADY</b> MGM/CBS Home Video 900038
20	23	16	<b>URBAN COWBOY</b> Paramount Pictures, Paramount Home Video 1285
21	12	16	<b>BRUBAKER</b> 20th Century-Fox Films, Magnetic Video 1098
22	28	5	<b>FRIDAY THE 13TH</b> Paramount Pictures, Paramount Home Video 1395
23	14	15	<b>SMOKEY &amp; THE BANDIT II</b> Universal City Studios, Inc., MCA Distributing Corporation 66020
24	15	16	<b>BEING THERE</b> MGM/CBS Home Video 60026
25	NEW ENTRY		<b>BILLY JACK</b> Warner Bros. Inc., Warner Home Video WB 1040
26	NEW ENTRY		<b>MASADA</b> Universal City Studios Inc., MCA Distributing Corp. 66025
27	32	28	<b>CLOSE ENCOUNTERS</b> Columbia Pictures Industries, Inc. Columbia Pictures Home Enter., VN 30200
28	18	16	<b>XANADU</b> Universal City Studios Inc., MCA Distributing Corp. 66019
29	36	3	<b>SUPERMAN ▲</b> D.C. Comics, Warner Home Video WB-1013
30	21	26	<b>STAR TREK</b> Paramount Pictures, Paramount Home Video 8858
31	19	20	<b>DR. ZHIVAGO</b> MGM/CBS Home Video 90003
32	NEW ENTRY		<b>CARNY</b> MGM/CBS Home Video 60028
33	22	7	<b>EMANUELLE</b> Trinacra Films, Columbia Pictures Home Enter., VH 10200E/BE 51205E
34	31	9	<b>OH GOD BOOK II</b> Warner Bros. Inc., Warner Home Video WB 1044
35	17	50	<b>THE MUPPET MOVIE ●</b> ITC Entertainment, Magnetic Video, CL-9001
36	34	26	<b>BLUES BROTHERS ●</b> Universal City Studios Inc., MCA Distributing Corporation, 77000
37	37	3	<b>THE BLACK HOLE</b> MCMLXXX Walt Disney Productions, 11BS/11VS
38	38	3	<b>SILVER STREAK</b> 20th Century-Fox Films, Magnetic Video 1080
39	26	20	<b>2001: A SPACE ODYSSEY</b> MGM/CBS Home Video 60002
40	40	3	<b>MARY POPPINS</b> MCMLXXX Walt Disney Productions, 23BS/23VS

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

## MAY SET STANDARDS

# U.K. Industry Launches Drive For Disk, Tape Quality Control

LONDON—The British Phonographic Industry (BPI) has set up a new committee to study current manufacturing standards in the record and prerecorded tape industry and to establish greater uniformity of quality among pressing and duplicating plants in the U.K.

It's hoped, say BPI executives, that the committee's presence will lead to a general upgrading of pressing and duplicating quality here.

The committee is to look at quality and dimensional standards of components such as bags, jackets and labels as well as weight, dimensional tolerances and audio quality of British pressings.

And the introduction of a special

British Standards Institute-approved hallmark on records and prerecorded cassettes, to denote they've been manufactured to specific predetermined standards, is another idea being advanced.

Monty Presky, managing director of the Damont pressing plant, co-chairman of the committee with Gerry Bron, Bronze Records managing director, says the committee is also keen to establish agreed international specifications for digital recordings and microdisks.

"There is little doubt that technological advances on the hardware side have outstripped the progress that has been made on the software front," he says.

"But it is the intention of the BPI's new technical committee to ensure that in future all British record and tape manufacturers adhere to the very highest possible standards."

Other members of the committee are John Borwick, technical editor of *The Gramophone* magazine; Ken Townsend, manager of EMI's Abbey Road studios; David Gouldstone, quality director, CBS Manufacturing; Derek Varnals, technical adviser to BPI; Roy Matthews, managing director, Musitech; David Gibbins, chairman of the Antipiracy Committee of the International Federation of Producers of Phonograms and Videograms, and Arthur Haddy.



TOP DRAW—Warner Pioneer president Kichibei Sawa presents Rod Stewart with a gold disk for Japanese sales of his "Pandora's Box" LP, which has topped 120,000 units sold. Stewart also drew an estimated 90,000 fans to a series of concerts in Tokyo, Osaka and Nagoya.

## ARE THEY OR AREN'T THEY?

# Motown In British Court Fracas Over Alleged Bogus Disk Imports

• Continued from page 1

Wonder, Diana Ross and the Commodores. Simons Sales Stores Ltd., Simons Records Ltd., and Warrens Records Ltd., are the defendants and all are contesting the allegations. They insist the albums are legitimate imports, manufactured "properly" under license in Portugal, then exported.

After two hours of argument, the case was adjourned by Judge Dillon so that further evidence can be filed and "we can get into a lot of territory that needs to be explored."

Meantime, the judge decided the defendants can still trade in imports from Portugal, but must keep full records of all Portuguese Motown sales and also retain all supportive documents.

This latest chapter in the U.K.-Portugal problem followed a raid on the defendants' premises by investigators using a "search-and-seize" order. Counsel for the record companies stressed: "We say they are counterfeit recordings. The defendants say they are parallel imports, and genuine."

Albums were produced in court, while counsel pointed out details which suggested counterfeiting, in terms of lettering or overprinting. Also emphasized were "differences

in sleeve picture size, and general lack of clarity in printing detail."

James Fisher, Motown U.K. general manager, said his company has asked for the BPI "search-and-seize" action after some test purchases in London, and after talks with Imavox, Motown's Portuguese licensees.

In court, a BPI lawyer said that proceedings were soon to be taken against the same defendants in relation to imports from Canada. He said that the three companies were closely related and associated, with Warren Goldberg a named "common denominator."

It was also said that in a simultaneous raid carried out by Dutch copyright society SIEMRA in Holland's Blazer Records, around 6,500 disks were "confiscated," and all were alleged to be counterfeits from

Portugal. The claim was that Goldberg wanted to carry on "deceiving the public, passing off counterfeits as genuine articles."

But in his statement to the High Court, Goldberg said he could not recall having handled any "bogus" disks, though he acknowledged there were some small differences between the albums.

The defense admitted that some of the albums had been produced by a third party, Radio Triunfo, through a sub-contract with Imavox, said to be "normal practice in Portugal." Some of the alleged counterfeits had identical numbers to those on other pressings, and therefore "must have come from Imavox," the defense claims.

Another hearing is set for mid-June in High Court.

## Earnings Rise 12% For SACEM

PARIS—Earnings of French copyright society SACEM amounted to \$39.5 million in the first six months of 1980, compared with \$35.2 million over the same period the previous year, for an increase around 12%.

The figures, which SACEM says should be considered as approximate, include both rights paid in

France and overseas earnings. However, it's pointed out that foreign revenue stems primarily from public performance of French works and not from mechanical royalties, which have actually fallen.

Radio use of French music also fell over the period covered, as did television use, a result which will not be encouraging to supporters of indigenous music.

## UNDER 1ST SOCIALIST PRESIDENT

PARIS—Following the election of Francois Mitterrand as France's president, the music industry here waits with keen interest to see what changes are in store.

The level of tax on disks and tapes—currently 33½%—is a key issue. The outgoing president, Giscard d'Estaing, promised to reduce it as long ago as 1974, but never did. Questioned during this year's campaign, he merely pointed out that despite the tax the record business had been able to expand, and that while imports were taxed, exports were not.

The Communist candidate Georges Marchais favored a 7% tax, as for printed books, while Mitterrand himself gave questioners a somewhat cautious reply, suggesting he supported a reduction without actually committing himself.

Taxes, he said, were not his problem but Parliament's. A special bill within the framework of the Finance Bill would have to be drafted, as had been done for cinema. He was not opposed to such a bill, he added.

A second issue is the status of authors' society, SACEM, alleged monopoly of which has come under increasing attack. Mitterrand is known to favor the establishment of a new, competitive authors' association simply in order to break this monopoly, along the lines of ASCAP and BMI in the United States. It should be noted, though, that European Economic Community legislation already makes it possible for Continental composers to become members of rights societies in countries other than their own.

The third area of debate centers on free radio, another bone of contention. Giscard d'Estaing made it plain he was happy with the existing monopoly, though even among his own allies there were dissenters.

The Socialists, on the other hand, were instrumental in efforts to set up independent stations that resulted in raids and prosecution. And, during the election campaign George Fillioud, a Mitterrand spokesman, said the party would table a bill in the National Assembly giving the go-ahead for independent local

radio stations. The intention was to end the state radio and tv monopoly and to decentralize the whole system. A new body, the National Council for Radio and Television, would be set up, on the council of which the Government would be in a minority.

However, the Socialists do not want broadcast anarchy. Advertising will be strictly regulated and the party has promised there will be no "witch-hunt" of radio and tv executives.

Finally, France's thousands of discos also took the opportunity of the presidential election to lobby candidates for a change in the laws, or rather for a definition in law of what exactly a disco is.

The absence of a legal description had meant police can impose ridiculous security restrictions, enforce arbitrary opening hours and even order discos to close down completely, without a hearing or any right of appeal.

What, if anything, will be done remains to be seen.

# 2 Gibbs Win U.K. Novello, But Kid Choir Sells More

LONDON—"Woman In Love," by Bee Gees Barry and Robin Gibb, (Chappell Music) was named best song of 1980, musically and lyrically, at the 25th Ivor Novello Awards prize presentation here May 19.

The best pop song was "Stop The Cavalry" (Street Music), by Jona Lewis.

But a surprise winner was "There's No One Quite Like Grandma," by Gordon Lorenz, published by EMI Music and performed by a choir of schoolchildren, which hit number one in the U.K. chart last Christmas. Based on certified record company figures, it came through as best-selling 'A' side of the year, ahead of "Woman in Love."

The annual awards for British writers are presented by the British Academy of Songwriters and the Performing Right Society.

Added to the awards for compositions in different categories were three special presentations. Sir William Walton took one for special services to British music, another, accepted by journalist Ray Coleman, went to the late John Lennon for his "outstanding career in British Music," and Police's Sting took the "songwriter of the year" title.

Other winners: Best tv/radio theme: "I Could Be So Good For You," by Gerard Kenny and Pat Waterman (D. and J. Arlon/Chappell), best film theme: "Xanadu," by Jeff Lynne (Jet/April Blackwood); outstanding British lyric: "Take That Look Off Your Face," by Don Black (Really Useful/Dick James), international hit of year: "Another Brick In The Wall," by Roger Waters, Pink Floyd/Chappell; most performed work: "Together We Are Beautiful," by Ken Leray (Brampton Music).

## RCA Acquires 3 New Licenses

HAMBURG—The Zilch label has been added to RCA Germany's list of license deals here, along with Cheapskate, which is owned by Chas Chandler, one-time bassist with the Animals and discoverer of Jimi Hendrix and Slade, and based in London.

RCA now also has 20th Century catalog on license here and first releases are Barry White's "greatest Hits" and the Alan Parsons' Project "Tales Of Mystery And Imagination."

# In France, Industry Anticipates Future

By HENRY KAHN

## PROMOTER'S DREAM

# Benelux Rock Festivals Pulling Promo \$\$ From Varied Sources

## Bank, Brewery

BRUSSELS—The linked rock festivals at Torhout and Werchter, set this year for July 4-5 are among the most powerful promotional weapons in the Belgian market, record companies here agree.

Each event bills the same line-up. Last year the Kinks and Fischer appeared, and both bands scored gold records in the period following. Arista's Kinks' double album, "One For The Road," sold over 35,000 units, an almost unheard of quantity in Belgium.

Last year 28,000 fans went to Werchter, near Brussels, and 12,000 to Torhout, on the coast. This time organizer Herman Schueremans, also local WEA promotion manager, hopes to attract a total of 50,000, he's making special efforts to attract fans from outside Belgium.

In Holland and France, for instance, anyone buying an advance ticket will receive a free sampler album of Belgian rock titled "Get Sprouts." Belgian national bank

ASLK has pressed 100,000 copies to promote business among young people, and the festival organizers have taken a further 16,000 for promotion purposes.

Commentary on the Werchter event will be aired by Holland Radio and Television KRO. And in Britain, travel company Meat Gold, which organizes coach trips to both festivals, is spending over \$5,000 on advance advertising on local radio and in the pop press.

This year's program includes Dire Straits, the Undertones, Elvis Costello, Robert Palmer, the Pretenders, Toots and the Maytals and local bands De Kreuners and TC Matic.

Ariola is distributing a compilation album called "Five Years of Torhout and Werchter" which features many of these acts, plus the Kinks, Dave Edmunds, the Specials and more, 19 tracks in all, some live, and some studio recordings.

And to forestall any possibility of the festivals being forgotten, the local Brewery Haecht is printing no fewer than three million beer mats announcing them.

## Dutch Front \$400Gs

AMSTERDAM—The 12th Pink Pop Festival, Holland's best-known open-air music event, is set for June 8 in the Geleen Sports Park, with Fischer Z, Madness, the Pretenders, Ian Dury and local band the New Adventures, among the principal acts.

The festival is run by a local foundation which is investing some \$400,000 this year in anticipation of at least 50,000 paying customers. While Dutch fans make up the bulk of the audience, visitors from Belgium, West Germany, Switzerland, Austria, France, Sweden and Denmark have booked also.

Sponsorship of the event comes from Dutch tobacco company Samson and the festival host is John Peel, BBC Radio One disk-jockey. Oor, Holland's leading pop magazine, has produced a specially-designed festival newspaper, with a 100,000 print run.

This year's event will spawn a television special to go out in the fall on the KRO network, and this will be preceded by radio programs covering the presentation.

## Pop-Gospel Dutch Fest

AMSTERDAM—A Dutch pop-gospel festival, staged at Rotterdam's Ahoy Hall (23) with Van Morrison headlining 17 hours of music, was a costly initiative taken by local broadcasting organization NCRV "to establish better contact with music-loving youngsters."

The network invested some \$350,000 in the event, which yielded three television specials for transmission later this summer, all through NCRV Radio.

Other acts booked included Andrea Crouch and the Disciples, Judie Tzuke, After The Fire, Jesse Dixon Singers, Billy Preston, and local groups the New Adventures, Massada, Urban Heroes, Earth & Fire, the Ruud Hermans Band, the Mo, Kayak and Ekseption.

## Train Conductor PopCon Winner

TOKYO—Toshihiro Ito, a 24-year-old train conductor for the Japanese National Railways, won the grand prize for "Sayonara Moyo," which he wrote and composed, at the 21st Popular Song Contest (PopCon) held at Tsumagoi outside Tokyo May 10.

Ito's folk tune was among the 26 songs participating in the finals on May 10. The 26 were selected from among approximately 15,000 submitted and judged in eight regional eliminations.

Besides winning the grand prize, Ito also won the right to participate in the 12th World Popular Song Contest to be held in November under the sponsorship of the Yamaha Music Foundation.

Previous winners of the grand prize in the Yamaha PopCons have become popular stars in Japan. They include Masanori Sera & Twist, Crystal King, Miyuki Nakajima and Akiko Kosaka.

## Russians Hear Modern Works In Moscow Fest

MOSCOW—A week-long International Music Festival, staged here and formally dedicated to "the service of humanism, peace and friendship among nations," gave Russian concert-goers a chance of hearing works by 20th century composers rarely given public airing in the U.S.S.R.

The event was seen as a riposte by Soviet cultural chiefs to charges that music in the Soviet Union is stifled by political considerations.

The program included works by Walton, Benjamin Britten, Bartok and Gershwin. While not particularly controversial names by Western standards, they nevertheless created peak interest among local music-lovers more used to a tightly conservative taste by the cultural leaders.

There's no doubt the artistic world in Russia has been shaken by a recent spate of defections among classical conductors and performers, recent examples being Maxim Shostakovich and his son. Yet, despite the comparative freedom at the International Music Festival, Soviet President Brezhnev recently emphasized the state's insistence on "ideological orthodoxy" within the arts in Russia.

Defectors are getting a rough ride in the media in Russia. Maxim Shostakovich has been described as "a parasite" living on his father's name, while elsewhere he has been described as a conceited egoist suffering from an inferiority complex.

The political credentials of composers given performance "space" in Russia are still important. Sir William Walton was praised at the festival for his work in "developing democratic traditions in music" and Benjamin Britten picked up praise for "his love of mankind and nature." Some of the others were feted for their struggles against fascism.

## Artone Label Reactivated

AMSTERDAM—CBS Holland has reactivated the Artone label that specializes in popular Dutch language repertoire. Set up in 1956, and acquired by CBS in 1969, the label has a back catalog of around 2,500 album titles.

Bert Conard will head the Artone label as manager, talent scout and producer. For four years he has been a managing director of Sure Shot Productions, affiliated with Phonogram, Holland.

## INDIA DISKS TO ROMANIA

BUCHAREST—A batch of Western imports brought in from the unlikely source of Polydor India has been available in Romanian stores recently. As usual, the disks, which included Wings' "Back To The Egg," Foreigner's "Head Games," the Eagles' "The Long Run" and the "Saturday Night Fever" soundtrack, were sold out within a few hours, priced around \$6.

Also hot sellers are the more regular imports from the other Socialist countries Russia, East Germany, Poland, Hungary, and Bulgaria, while from Czechoslovakia came an English-language recording by Hungarian rock band Locomotiv GT.

## Yugoslavians Ponder 5-Year Vid Blueprint

BELGRADE—The Yugoslav Economy Enterprises authorities here have been working on a five-year plan covering the video industry at the national level that is clearly linked to record company expansions.

The Yugoslavian record industry is basically waiting and watching video developments at world levels. Virtually all local record companies have video in their plans.

Dubravko Majnaric, head of Jugoton's music and repertoire division, says his company wanted to link with the television network to publish a documentary videocassette of Marshal Tito's memoirs, though not for commercial use. However, there are royalty hassles and release of this package will be delayed.

At investment level, Jugoton has set a videocassette production deal with Jadran Films, but this will remain an experimental link for the time being. It is difficult here to establish just how many videorecorders there are in Yugoslavia, and the industry in general can't see any real commercial video developments coming before 1985.

## Jonathan Eyes MOR Pie Slice

SYDNEY—Barry Kimberley, head of independent Australian music publisher Jonathan Music, has invested more than \$25,000 in the development and recording of an artist that he considers capable of snaring a piece of the international MOR pie currently held by the likes of Barry Manilow and Demis Roussos.

"Two or three years ago," Kimberley explains, "John Farnham, one of Australia's most respected rock vocalists, suggested I listen to the songs of a young man called Denis Walter, a startling talent with a strong soft voice and a set of very exciting commercial songs."

Already Walter, 25, has given his mentor a return on his investment by penning the gold single for Karen Knowles, "Why Won't You Explain?" Kimberley has so far placed Walter's sub-publishing with Platz in the U.K., Meisel in Germany, Pacific in Japan and Kruger in Belgium. His overall strategy is to have his publishing contacts secure the best record deal in their own territories.

## PROMO MEN CUT DISKS

LONDON—Besides pushing other people's singles, two of CBS's LONDON — Besides pushing Louis Rodgers and plugger Martin Sunley, have decided to get in on the act themselves.

Operating as the Columbia Brothers, the duo has just released its third single, on the newly formed Hotel Records label. Both their previous efforts—a reworking of "All Shook Up" and the self-penned "You're Leaving"—scored considerable airplay without breaking into the charts—the new disk is "Get A Job"—a favorite topic with U.K. pop bands these days.

Hotel Records was founded by Louis Rodgers' brother Frank, a former head of a&r at Decca, though all three are directors.

## WITH STIFF PENALTIES

# U.K. Industry Urged To Demand C'right Revisions

LONDON—When it comes to demands for reform of copyright legislation and to explaining industry problems of home taping and piracy, the world music business should not speak in "tuneful harmony," but should hammer out its messages in "strident voice."

So said Lord Goodman, one of the U.K.'s most prominent and influential legal figures, at the centenary dinner staged here by the Music Publishers' Assn., linking with the visit to London of the International Federation of Serious Music Publishers.

Lord Goodman had heard Ron White, MPA president and managing director of EMI Music Publishing, London, call for copyright law revision and amendment, then demand stiffer penalties for infringement.

White drew attention to the vast scale of record piracy worldwide and stressed that home taping of sound and vision "is eating into the

legitimate earnings of composers and music publishers.

Added White: "Even the traditional preserve of the music publisher, printed music, has been subject to piracy by photocopying."

It was then that Lord Goodman called for publishers to forget tuneful harmony and go for stridency. "There's an obvious need for legislation and governments have not paid sufficient attention to this very important matter of copyright law for many years."

He emphasized that the contribution made by composers and their publishers to cultural life in this country deserves just reward so that the economic incentive and means for the creation and publication of the music continue to exist.

He said he thought it "not beyond the wit of government to devise a simple system for a levy on blank tapes to compensate performers, composers and publishers for the losses suffered by them through home taping."



NEW MAN—WEA International president Nesuhi Ertegun, right, toasts new WEA U.K. managing director Charles Levison, left, at a reception in New York in Levison's honor. Joining in the welcome are WEA International executive vice president Phil Rose, second left, and Mirage Records president Jerry Greenberg.

# 'POP CLUB' A VET *Greek Show With Buying Influence 6 Years Old*

By JOHN CARR

ATHENS—In a country like Greece, where the average radio program is usually of insecure tenure, six years is really a lot of sand under the hourglass.

But "Pop Club," an hour-long rock show broadcast daily by the Hellenic Radio-TV network (ERT), is now sailing into its seventh year of popularity. Indications are that its influence among record and prerecorded cassette buyers here is stronger than ever.

The record companies in Greece unanimously agree that "Pop Club" contributes greatly to pop and rock awareness in the 15-35 year age group.

However, some executives have tacit reservations about its impartiality since its long-time host, Yannis Petridis, works for PolyGram Greece, as international repertoire manager.

A survey recently conducted by WEA among listeners in that 15-35 age group showed that 75% of those questioned said ERT's "Pop Club" was their sole source of information on rock music.

George Petsilas, general manager of EMI Greece, believes that Petridis, through his detailed daily doses of music and rock information going back to the 1950s, has become Greece's most effective opinion-maker on the pop scene. Others say he often indirectly affects unofficial

chart positions by the sheer weight of his opinions.

Petridis, currently touring the U.S. in search of material, has always and consistently defended his impartial-

ity in picking out daily playlists for the series.

One company maintaining some doubt is CBS, which claims to have "painstakingly dissected" random tapings of "Pop Club" and to have found that the program "gives equal time to the different companies, but its intensity of exposure to hit material is weighted."

But all record men agree that "Pop Club" must be kept on the air, in its present format, in the sheer interest of maintaining levels of pop awareness in the key purchasing sectors of the public.

"Pop Club" started out six years ago as a taped weekly show, with Petridis at the microphone. His production assistant then, as now, was PolyGram's Kostas Zougris. It quickly struck a popular chord and was made into a daily fixture, going live in 1976.

One measure of its appeal is that the foreign community of Athens, largely comprising eclectic minded diplomats, businessmen and journalists, began to prefer its style over the U.S. military orientated AFRTS station, based near Athens.

Zougris claims "Pop Club" has, in success terms, crossed the national borders and that letters arrive regularly from such places as Italy, Bulgaria, and North Africa, swelling a very considerable domestic mail bag.

## Melee Injures 40 At Concert By Steppenwolf

ATHENS—Around 40 people, including seven policemen, were injured and needed hospital treatment after a street battle between rock fans and police during a concert by U.S. rock group Steppenwolf in the northern Greek city of Thessaloniki May 13.

The incidents happened on the group's first gig here, prior to moving on to two concert bookings in Athens.

An official police statement suggested the trouble started when a police squad moved in to evict several hundred persons from the packed Palais des Sports Hall where the band was performing, the authorities fearful that some of the upper seats might collapse.

The evicted fans, police said, joined approximately 1,000 youths outside the hall waiting for a chance to get in. Then the rampage started.

# CBS EYES IRISH *Johnny Logan Success Spurs Promo Drives, Talent Search*

By KEN STEWART

DUBLIN—CBS Ireland is to push its local product more heavily through the CBS Records International network of 92 worldwide territories and claims a "significant increase" in the number of high

quality demo tapes sent in by local talent.

The success of Johnny Logan in the 1980 Eurovision Song Contest, with subsequent high sales through most of Europe, prompted more activity at Irish level, says David Duke, general manager.

Linked with the general drive to find new Irish talent is a major campaign on five Irish artists already signed. Spearheading the promotion is a Roger Doyle single, "Austrian," regarded as one of the most avant-garde 45s ever put out by a local act.

Already established as a contemporary classical composer, Doyle's "Thalia" and "Rapid Eye Movement" albums earned him a scholarship from Amsterdam City Foundation. "Austrian" sees him in a modern electronic rock format with his Operating Theater Band, featuring Olwen Faure, of the Irish National Theater. The band plays 21 gigs in Holland in June and July.

Reform, also in the CBS campaign, is one of the longest established Irish rock bands, selling 4,000-5,000 units of each album here and preferring to work the Irish marketplace rather than go abroad. The band has recently been produced by

Bill Whelan, who produced Johnny Logan's "What's Another Year."

London-based Lee Lynch, out on several labels in recent years, is now with CBS for the single "Paddy's On The Move Again." Another new CBS signing in for hefty promotion is Kari, girl singer already featured on a big-selling K-tel compilation LP here and now on a single "Ooh Yes I Do," produced by Liam Hurley in the DJM Studios in London.

CBS Ireland's big success story in the last couple of years was the discovery of U2, signed after a talent contest.

Now the company is to release the winning song from the recent and zany Alternative Eurovision Song Contest, "What 'Bout Ye," an off-beat version of "Mountains Of Mourne" by the Half-Mad Irishment, one member sounding uncannily like Phil Lynott of Thin Lizzy.

## EMI Hit With U.K. Injunction

LONDON—Six British music publishers have obtained an interim injunction in the High Court against Thorn EMI Video Productions and EMI Records preventing them from manufacturing and selling six feature films on videocassette.

The videocassettes concerned were: "Scott Of The Antarctic," "That'll Be The Day," "Stardust," "Far From The Maddening Crowd," "The Railway Children" and "It Shouldn't Happen To A Vet."

The injunction was sought on behalf of Boosey and Co. Ltd., Sparta-Florida, Southern Library of Recorded Sound, Fabulous Music, Westminster Music and Bosworth Ltd.

## HIKE WRITERS' INCOME

# Keep 2¢ Mechanical Royalty, Says Study

By DAVID FARRELL

TORONTO — A government copyright revision report just released argues in favor of maintaining the current rate of two cents for mechanical royalty payments, but the authors also suggest that supplementary remuneration be paid to Canadian composers and lyricists.

While the document is purely a research backgrounder to be consulted in the final decision making process by the Copyright Review Board, some of the recommendations put forth in the 70-page report are bound to come as a surprise, pleasant and otherwise, to the music industry in Canada.

First, the authors state, research indicates that the level of both mechanical and performing right royalties being paid in Canada has consistently increased. Second, the diminished role of music publishers, who often share royalties equally with the composers/lyricists, supports the equity of a comparable decrease in the publishers' relative returns from the sale of recordings. Third, and perhaps the most controversial point, that any increase in the rate would benefit the already successful artists and lead to an overall increase in the cash flow out of Canada.

In determining that the current mechanical rate be fixed, the authors acknowledge the pressure brought to bear by composers and music publishers, but suggest that the three reasons for not increasing at this time must also be weighed in the consideration. It is provided in the report, however, that the rate be subject to a review by a tribunal at five-year intervals.

The report also analyzed questions surrounding the scope of the compulsory licensing system here. As it stands today, the present Act includes literary and dramatic works when they involve sound recordings. It is recommended here that the licensing be limited to purely musical works and should not include purely literary or dramatic works.

This position is a reflection of the fact that sound recordings are not the primary mechanism for exploiting musical works, alluding to the exposure a disk enjoys from broadcast and concert performance.

However, the report argues, this is not the case with respect to literary and dramatic works. The returns to the owners of copyright literary and dramatic works that would be mechanically reproduced would be unfairly low when compared to the returns to the copyright owners of musical works, due to the difference in the volume of sales.

It is also argued that separate licensing procedures be used for audio and audio-video entities and that music contained on videotapes and videodisks be excluded from the current section in the Act pertaining to compulsory licensing.

The concept of providing additional remuneration to Canadian composers and lyricists is given a brief explanation in the appendix, under the heading "Funding For Canadian Composers/Lyricists."

The report says: "The rationale for claiming that less costly systems (than an increase in the mechanical royalty payments) are available for

providing increased income to Canadian composers is simple.

"Approximately 90 cents out of every dollar generated by an increase in mechanical royalties would accrue to foreign composers/lyricists and publishers. A system of subsidies, either from government general revenue or supported by a specific tax on record companies, could be structured to ensure that the payments were directed solely to Canadian composers/lyricists."

## Disk Rental Chain Expands, Video Offered

TORONTO—Rena's Rent-A-Disc franchise operation has started to expand with five locations now open, and owner David Nancoff expecting to see his concept from coast-to-coast by year end.

The start-up cost for a store with inventory and neon sign is \$27,500, Nancoff reports, and few seem reluctant to invest the money in what currently stands as a legal loophole in the copyright act in this country.

The Canadian media has been quick to see the value of the story, and Nancoff has been spreading himself thin between operating his burgeoning business empire, promoting himself with the media, and talking with U.S. parties who have shown interest in importing his concept.

Currently there are two Rena outlets in this city, along with recently opened stores in Kingston and Brantford, Ontario, and Winnipeg, Manitoba.

Rental rates are \$2.50 for a 36-hour period, but the Toronto locations have been buying space in one of the daily papers to advertise special 99 cent rentals on current chart product by Rush, Bruce Springsteen and the Clash, among others. Video rentals are offered for \$3.99 in his city stores, whereas in Brantford the 36 hour rental for a video is \$8, Nancoff reports.

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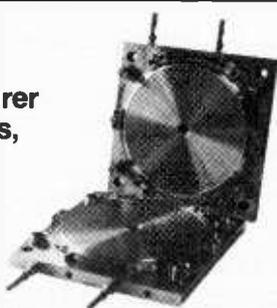
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# West Germany

LESS THAN 100 CONTACT GVL

## Meet Studies Marketing Of Music Video

WEST BERLIN—How to sell music on video? was the question tackled at a recent international music market seminar in Berlin by a panel of specialists including Paul Liwam, managing director of Atlas, Videoing chief Mario Villavicencio, Warner Home Video manager Michael Haentjes, and VPS managing director Peter Jaenisch.

Their general conclusion was that only four kinds of programming offered any real potential. First, documentaries of major events like Woodstock or the Pink Floyd concerts. Second, special stagings of opera in their original settings. Third, shows featuring top acts made specially for video with little resemblance to the normal run of broadcast television programming. Fourth, video as a piece of art made with music.

Currently, music videos account for about 8% of total sales. Jaenisch believes poor sound quality makes sales hard to achieve, but Villavicencio believes this could be overcome with better duplication.

The Videoing boss says music tapes sell better in Britain and Scandinavia than in West Germany, and adds: "Only artists who are in the top 20 worldwide for popularity have a hope of selling well on video."

## Few Foreigners Seek German 'Neighboring Rights' Payments

By JIM SAMPSON

MUNICH—Changes in membership policy have made domestic video firms and some foreign artists eligible for neighboring rights payments from the West German collection society GVL. But although many foreign artists have been notified of this change, less than 100 have asked for more information.

Since the mid '60s, GVL (Gesellschaft Zur Verwertung Von Leistungsschutzrechten M.B.H.) has collected neighboring rights royalties from German broadcast stations, bars, restaurants and recording hardware manufacturers on behalf of recording companies and artists residing in West Germany. Last year, its 20,000 member-artists and 350 recording companies received a total of 43.3 million marks, about \$23 million.

Income from broadcast stations is split evenly between artists and manufacturers, but artists get 64% of all other payments made by GVL to its members.

Within the two membership groups, distribution to record companies is based on a breakdown of

radio airplay, by label. The firms whose records are played most often get the biggest GVL share.

Artists distribution is more complicated, requiring a breakdown of income for recording activity as listed on the artists annual income tax form. There is also a limit on the maximum annual payment to an individual artist.

The idea of neighboring rights protection for artists and recording companies is not unique to West Germany. Denmark (Gramex), Austria (LSG), Italy (SIAE) and Sweden have societies similar to GVL, while the U.K. gives recording companies but not artists neighboring rights. Members of these societies are already benefitting from GVL, and vice versa.

For years, GVL refused to pay artists residing in countries without neighboring rights legislations, avoiding the transfer of money to countries no Q-uid pro Q-uo existed. A recent ruling by the European Commission, however, forced GVL to open membership to all artists residing in European Economic Community nations.

## Quotas Eyed For Japanese Viderecorders

FRANKFURT—Politicians here are discussing the use of import quotas to stem the flow of Japanese videotape recorders into the West German market.

Currently around 80% of all entertainment electronics hardware is imported from Japan, and in neighboring Austria, import controls have already been introduced.

As discussed in West Germany, a quota system would permit Japanese manufacturers to supply only 50% of the demand for VTRs, and could come into force in 1983.

Already, say companies like Grundig, many jobs are threatened. Grundig's own factory in Augsburg is to close.

Meanwhile, demand for video hardware and software outstrips all supplies. Projections indicate 700,000 VTR sales this year. With some VHS models there are delivery delays of up to three months, and the shortage of videocassettes is even more acute.

Purchasers are told they will have to wait until autumn; prices have shot up, and even poor quality tape finds a market. Estimates suggest the prerecorded cassette market could be three times its present size, given supplies.

Grundig calculates that the VCR market in Western Europe will reach 40 million units by the mid '80s. In June, 1982, AEG Telefunken's Berlin video plant starts production, making VHS machines under license from JVC. Grundig and Philips are still the only major names actively pushing the V2000 system, though Telefunken is thought still to be considering the Philips design.

Servicing and repair is proving a problem for all manufacturers, who would like to see retailers taking responsibility. Dealer know-how is often lacking, though, and the traders prefer to return machines to the factory.

## Gold Honor To Lai

HAMBURG—WEA managing director Siegfried Loch presented a gold disk to French composer Francis Lai for sales of 250,000 copies of his soundtrack album "Bilitis." The presentation was made at Boblingen, South Germany.

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## WEA TURNOVER UP

## Loch Stressing Local Talent; Defends Entry Into Retailing

By WOLFGANG SPAHR

HAMBURG—"We're living in an age of narcissism, of increasing group egotism and nationalism. In the music business, this has led to a growing emphasis on home-grown music."

So says Siegfried E. Loch, managing director of WEA in Germany, who adds: "Even in West Germany, U.S. and U.K. chart-toppers are no longer automatic hits."

Siggi Loch regards the change in disk-buying behaviour here as the result of "an increasing conservatism." He sees political developments in recent months as an integral expression of "this conservative re-orientation."

He theorizes: "The Germans have rediscovered their own language and they're expressing this new-found awareness by listening to German songs which describe realistic situations."

Loch reckons WEA provides the most positive example of how this trend works. For the past seven

years, the company here has backed the talent of actor-singer Marius Mueller-Westernhagen, bringing out six albums by him. The first three appealed to a small minority, but WEA stood by its beliefs and now, says Loch, all his albums are money-makers and he has total sales in Germany of 600,000 LP units.

Loch is pleased that WEA's support for German-language material is paying off now that the major is celebrating its 30th anniversary as a German company. WEA Germany started out with a staff of 48 and an annual turnover of roughly \$5.5 million. By 1980, that was up to around \$75 million, and the company, initially just a record operation, is now essentially a group conglomerate, embracing several companies, with 654 employees.

WEA Musik has a staff of 148 now, with a turnover last year of roughly \$36 million. The record service (pressing and distribution) (Schallplattenherstellungs- und Vertriebsgesellschaft), had a turnover of \$14 million, with a staff of 360. The Govi retail division employs 120 staff and had a 1980 turnover of \$14 million. The Warner Brothers publishing arm turnover last year was approximately \$3.2 million. It employs 12 people.

The electronic game department, Atari, with a staff of 14, had a \$2.2 million turnover last year.

Top-selling WEA artists last year, in order of sales peaks: AC/DC, Fleetwood Mac, Marius Mueller-Westernhagen, Rod Stewart, Neil Young, Van Halen, Francis Lai, Eagles, Led Zeppelin and ZZ Top.

Loch works hard at maintaining good relations with the retail trade. He fiercely rejects the accusation that WEA is "ruining the trade" by buying up the Govi chain of stores.

"I can understand the worries of some retailers, but the purchase of Govi was not part of a planned WEA expansion. Govi was our biggest customer and therefore the most important point of access to buyers of our products.

"When Govi got into financial difficulties in 1979, we were anxious that the company should survive, especially as we felt it was essentially a sound operation. We tried to persuade three leading German record retailers to take Govi over. It wasn't until they refused that we decided to buy up the chain for ourselves."

Loch says Govi's new pricing policies have helped stabilize prices on the market in general. He cites his decision to use record retailers for the launch of WEA's video business in Germany as proof of his loyalty to retailers. He believes the record trade is the natural outlet for video program retailing because of its experience in selling catalog goods.

## DGG RIDING THE CHARTS

HAMBURG—Spectacular success for the single "Fade To Grey" and debut album "Visage" by the group of the same name has given DGG its first simultaneous No. 1 single and LP since Abba.

The single has been top of the West German charts for six weeks, and is doing well elsewhere in Europe. In Britain, the follow-up "Mind Of A Toy," also out in Holland and Belgium, made the top 20.

DGG international chief Rainer Schmidt-Walk says the album has also been well received in other markets, particularly Holland, Switzerland and the Far East.

## Duval's 'Angel' Single Is Gold

HAMBURG—Frank Duval has scored his first gold record in West Germany selling 500,000 copies of his hit single "Angel Of Mine."

The single has already gone gold in Austria (50,000 copies) and is enjoying widespread international success. It reached number two in Switzerland, number four in Belgium, number three in Holland, and was number one in West Germany for five weeks.

The album and single are available in nine European territories and have been licensed in South America, Australasia, South Africa, Hong Kong and Japan.

SLEZAK SENDS MUSIC ROUND THE WORLD THAT MEANS A BIG TURNOVER

SLEZAK



2000 HAMBURG 13

# Billboard Hits Of The World

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## BRITAIN

(Courtesy of Music Week)  
As of 5/23/81  
SINGLES

This Week	Last Week	Artist
1	1	STAND AND DELIVER, Adam & Ants, CBS
2	2	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
3	3	STARS ON 45, Star Sound, CBS
4	9	CHEQUERED LOVE, Kim Wilde, Rak
5	8	OSSIE'S DREAM (WAY TO WEMBLEY), Spurs FA Cup Final Squad, Shelf
6	10	SWORDS OF A THOUSAND MEN, Tenpole Tudor, Stiff
7	7	KEEP ON LOVING YOU, REO Speedwagon, Epic
8	4	GREY DAYS, Madness, Stiff
9	5	CHI MAI, Ennio Morricone, BBC
10	20	BETTE DAVID EYES, Kim Carnes, EMI America
11	14	STRAY CAT STRUT, Stray Cats, Arista
12	23	WHEN HE SHINES, Sheena Easton, EMI
13	37	I WANT TO BE FREE, Toyah, Safari
14	16	AI NO CORRIDA, Quincy Jones, A&M
15	27	THE SOUND OF THE CROWD, Human League, Virgin
16	6	MAKING YOUR MIND UP, Bucks Fizz, RCA
17	17	ONLY CRYING, Keith Marshall, Arrival
18	25	TREASON, Teardrop Explodes, Mercury
19	24	KILLER LIVE EP, Thin Lizzy, Vertigo
20	12	ATTENTION TO ME, Nolans, Epic
21	29	IT'S GOING TO HAPPEN, Undertones, Ardeck
22	15	MUSCLE BOUND/GLOW, Spandau Ballet, Chrysalis
23	39	BEING WITH YOU, Smokey Robinson, Motown
24	18	CAN'T GET ENOUGH OF YOU, Eddy Grant, Ice
25	26	DROWNING/ALL OUT TO GET YOU, Beat, Go-Foot
26	22	IS VIC THERE, Department S, Demon
27	11	CAN YOU FEEL IT, Jacksons, Epic
28	NEW	HOW 'BOUT US, Champaign, CBS
29	13	GOOD THING GOING, Sugar Minott, RCA
30	19	BERMUDA TRIANGLE, Barry Manilow, Arista
31	21	DON'T BREAK MY HEART AGAIN, Whitesnake, Liberty
32	NEW	AIN'T NO STOPPING, Enigma, Creole
33	31	NIGHT GAMES, Graham Bonnett, Vertigo
34	NEW	CHARIOTS OF FIRE, Vangelis, Polydor
35	NEW	DON'T LET IT PASS YOU BY, UB40, Dep Intl.
36	NEW	HI-DE-HI, Paul Shane, EMI
37	38	CARELESS MEMORIES, Duran Duran, EMI
38	NEW	ROCKABILLY GUY, Polecats, Mercury
39	NEW	POCKET CALCULATOR, Kraftwerk, EMI
40	NEW	IS THAT LOVE, Squeeze, A&M

### ALBUMS

1	20	STARS ON 45, Star Sound, CBS
2	1	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
3	5	WHA' HAPPEN, Beat, Go Feet
4	2	THIS OLD HOUSE, Shakin' Stevens, Epic
5	4	HOTTER THAN JULY, Stevie Wonder, Motown
6	39	THE ADVENTURES OF THIN LIZZY, Thin Lizzy, Vertigo
7	NEW	QUIT DREAMING AND GET ON THE BEAM, Bill Nelson, Mercury
8	3	ROLL ON, Various, Polystar
9	10	CHARIOTS OF FIRE, Vangelis, Polydor
10	15	HI INFIDELITY, REO Speedwagon, Epic
11	7	BAD FOR GOOD, Jim Steinman, CBS
12	13	MAKING MOVIES, Dire Straits, Vertigo
13	9	THE JAZZ SINGER, Neil Diamond, Capitol
14	32	DISCO DAZE & DISCO NUTS, Various, Ronco
15	NEW	COMPUTER WORLD, Kraftwerk, EMI
16	NEW	LONG DISTANCE VOYAGER, Moody Blues
17	35	STRAY CATS, Stray Cats, Arista
18	NEW	I AM A PHOENIX, Judie Tzuke, Rocket
19	11	COME AND GET IT, Whitesnake, Liberty
20	26	PUNKS NOT DEAD, Exploited, Secret
21	19	THE DUDE, Quincy Jones, A&M
22	17	POSITIVE TOUCH, Undertones, Ardeck
23	8	CHART BUSTERS 81, Various, K-tel
24	12	JOURNEY TO GLORY, Spandau Ballet, Reformation/Chrysalis
25	18	MANILOW MAGIC, Barry Manilow, Arista
26	25	CHRISTOPHER CROSS, Warner Bros.
27	23	THIS IS ENNIO MORRICONE, Ennio Morricone, EMI
28	NEW	NOW, Vic Damone, RCA

29	21	MAKING WAVES, Nolans, Epic
30	NEW	TALK TALK TALK, Psychedelic Furs, CBS
31	16	SKY 3, Sky, Ariola
32	24	FACE VALUE, Phil Collins, Virgin
33	29	CHI MAI, Ennio Morricone, BBC
34	36	WINELIGHT, Grover Washington, Elektra
35	NEW	THE RIVER, Bruce Springsteen, CBS
36	30	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl.
37	6	FUTURE SHOCK, Gillan, Virgin
38	28	TAKE MY TIME, Sheena Easton, EMI
39	NEW	SECRET COMBINATION, Randy Crawford, Warner Bros.
40	14	LIVING ORNAMENTS 1979-1980, Gary Numan, Beggars Banquet

## CANADA

(Courtesy CBC's 60 Minutes With A Bullet)  
As of 5/23/81  
SINGLES

This Week	Last Week	Artist
1	1	MORNING TRAIN (9 TO 5), Sheena Easton, Capitol
2	2	ANGEL IN THE MORNING, Juice Newton, Capitol
3	5	TAKE IT ON THE RUN, REO Speedwagon, Epic
4	4	BEING WITH YOU, Smokey Robinson, Motown
5	3	JUST THE TWO OF US, Grover Washington, Jr., Elektra
6	13	BETTE DAVIS EYES, Kim Carnes, EMI America
7	8	WATCHING THE WHEELS, John Lennon, Geffen
8	6	YOU BETTER YOU BET, Who, Warner Bros.
9	9	TOO MUCH TIME ON MY HANDS, Styx, A&M
10	7	WHILE YOU SEE A CHANCE, Steve Winwood, Island
11	12	LIVING INSIDE MYSELF, Gino Vannelli, Arista
12	10	I MISSED AGAIN, Phil Collins, Atlantic
13	11	KISS ON MY LIST, Hall & Oates, RCA
14	16	SWEETHEART, Franke & Knockouts, Millennium
15	14	HER TOWN TOO, James Taylor & J.D. Souther, CBS
16	NEW	STARS ON 45, Quality
17	17	HIGH SCHOOL CONFIDENTIAL, Rough Trade, CBS
18	18	SOMEBODY'S KNOCKIN', Terri Gibbs, MCA
19	NEW	RAPTURE, Blondie, Chrysalis
20	NEW	A WOMAN NEEDS LOVE, Ray Parker, Jr. & Raydio, Arista

### ALBUMS

1	2	FACE VALUE, Phil Collins, Atlantic
2	4	ARC OF A DIVER, Steve Winwood, Island
3	1	HIGH INFIDELITY, REO Speedwagon, Epic
4	3	FACE DANCERS, Who, Warner Bros.
5	5	DIRTY DEEDS DONE DIRT CHEAP, AC/DC, Atlantic
6	7	MOVING PICTURES, Rush, Anthem
7	8	PARADISE THEATRE, Styx, A&M
8	NEW	MISTAKEN IDENTITY, Kim Carnes, EMI America
9	6	WINELIGHT, Grover Washington, Jr., Elektra
10	NEW	HARD PROMISES, Tom Petty & Heartbreakers, Backstreet

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 5/25/81  
SINGLES

This Week	Last Week	Artist
1	2	STARS ON 45, Stars on 45, CNR
2	1	IN THE AIR TONIGHT, Phil Collins, Atlantic
3	3	SHADDAP YOU FACE, Joe Dolce, Ariola
4	5	HANDS UP, Ottawan, Polydor
5	6	MAKING YOUR MIND UP, Bucks Fizz, RCA
6	4	FADE TO GREY, Visage, Polydor
7	20	LIEB MICH EIN LETZTES MAL, Roland Kaiser, Hansa
8	7	LOOKING FOR CLUES, Robert Palmer, Island
9	9	THIS OLD HOUSE, Shakin' Stevens, CBS
10	8	KIDS IN AMERICA, Kim Wilde, Rak
11	10	WOMAN, John Lennon, Geffen
12	13	STOP THE CAVALRY, Jona Lewie, Stiff
13	15	YE-SE-CA, Secret Service, Strand
14	17	MISTER SANDMAN, Emmylou Harris, Warner Bros.
15	16	STOP 'N' GO, Peter Kent, Elektra
16	12	FLASH, Queen, EMI
17	14	VIENNA, Ultravox, Ariola
18	11	AMOUREUX SOLITAIRES, Lio, Ariola
19	18	DO YOU FEEL MY LOVE, Eddy Grant, Ice
20	23	JOHNNY LOVES JENNY, Chilly, Polydor
21	29	KEEP ON LOVING YOU, REO Speedwagon, Epic
22	26	SAMSTAG ABEND, Hanne Heller, Ariola
23	21	JOHNNY BLUE, Lena Valaitis, Ariola

24	19	WE ARE ON THE RACE TRACK, Precious Wilson, Hansa Intl.
25	25	JEALOUS GUY, Roxy Music, Polydor
26	22	LIFE IS FOR LIVING, Barclay James Harvest, Polydor
27	24	MARIE MARIE, Shakin' Stevens, Epic
28	30	STEP BY STEP, Peter Griffin, Elektra
29	NEW	LA PROVENCE, Nana Mouskouri, Philips
30	NEW	CAN'T GET ENOUGH OF YOU, Eddy Grant, Ice

### ALBUMS

1	1	DIE SCHOENSTEIN MELODIEN DER WELT 2, Anthony Ventura Orchestra, Arcade
2	3	FACE VALUE, Phil Collins, Atlantic
3	2	TURN OF THE TIDE, Barclay James Harvest, Polydor
4	5	A WIE ABBA, Abba, Polydor
5	8	UDOPIA, Udo Lindenberg, Telefunken
6	7	STINKER, Marius Mueller-Westernhagen, Warner Bros.
7	13	LONG PLAY ALBUM, Stars on 45, CNR
8	6	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
9	9	VISAGE, Visage, Polydor
10	11	CLUES, Robert Palmer, Island
11	12	WIR KINDER VOM BAHNOF ZOO, Soundtrack, RCA
12	4	DIE GORESTEN ERFOEGE, Ernst Mosch & Seine Original Egerlander Musikanten, K-tel
13	10	FLASH GORDON, Queen, EMI
14	14	KILLERS, Iron Maiden, EMI
15	19	QZ, Mike Oldfield, Ariola
16	16	RED SKIES OVER PARADISE, Fischer Z, United Artists
17	15	SUPER TROUPER, Abba, Polydor
18	17	BACK IN BLACK, AC/DC, Atlantic
19	20	ZENYATTA MONDATTI, Police, A&M
20	NEW	TRAEUMEREIEN 2, Richard Clayderman, Teldec.

## JAPAN

(Courtesy Music Labo)  
As of 5/25/81  
SINGLES

This Week	Last Week	Artist
1	1	RUBY NO YUBIWA, Akira Terao, Toshiba-EMI (Ishihara)
2	2	NATSU NO TOBIRA, Seiko Matsuda, CBS/Sony (Sun/JCM)
3	3	NAGAI YORU, Chiharu Matsuyama, New Record (STV Pack, Panta)
4	5	BOOGIE WOOGIE I LOVE YOU, Toshihiko Tahara, Canyon (Janny's)
5	4	SHADOW CITY, Akira Terao, Toshiba-EMI (Ishihara)
6	8	DAKARETAI MOU ICHIDA, Elkichi Yazawa, Warner Pioneer
7	6	SUNSET MEMORY, Naomi Sugimura, Polystar (NTV)
8	11	OYOME SAMBA, Hiroshi Go, CBS/Sony (April)
9	10	OKUHIDA BOJOU, Tetsuya Ryu, Trio (Best Friend)
10	7	SEXY MUSIC, Nolans, Epic (PMP)
11	9	YOKOHAMA CHEEK, Masahiko Kondo, RCA (Janny's)
12	16	NAGISA NO LOVE LETTER, Kenji Sawada, Polydor (Watanabe)
13	13	DON'T STOP THE MUSIC, Yarbrough & Peoples, Mercury
14	12	MACHIKADA TWILIGHT, Shannels, Epic/Sony (Burning)
15	14	SASURAI, Akira Terao, Toshiba-EMI (Ishihara)
16	20	MINATO-HITORI UTA, Hiroshi Itsuki, New Creek (TV Asahi)
17	15	SEVENTEEN, Naoko Kawai, Columbia (Geiei/TV Asahi)
18	19	MODERN GIRL, Sheena Easton, Toshiba-EMI (Intersong)
19	18	E-KIMOCCHI, Hiroyuki Okita, CBS/Sony (Stardust)
20	NEW	LITTLE GIRL, Hideki Saijou, RVC (Geiei)

### ALBUMS

1	1	REFLECTIONS, Akira Terao, Toshiba-EMI
2	2	SEXY MUSIC, Nolans, Epic
3	6	A LONG VACATION, Eiichi Ohtaki, CBS/Sony
4	8	YUKO HARA GA KATARU HITOTOKI, Yuiko Harax, Victor
5	NEW	TWILIGHT DREAM, Naoko Kawai, Columbia
6	5	MODERN GIRL, Sheena Easton, Toshiba-EMI
7	3	RINGETSU, Miyouki Nakajima, Canyon
8	4	YUME TSUXURI, Gamu, Teichiku (Yamaha M)
9	7	HEART & SOUL, Shannels, EPIC/Sony
10	10	UMI O WATARU CHOU, Shinji Tanimura, Polystar
11	9	AI NO CONCERTO, Richard Clayderman Orchestra, Victor
12	12	ONLY YOU, Takuro Yoshida, Four Life
13	16	AI NO CORRIDA, Quincy Jones, Alfa
14	11	NIJI DENSETSU, Masayoshi Takanaka, Polydor
15	13	HOT TUNE, George Yanago & Rainy Wood, Warner Pioneer

16	14	BUCCHIGIRI PART II, Yokohama Ginbae, King
17	NEW	AI WA KAZE MAKASE, Hiroaki Igarashi, CBS/Sony
18	15	BGM, Yellow Magic Orchestra, Alfa
19	17	TADAIMA, Akiko Yano, Japan
20	20	PLASTIC GENERATION, Hiroshi Go, CBS/Sony

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 5/18/81  
SINGLES

This Week	Last Week	Artist
1	1	JEALOUS GUY, Roxy Music, Polydor
2	2	ANGEL OF THE MORNING, Juice Newton, Capitol
3	4	IN THE AIR TONIGHT, Phil Collins, Atlantic
4	3	9 TO 5, Sheena Easton, EMI
5	7	KEEP ON LOVING YOU, REO Speedwagon, Epic
6	6	HISTORY NEVER REPEATS, Split Enz, Mushroom
7	5	ANTMUSIC, Adam & Ants, CBS
8	8	COUNTING THE BEAT, Swingers, Mushroom
9	12	FADE TO GREY, Visage, Polydor
10	9	9 TO 5, Dolly Parton, RCA
11	14	COOL WORLD, Mondo Rock, Avenue
12	16	HIP SHAKE JERK, Quick, Epic
13	11	I LOVE A RAINY DAY, Eddie Rabbitt, Elektra
14	13	THE WILD COLONIAL BOY, Dr. Hook, Mercury
15	15	MESSAGE OF LOVE, Pretenders, WEA
16	10	RAPTURE, Blondie, Chrysalis
17	NEW	TURN ME LOOSE, Loverboy, CBS
18	20	THE LOVED ONE, Inxs, Deluxe
19	NEW	FLASH'S THEME, Queen, Elektra
20	NEW	KIDS IN AMERICA, Kim Wilde, RAK

### ALBUMS

1	2	THE BEATLES BALLADS, Beatles, Parlophone
2	1	CORROBOREE, Split Enz, Mushroom
3	4	FACE VALUE, Phil Collins, Atlantic
4	3	SWING SHIFT, Cold Chisel, WEA
5	6	ARC OF A DIVER, Steve Winwood, Island
6	5	GREATEST HITS, Dr. Hook, Capitol
7	11	CHRISTOPHER CROSS, Warner Bros.
8	7	SKY 2, Sky, Ariola
9	9	MAKING MOVIES, Dire Straits, Vertigo
10	8	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
11	10	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
12	14	HOTTER THAN JULY, Stevie Wonder, Motown
13	15	HI INFIDELITY, REO Speedwagon, Epic
14	NEW	NO. 50: THE GOLDEN ANNIVERSARY ALBUM, Slim Dusty, Columbia
15	17	THE JAZZ SINGER, Neil Diamond, Capitol
16	12	BACK IN BLACK, AC/DC, Albert
17	NEW	VIENNA, Ultravox, Chrysalis
18	13	ICE HOUSE, Flowers, Regular
19	NEW	FACE DANCES, Who, Polydor
20	16	THE ANDREW DURANT MEMORIAL CONCERT, Various, Mushroom

## ITALY

(Courtesy Germano Ruscitto)  
As of 5/19/81  
SINGLES

This Week	Last Week	Artist
1	1	SARA' PERCHE' TI AMO, Ricci E Poveri, Baby/CGD-MM
2	2	GIOCA-JOUER, Claudio Cecchetto, Hit Mania/Fonit Cetra
3	4	AMOUREUX SOLITAIRES, Lio, Ariola/CGD-MM
4	3	MALEDETTA PRIMAVERA, Loretta Goggi, WEA
5	5	JOHNNY AND MARY, Robert Palmer, Island/Ricordi
6	11	SEMPLICE, Gianni Togni, Paradiso/CGD-MM
7	16	ENOLA GAY, Orchestral Manoeuvres in the Dark, Ricordi
8	9	NON POSSO PERDERTI, Bobby Solo, EMI
9	8	WOMAN IN LOVE, Barbra Streisand, CBS
10	7	TUNNEL OF LOVE, Dire Straits, Vertigo/PolyGram
11	6	PER ELISA, Alice, EMI
12	NEW	WOMAN, John Lennon, Geffen/WEA
13	10	TI ROCKERO, Heather Parisi, CGD-MM
14	12	ANCORA, Edoardo De Crescenzo, Ricordi
15	15	HOP HOP SOMARELLO, Paolo Bonolis, Baby/CGD-MM
16	18	BIA LA SFIDA DELLA MAGIA, I Piccoli Stregoni, Fonit Cetra
17	17	QUESTO AMORE NON SI TOCCA, Gianni Bella, CGD-MM
18	14	CERVO A PRIMAVERA, Riccardo Cocciante, RCA
19	NEW	ROMEO AND JULIET, Dire Straits, Vertigo/PolyGram
20	NEW	I WANNA BE YOUR LOVER, La Bionda, Baby/CGD-MM

## HOLLAND

(Courtesy BUMA/STEMRA)  
As of 5/18/81  
SINGLES

This Week	Last Week	Artist
1	1	MAKING YOUR MIND UP, Bucks Fizz, RCA
2	7	HOW 'BOUT US, Champaign, CBS
3	3	CAN YOU FEEL IT, Jacksons, Epic
4	4	DANCE ON, Doris D & Pins, Phonogram
5	6	DE VERZONKEN STAD, Frank En Mirella, Polydor
6	NEW	THIS OLE HOUSE, Shakin' Stevens, CBS
7	NEW	DOUBLE DUTCH BUS, Frankie Smith, WMOT
8	2	WITHOUT YOUR LOVE, Roger Daltrey, Polydor
9	9	HET IS MOEILIK BESCHIEDEN TE BLIJVEN, Peter Blanker, Fleet
10	NEW	THEN THE MUSIC STOPPED, Pussycat, EMI
1	2	THE WORLD OF FREDDY FENDER, Freddy Fender, Arcade
2	1	KINDEREN VOOR KINDEREN, Kinderen, Ineco VIP
3	4	HERINNER T U ZICH DEZE NOG, Various, EMI
4	3	GOLDEN SONGS, Paul Anka, K-tel
5	10	HOW 'BOUT US, Champaign, CBS
6	6	VOLLE BAK, Henk Wijngaard, Telstar
7	NEW	HAAR 20 GROOTSTE SUCCESSEN, Mieke Telkamp, Phonogram
8	NEW	ZIJN GROOTSTE HITS, Peter Maffay, Arcade
9	NEW	ALLE 20 SCHUIN, Various, Arcade
10	5	VIENNA, Ultravox, Chrysalis

## SWEDEN

(Courtesy GLF)  
As of 5/16/81  
SINGLES

This Week	Last Week	Artist
1	3	KOPPABAIVISA, Bengt Lagerfeldt, Masmedia/Goodwill
2	4	MAKING YOUR MIND UP, Bucks Fizz, RCA
3	NEW	KIDS IN AMERICA, Kim Wilde, Rak
4	1	IN THE AIR TONIGHT, Phil Collins

## Pop

**PETER FRAMPTON—Breaking All The Rules, A&M SP3722.** Produced by David Kershenbaum, Peter Frampton. From his tougher, less cutesy posture on the front cover to the terser, more prudent playing, it's clear that Frampton has redefined his musical ground. A new cast of players this time around is perhaps the prime force at work. Steve Lukather, guitar, Jeff Porcaro, drums, John Regan, bass and Arthur Stead, keyboards all supply bristling power charged rock support to Frampton's guitar. Producer Kershenbaum's ear for English progressive rock can be heard in the no frills arrangements. Frampton's version of "Friday On My Mind" explodes off the turntable while the title cut features an instrumental showcase.

**Best cuts:** "Dig What I Say," "Friday On My Mind," "Going To L.A.," "Breaking All The Rules."

**THE CHIPMUNKS—Urban Chipmunk, RCA AFL14027.** Produced by Larry Butler, Janice Karman, Ross Bagdasarian. Alvin, Theodore and Simon scored platinum with "Chipmunk Punk" and hope for more of the same with this urban country set which is given the Chipmunks inimitable treatment. Contained here are "The Gambler," "I Love A Rainy Night," "On The Road Again," "Coward Of The County" and others.

**Best cuts:** Choose Your favorite.

**KRAFTWERK—Computer World, Warner Bros. HS3549.** No producer listed. It's ironic that the rhythmic minimalist values of this German quartet have been popularized in the three years since their last LP by such artists as Devo and Chic. However, the masters of the genre have return with another tongue-in-cheek exercise in robotic dance music. While there is nothing as epic as "Autobahn" or "Trans-Europe Express" here, there is enough to keep dance music and electronic music fans happy. Along with Bowie and Roxy Music, Kraftwerk is one of the few acts that is thought well of by new wavers, punks, disco devotees and the burgeoning new romantic movement.

**Best cuts:** "Computer Love," "Computer World," "Pocket Calculator."

## Soul

**CAMEO—Knights Of The Sound Table, Chocolate City CCLP 2019 (PolyGram).** Produced by Larry Blackmon. Each Cameo album turns out a couple of hits and "Freaky Dancin'" is already a fixture on the r&b charts. There are other worthwhile compositions here, such as the ballads "I'll Always Stay" and "I Never Knew." As usual, Cameo balances its sound between funk, ballads and midtempo numbers. "The Sound Table" is a no-holds-barred jazz workout featuring the three the three-man horn section. The group has a legion of fans.

**Best cuts:** Those mentioned.

**HIGH INERGY, Gordy 68-1005M (Motown).** Produced by Steve Buckingham, Lee Young, Iris Gordy. Now down to three, this female trio is back with a mass appeal package of catchy pop/r&b numbers, all with infectious hooks and impressive vocals. The production is lean, bringing the vocals up front as on the driving, rhythmic "Goin' Thru The Motions," energetic "Heaven's Just A Step Away," bouncy "All Of You" and frantic "I Just Wanna Dance With You." Synthesizer is effectively used on the uptempo "Devotion" and sensually vocal "Soakin' Wet," a fast-paced dance music cut.

**Best cuts:** Those cited.

## Country

**DAVE ROWLAND & SUGAR—Pleasure, Elektra 5E5225.** Produced by Jimmy Bowen. Switching labels and producer appears to have made a major improvement in Rowland's sound as evidenced by the clean solid arrangements here. Gone are the lush orchestrations and overly sweet vocals and even the material seems more squarely country. The emphasis on harmonies (a trademark of this group) is present and well balanced with Sugar's Melissa Pruitt and Jamie Kaye sharing the spotlight with Rowland.

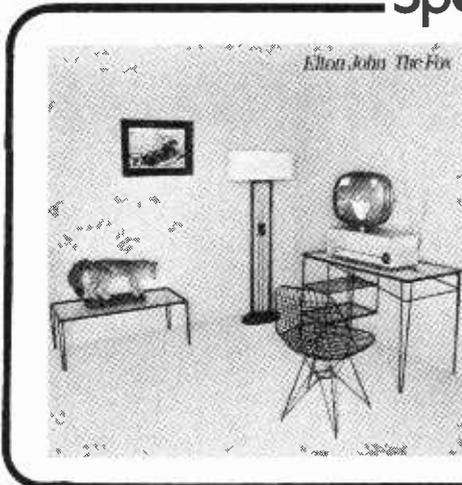
**Best cuts:** "The Pleasure's All," "For One Step At A Time," "Fool By Your Side," "For A Slow Dance With You."

**GARY STEWART—Greatest Hits, RCA AHL13981.** Produced by Roy Dey. Stewart's soaring, piercing voice is one of country music's brightest. This package includes some of the best material Stewart has done although it omits his remarkable "In Some Room Above The Street." Among those contained are "Drinking Thing," "Out Of Hand," "She's Acting Single (I'm Drinking Doubles)," "Ten Years Of This," "Whiskey Trip" and more.

**Best cuts:** Those mentioned.

**THE OAK RIDGE BOYS—Fancy Free, MCA 5209.** Produced by Ron Chancey. The Oaks can always be counted on for an alluring mix of the playful and the soulful. The balance here is slightly toward the latter, with essays to love in all its kaleidoscopic reflections. A few of the selections—besides the bubbly "Elvira"—seem to have pop potential, notably "She's Goin' To L.A. Again" and "When Love Calls You." There's even a rousing, hand-clapping tune, "I Would Crawl All The Way

## Spotlight



(To The River)," which illustrates why the Oaks were once such a gospel powerhouse.

**Best cuts:** Those cited and "Dream Of Me," "Somewhere In The Night."

**BOBBY BARE—As Is, Columbia FC37157.** Produced by Rodney Crowell. The Bare that emerges here is a more sensitive and subdued artist than the one revealed in his recent self-productions. Instead of the unvarying hell-raising anthems that have become a Bare characteristic, the songs on this collection are a rich mixture of observation—inside and out. The songwriters represented are J. J. Cale, Willie Nelson, Guy Clark, Tom T. Hall, Bob McDill, Ian Tyson, Bouleaux Bryant, Townes Van Zandt and W. M. Cowart—all of whom contribute memorable lines and images. Best of all, Bare's willful voice is not glossed over by background vocals or excessive instrumentation.

**Best cuts:** "Learning To Live Again," "Take Me As I Am (Or Let Me Go)," "Let Him Roll," "Summer Wages."

## Jazz

**RAMSEY LEWIS—Three Piece Suite, Columbia JC37153.** Produced by Tom Tom '84. This latest addition to Lewis' extensive discography features many flighty, rhythmic piano passages his fans love. "Lakeshore Cowboy" is uptempo in its obvious tongue-in-cheek salute to that popular Chicago street. Percussion, brass and keys combine smoothly on "Don't Ever Go Away" and the melodic jazz music of "Michelle," "So Much More" and "Love Is" makes them irresistible. Dazzling strings float over Lewis' peaceful keys on "Romance Me" and the keyboard master's cover of Michael Jackson's top 10 ballad, "She's Out Of My Life" ups the melody's

**ELTON JOHN—The Fox, Geffen GHS2002 (W.B.)** Produced by Chris Thomas, Elton John, Clive Franks. The superstar's Geffen debut following a career long association with MCA is one of John's more consistently satisfying LPs in recent times. There is a lyrical and instrumental majesty to much of the material from the haunting instrumentals "Carla/Etude" and "Fanfare" to the melodic softness of "Chloe" to the European flavored single "Nobody Wins." Four songs were co-penned with Elton's longtime lyricist Bernie Taupin, three cuts with Gary Osborne's lyrics and one written with Tom Robinson. Stewart band members Nigel Olsson, Dee Murray, James Newtown Howard and Richie Zito are supported by guest vocalists and guesting players.

**Best cuts:** "Nobody Wins," "Chloe," "Breaking Down The Barriers," "The Fox."

pace, but proves that whether ballad or rhythmic, the cut is a hit.

**Best cuts:** Take your pick.

## First Time Around

**LANDSCAPE—From The Tearooms Of Mars To The Hellholes Of Uranus, RCA AFL14056.** Produced by Landscape. Landscape member Richard James Burgess earned his stripes in the U.K. by producing Spandau Ballet's debut LP through Burgess' efforts here are more interesting. Like Spandau, much of the music fits into the new romantic disco movement but other tracks ("Alpine Tragedy/Sisters," "New Religion," and the title track) are more jazz oriented. At times, the quintet comes off as a slightly rockified Weather Report. This British group also gets points for not only coming up with one of the more interesting titles this year but an equally arresting cover graphic.

**Best cuts:** "European Man," "Alpine Tragedy/Sisters," "Norman Bates," "Einstein A Go Go," "Computer Person."

**SILVER CONDOR—Columbia NFC37163.** Produced by Mike Flicker. Noted guitarist Earl Slick has formed a new band and it has a sound that should appeal to various age groups and listeners. From the opening notes on "For The Sake Of Survival," it's clear that this mainly midtempo mainstream rock has limitless commercial possibilities. Lead vocalist Joe Cerisano has strong vocals and the harmonies harken back to an earlier age in rock. The instrumentation is all first rate, especially that of keyboardist/guitarist John Corey. Play in store and let consumers know about this one.

**Best cuts:** "For The Sake Of Survival," "Carolian," "Goin' For Broke," "The One You Left Behind."

## Billboard's Recommended LPs

### pop

**SILVERADO—Ready For Love, Pavilion FZ37049. (CBS).** Produced by Don Oriolo. Silverado plays a tough yet melodic brand of rock with each tune loaded with memorable lyrical and instrumental hooks. The vocals of guitarists Carl Shillo and Buzz Goodwin are forceful and unite in pleasing harmonies. This is mainstream rock if there ever was, suitable for both mass appeal and AOR formats. **Best cuts:** "Ready For Love," "You Had Me On The Run," "Over The Line."

**JOE VITALE—Plantation Harbor, Asylum 5E529.** Produced by Bill Szymczyk. The veteran session player turns artist here on a well-balanced collection of upbeat, catchy rock'n'roll cuts and slower rock ballads. "Plantation Harbor" has the easygoing energy of the Steve Miller Band; "I'm Flyin'" has the full-bodied vocal harmonies of the Eagles or Beach Boys. An impressive solo set. **Best cuts:** Those cited plus "Laugh-Light" "Lady On The Rock," "Sailor Man."

**ENGELBERT HUMPERDINCK—Don't You Love Me Anymore, Epic FE37128.** Produced by Gary Klein, Nick DeCaro. Humperdinck (his last name is back this time out) teams with the Charles Koppelman crew for this lush, seamless adult contemporary album. "Baby Me Baby" has a strong pop-country hook, but the bulk of the album is the soothing romantic balladry that's made Mr. H. world famous. **Best cuts:** "Baby Me Baby," "Don't You Love Me Anymore," "Stay Away," "Maybe This Time."

**EXPOSED/A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK, CBS X237124.** Various producers. At \$1.99 this two record Columbia/Epic sampler of both label's progressive new acts is a real bargain. Included are selective cuts by Loverboy, Judas Priest, Ellen Foley, Adams & the Ants, Steve Forbert, Ian Gomm, Rosanne Cash, Romantics, Sorrows, Boomtown Rats, and Garland Jeffreys. **Best cuts:** Choose your own.

**IRON MAIDEN—Killers, Harvest ST12141 (Capitol).** Produced by Martin Birch. Possessing one of the most distasteful album covers in recent memory, this quintet rocks hard and asks for no apologies. It is an all-stops-out heavy metal quintet. Headliners in its native U.K., Iron Maiden plays mostly

uptempo material with lots of wailing guitars and frenzied vocals. **Best cuts:** "Murders In The Rue Morgue," "Prodigal Son," "Killers," "Drifters."

**SYL SYLVAIN & THE TEARDROPS—RCA AFL13913.** Produced by Syl. Sylvain broadens his rockabilly horizons and dabbles in r&b-laced pop-rock. From the moody aura of "Lorell" to the summer partytime air of "No Dancin'," Sylvain is no worse for wear by becoming a musical jack of all trades. The saxophone work of Jonathan Senator Gerber has its own appeal. **Best cuts:** "Lorell," "Crowded Love," "No Dancin'," "Teardrops."

**999—Concrete, Polydor PD16323.** Produced by Vic Maile. This British group abandons its fierce sound for a more commercial brand of pop. From the remakes of "Fortune Teller" and "Lil Red Riding Hood" to such originals as "That's The Way It Goes" and "Mercy, Mercy," the quartet proves it can rock in a more accessible style. 999 has a cut following in the U.S. **Best cuts:** Those mentioned.

**CHRIS DARROW, MAX BUDA—Eye Of The Storm, Takoma 7092. (Chrysalis).** Produced by Denny Bruce, Chester Grif and Chris Darrow. Highly inventive jazz that rocks ferociously, alternately lead by Darrow's guitars, Max Buda's eloquent violin that can only be compared to Grappelli and David Kemper's studious drumming. The entire production sounds like early Quicksilver Messenger Service, sans lyrics, so take it from there. **Best cuts:** All.

**THE POP—Hearts And Knives, Rhino RNEP510.** Produced by the Pop. Formerly with Arista, this Los Angeles quartet has refined its sound, changed members and labels. Whereas it once had a thick pop sound, the quartet now embraces a more commercial rock approach. The remake of "19th Nervous Breakdown" on this six-track EP is especially effective. **Best cuts:** "19th Nervous Breakdown," "Go Girl," "She's Really Got Me."

### jazz

**THE ROSS-LEVINE BAND—That Summer Something, Headfirst HF9701.** Produced by Tony Snetro, Rene Barge. Pat Metheny is a guest guitarist on this Florida-based band's initial LP. Ross plays reeds, Levine is a keyboardist. It's contem-

porary jazz, heavily spiced with electronic sounds, and flawed by tunes no one every heard of. Yet, for the first time out, the group displays possibilities. The hyperbolic liner notes are by Miami WTML-FM deejay China Valles. **Best cuts:** "You're The One."

**PETER SPRAGUE—The Path, Xanadu 183.** Produced by Don Schlitten. Sprague's second LP finds him accompanied by five sidemen and a singer, Kevyn Lettau. They roll through seven cuts, Sprague displaying his skills on both acoustic and electronic guitars. His compositional skills are evident, as well. Contributions by flutist Sam Most and Bob Magnusson's superb bass pluckings are musical bonuses. **Best cuts:** "Soaring," "It Could Happen To You."

**CLARK TERRY—Yes, The Blues, Pablo Today D2312127.** Produced by Norman Granz. Eddie "Cleanhead" Vinson joins in with the every reliable trumpeter and the result is a delightful album, comprising seven generous tracks taped last January in Venice, Calif. Vinson sings two titles, Terry plays beautiful horn on all seven. Vinson's alto also is impressive, as always. A rhythm section accompanies. **Best cuts:** "Railroad Porter Blues," "Swingin' The Blues," "Diddlin'."

**SARAH VAUGHAN—Songs Of The Beatles, Atlantic SD16037.** Produced by Marty & David Paich. Vaughan is perhaps 15 years late with this entry, a pretentious, string-heavy recital replete with electronic sounds and an overabundance of percussion. The songs are fine; Vaughan's interpretation of them is overly dramatic and loaded with annoying affectations. And three backup singers are hardly necessary. **Best cuts:** "Something."

**MAX MORATH & HIS RAGTIME STOMPERS—Vanguard VSD79440.** Produced by Maynard Solomon. Ten valued standards are presented here by the ingratiating pianist, backed by a sextet that includes tuba, banjo, fiddle, washboard and Eric Weissburg's guitar. It's happy music, party music, delivered enthusiastically and humorously with a strong feeling for the old days when life was simpler. **Best cuts:** "Dill Pickles," "Kansas City Rag," "Sleepy Hollow."

**AL COHN—No Problem, Xanadu 179.** Produced by Don Schlitten. Barry Harris, Walter Bolden and Steven Gilmore accompany Cohn's tenor saxophone on seven sprightly, entertaining tracks taped in late 1979. A highlight is Ellington's "Mood Indigo" played in waltz time, but each cut has its charms, and Harris' piano is particularly suited to Cohn's improvisations. **Best cuts:** "Danielle," "Sophisticated Lady," "Mood Indigo."

### country

**CHET ATKINS—Country—After All These Years, RCA AHL14044.** Produced by Chet Atkins. Although there is still the aura here of performing for one's own peers, this is Atkins' most appealing and accessible effort in some time. The roots of most of the songs are country, but the flowers are considerably slicked up, especially the irresistible "I Can Hear Kentucky Calling Me," which was arranged and produced by the antic Ray Stevens. As a concession to the outside world, Atkins even has a go at "Heart Of Glass." **Best cuts:** Those cited and "Sugar Bush," "Let 'Em In," "Wildwood Flower Arrangement."

### classical

**BERLIOZ: REQUIEM—London Philharmonic Orchestra & Choir, Previn, Angel DSB3907.** This is the first digital version of one of the repertoire's most out-sized sonic creations, a massive choral-orchestral work written for a state ceremonial occasion in 1837. Interest will center on the digital recording, more than on Previn's performance which conveys extremes of gothic horror and beautiful serenity less forcefully than earlier versions such as Munch's for RCA and DG.

**CLAUDIO ABBADO CONDUCTS MOSSORGSKY—London Symphony Orchestra & Chorus, RCA ARL13988.** "The Other Mussorgsky" would be an apt subtitle, as little known choral-orchestra music and the composer's original versions of "Night On Bald Mountain" are presented here. There's a real surprise in the Mussorgsky original, which makes the almost universally known Rimsky-Korsakov edition sound prim and straight-laced. Excellent performances and Charles Gerhardt's beautiful production.

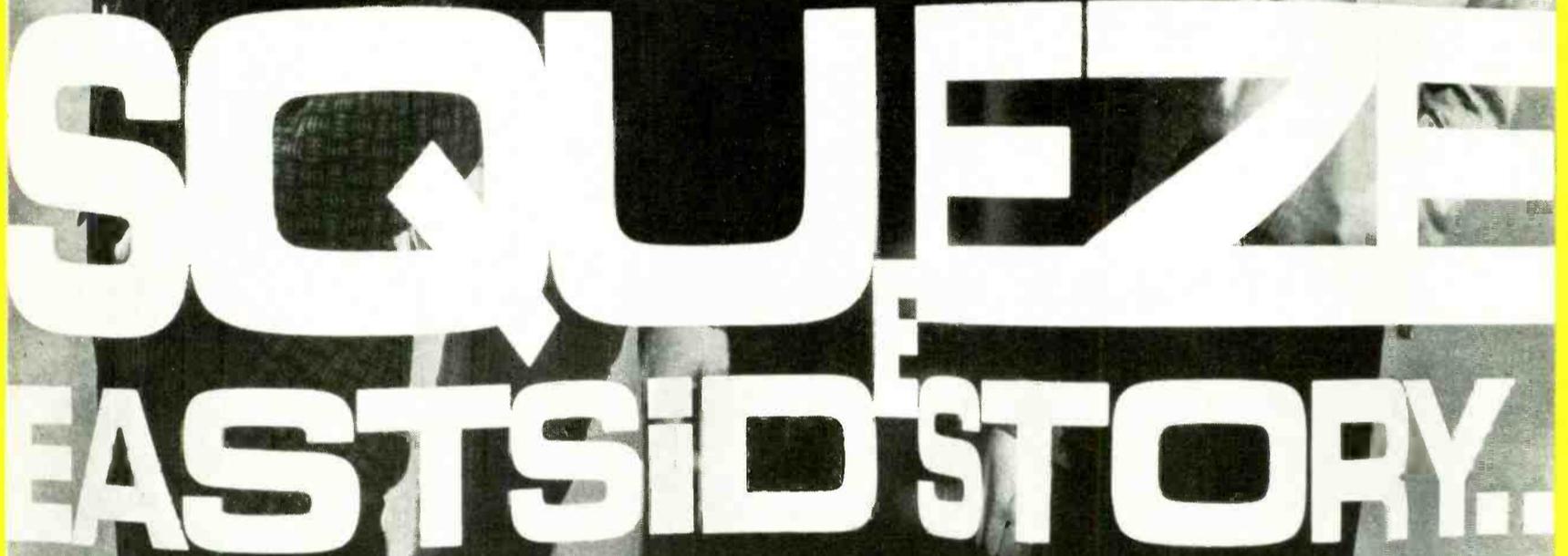
### soul

**ODYSSEY—I Got The Melody, RCA AF11-13910.** Produced by Steve Tyrell. Pop music with obvious jazz influences permeates this album of seven cuts. The Carole King and Gerry Goffin classic "Oh No Not My Baby" is expertly covered here with a more pronounced rhythm lines, led by drum, and vintage, soul vocals that are reminiscent of Thelma Houston and Aretha Franklin. Crisp piano chords move the uptempo "Baby That's All I Want" and the midtempo "It Will Be Alright" contains lush synthesizer programming. **Best cuts:** Those cited and "Roots Suite...."

**DAZZ BAND—Let The Music Play, Motown 8957M1.** Produced by Dazz Band, Reggie Andrews. Clean, crisp orchestration and experimental vocal arrangements standout on this nine-song

(Continued on page 67)

**Spotlight—**The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Paul Grein, Douglas E. Hall, Kip Kirby, George Kopp, Roman Kozak, Irv Lichtman, Ed Morris, Richard M. Nusser, Alan Pechansky, Sam Sutherland, Robyn Wells, Adam White, Gerry Wood, Jean Williams.



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No. 18 On The Pop Singles Charts With  
**"WHAT ARE WE DOIN' IN LOVE"**

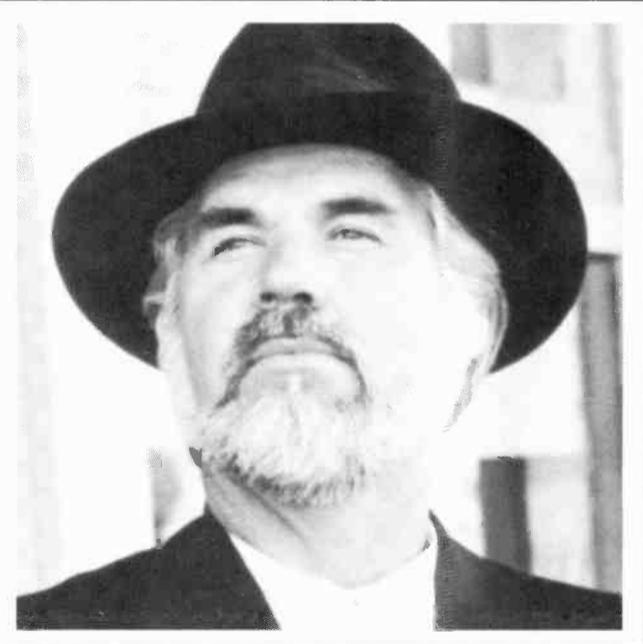
No. 9 On The Country Album Charts With  
**"WILD WEST"**

## KENNY ROGERS

in

**COWARD  
of the COUNTY**

The Two Hour  
CBS Movie Now in Post-Production



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# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST		
			Title	Label, Number (Dist. Label)	RIAA Symbols						Title	Label, Number (Dist. Label)	RIAA Symbols						Title	Label, Number (Dist. Label)	RIAA Symbols
☆	1	25	REO SPEEDWAGON	Hi Infidelity Epic FE 36844	▲	8.98		☆	38	11	A TASTE OF HONEY	Twice As Sweet Capitol ST-12089	8.98	SLP 14	71	71	4	ROBERT WINTERS AND FALL	Magic Man Buddah BDS 5732 (Arista)	7.98	SLP 27
	2	18	STYX	Paradise Theatre A&M SP 3719	▲	8.98			37	35	JOHN COUGAR	Nothin' Matters And What If It Did Riva RVL 7403 (Polygram)	8.98		☆	82	12	RICK SPRINGFIELD	Working Class Dog RCA AFL1-3697	7.98	
☆	4	7	AC/DC	Dirty Deeds Done Dirt Cheap Atlantic SD 16033		8.98		☆	41	10	FRANKE & THE KNOCKOUTS	Franke & The Knockouts Millennium BXL1-7755 (RCA)	7.98		☆	86	3	DAVE EDMUNDS	Twangin' Swan Song SS-16034 (Atlantic)	7.98	
	4	20	STEVE WINWOOD	Arc Of A Diver Island ILPS 9576 (Warner Bros.)	●	7.98			39	9	JUDAS PRIEST	Point Of Entry Columbia FC 37052	8.98		☆	84	5	PURE PRAIRIE LEAGUE	Something In The Night Casablanca NBLP 7255 (Polygram)	7.98	
	5	13	RUSH	Moving Pictures Mercury SRM-1 4013 (Polygram)	▲	8.98		☆	46	5	RICK JAMES	Street Songs Gordy GB-1002M1 (Motown)	8.98	SLP 2	☆	87	5	BILLY SQUIER	Don't Say No Capitol ST-12146	8.98	
	6	29	GROVER WASHINGTON JR.	Wineight Elektra EK 305	▲	7.98	SLP 8	☆	44	10	ROSANNE CASH	Seven Year Ache Columbia JC 36965	7.98	CLP 2		76	29	THE ALAN PARSONS PROJECT	The Turn Of A Friendly Card Arista AL 9518	8.98	
☆	11	5	KIM CARNES	Mistaken Identity EMI-America SD 17052		8.98			42	34	BARBRA STREISAND	Guilty Columbia FC 36750	8.98			77	7	THE JEFF LORBER FUSION	Galaxian Arista AL 9545	7.98	SLP 59
	8	9	THE WHO	Face Dances Warner Bros. HS 3516		8.98		☆	52	4	STANLEY CLARKE/GEORGE DUKE	The Clarke/Duke Project Epic FE 36918	8.98	SLP 12		78	12	U-2	Boy Island ILPS 9646 (Warner Bros.)	8.98	
☆	10	12	PHIL COLLINS	Face Value Atlantic SD 16029		8.98		☆	63	3	STEPHANIE MILLS	Stephanie 20th Century T-700 (RCA)	8.98	SLP 13		79	11	ROBIN TROWER WITH JACK BRUCE AND BILL LORDON	B.L.T. Chrysalis CHR 1324	7.98	
☆	23	2	TOM PETTY AND THE HEARTBREAKERS	Hard Promises Backstreet BSR 5160 (MCA)		8.98			45	7	DAVID SANBORN	Voyeur Warner Bros. BSK 3546	8.98	SLP 20		80	4	SOUTHSIDE JOHNNY & THE ASBURY JUKES	Reach Up And Touch The Sky Mercury SRM-2-8602 (Polygram)	11.98	
☆	12	12	SMOKEY ROBINSON	Being With You Tamla T8-375M1 (Motown)		8.98	SLP 4	☆	50	21	SHALAMAR	Three For Love Solar BZL1-3577 (RCA)	8.98	SLP 9		81	7	VARIOUS ARTISTS	Concerts For The People Of Kampuchea Atlantic SD-2-7005	13.98	
☆	14	7	SANTANA	Zebop Columbia FC 37158		8.98	SLP 52	☆	53	7	CHANGE	Miracles Atlantic/RFC SD 19301	7.98	SLP 10		82	11	CAROL HENSEL	Dancersize Vintage VNI 7701 (Mirus)	8.98	
	13	18	LOVERBOY	Loverboy Columbia JC 36762	●	7.98			48	18	APRIL WINE	The Nature Of The Beast Capitol S00-12125	8.98			83	15	JOURNEY	Captured Columbia KC-2-37016	13.98	
☆	15	9	QUINCY JONES	The Dude A&M SP-3721		8.98	SLP 3		49	14	ADAM AND THE ANTS	Kings Of The Wild Frontier Epic NJE 37033	7.98			84	26	DOLLY PARTON	9 To 5 and Odd Jobs RCA AHL1-3852	8.98	CLP 4
☆	16	8	GINO VANNELLI	Nightwalker Arista AL 9539		8.98	SLP 24		50	29	STEVIE WONDER	Hotter Than July Tamla T8-373M1 (Motown)	8.98	SLP 23		85	11	DAVE GRUSIN	Mountain Dance Arista/GRP GRP 5010	7.98	
	16	33	KENNY ROGERS	Greatest Hits Liberty LOO-1072	▲	8.98	CLP 3		51	9	PHOEBE SNOW	Rock Away Mirage WTG 19297 (Atlantic)	7.98			86	9	DENIECE WILLIAMS	My Melody Arista/Columbia FC 37048	8.98	SLP 21
☆	20	7	RAY PARKER JR. & RAYDIO	A Woman Needs Love Arista AL 9543		7.98	SLP 1	☆	61	2	JOE WALSH	There Goes The Neighborhood Asylum SE-523 (Elektra)	8.98			87	8	GREG KINN	Rockinroll Beserkley BZ 10069 (Elektra)	7.98	
	18	15	.38 SPECIAL	Wild Eyed Southern Boys A&M SP-4835		7.98			72	4	STARS ON LONG PLAY	Stars On Long Play Radio Records RR 16044 (Atlantic)	8.98			88	7	DEVO	Devo-Live Warner Bros. Mini-3548	5.99	
	19	42	DARYL HALL & JOHN OATES	Voices RCA AQL1-3646	●	8.98			54	7	PRETENDERS	Extended Play Sire Mini 3563 (Warner Bros.)	5.99			89	7	RONNIE MILSAP	Out Where The Bright Lights Are Glowing RCA AAL1-3932	8.98	CLP 12
	20	26	JOHN LENNON/YOKO ONO	Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98			55	5	ANNE MURRAY	Where Do You Go When You Dream Capitol S00-12144	8.98	CLP 14		90	20	THE WHISPERS	Imagination Solar BZL1-3578 (RCA)	7.98	SLP 26
☆	26	4	CHAKA KHAN	What Cha' Gonna Do For Me Warner Bros. HS 3526		8.98	SLP 5		56	41	PAT BENATAR	Crimes Of Passion Chrysalis CHE 1275	8.98			91	15	TOM BROWNE	Magic Arista/GRP GRP-5503	8.98	SLP 16
	22	11	ERIC CLAPTON	Another Ticket RSO RX-1-3095	●	8.98			57	7	GRATEFUL DEAD	Reckoning Arista A2L-8604	13.98			92	11	WAYLON & JESSI	Leather And Lace RCA AAL1-3931	8.98	CLP 18
	23	27	NEIL DIAMOND	The Jazz Singer Capitol SWAV-12120	▲	9.98			58	33	KOOL & THE GANG	Celebrate De-Lite DSR-9518 (Polygram)	8.98	SLP 54		93	13	RAINBOW	Difficult To Cure Polydor PD-1-6316 (Polygram)	8.98	
	24	68	CHRISTOPHER CROSS	Christopher Cross Warner Bros. BSK 3383	▲	8.98			59	11	GARLAND JEFFREYS	Escape Artist Epic JE 36983	7.98			94	52	SOUNDTRACK	Fame RSO RX-1-3080	8.98	
	25	11	JAMES TAYLOR	Dad Loves His Work Columbia TC 37009	●	8.98		☆	70	2	THE MARSHALL TUCKER BAND	Dedicated Warner Bros. HS 3525	8.98			95	26	STEELE DAN	Gaucho MCA MCA-6102	9.98	
☆	NEW ENTRY		VAN HALEN	Fair Warning Warner Bros. HS 3540		8.98		☆	73	3	CHUCK MANGIONE	Tarantella A&M SP-6513	11.98			96	3	JIM STEINMAN	Bad For Good Epic/Cleveland International FE 36531	8.98	
☆	31	12	SHEENA EASTON	Sheena Easton EMI-America ST 17049		8.98			62	11	WILLIE NELSON	Somewhere Over The Rainbow Columbia FC 36883	8.98	CLP 7		97	18	T.S. MONK	House Of Music Mirage WTG 19291 (Atlantic)	7.98	SLP 32
	28	41	AC/DC	Back In Black Atlantic SD 16018	▲	8.98			63	12	ATLANTIC STARR	Radiant A&M SP-4833	7.98	SLP 6		98	31	THE DOORS	Greatest Hits Elektra SE-515	8.98	
	29	13	JUICE NEWTON	Juice Capitol ST-12136		8.98	CLP 5		64	25	ABBA	Super Trouper Atlantic SD 16023	8.98			99	14	SISTER SLEDGE	All American Girls Cotillion SD-16027 (Atlantic)	8.98	SLP 39
	30	5	GARY U.S. BONDS	Dedication EMI-America SO-17051		8.98	SLP 48	☆	75	4	LEE RITENOUR	Rit Elektra 6E-331	7.98	SLP 38		100	16	TERRI GIBBS	Somebody's Knockin' MCA MCA-5173	8.98	CLP 15
	31	10	ALABAMA	Feels So Right RCA AHL1-3930		7.98	CLP 1		66	11	CHAMPAIGN	How 'bout Us Columbia JC 37008	7.98	SLP 15		101	13	KLEER	License To Dream Atlantic SD 19288	7.98	SLP 17
☆	34	7	JEFFERSON STARSHIP	Modern Times Grunt BZL1-3848 (RCA)		8.98		☆	67	7	THE DREGS	Unsung Heroes Arista AL 9548	7.98		☆	110	4	AC/DC	Highway To Hell Atlantic SD 19244	8.98	
	33	23	THE GAP BAND	III Mercury SRM-1 4003 (Polygram)	▲	8.98	SLP 7		69	25	BLONDIE	Autoamerican Chrysalis CHE 1290	8.98			103	15	JIMMY BUFFETT	Coconut Telegraph MCA MCA-5169	8.98	
☆	36	7	OZZY OSBOURNE	Blizzard Of Ozz Jet JZ 36812 (Epic)		8.98			70	16	DON McLEAN	Chain Lightning Millennium BXL1-7756 (RCA)	7.98		☆	156	2	GRACE JONES	Nightclubbing Island ILPS 9624 (Warner Bros.)	8.98	SLP 30

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

MAY 30, 1981 BILLBOARD

## Closeup

**RICKY SKAGGS**—Waiting For The Sun To Shine, Epic FE37193. Produced by Ricky Skaggs.

To longtime Emmylou Harris/Hot Band devotees, Skaggs should come as no surprise. Or maybe he should. After all, it's one thing to share the spotlight as part of one of music's best-crafted groups, yet quite another to create a solo masterpiece the first time at bat for a major label.

That "Waiting For The Sun To Shine" is indeed a masterpiece ought to evoke no argument. The album presents a near-flawless melding of acoustical and electric instrumentation on material that's by and large traditional in scope. Skaggs seems perfectly capable of inspiring a public stampede straight back to bluegrass and old-timey country by himself. Yet he's carefully salted his arrangements with liberal dashes of contemporary spicings gently woven in with the grass-roots basics.

Most all the numbers are standards from the Stanley Brothers/Flatt & Scruggs/Merle Travis motherlode, dressed up in shining new arrangements. And one that isn't a standard yet—Sonny Throckmorton's sleekly beautiful title cut—could easily become one.

Skaggs possesses a high tenor voice seemingly made for delivering songs of quivering emotional content with affecting impact. He also apparently possesses a natural instinct for arranging and production that's almost breathtaking at times. When he brings in electric instruments, they're used sparingly and mixed well into the acoustic tracks. When individual breaks in a song

roll around, each instrument takes a turn at strutting its stuff before merging together into a full-throated joyous blend. And when Skaggs and the gifted White Sisters (Sharon and Cheryl) enrich his lead vocals with background harmonies, they're soaring, achingly pure harmonies that drift toward the skies.

Perhaps it's the sparkling clarity of the arrangements more than anything else that give this album its special magic. Skaggs is deft at what he adds—and what he doesn't. The result is an album that bubbles and froths with music created by an artist whose sound is unusual—and welcome—these days in country.

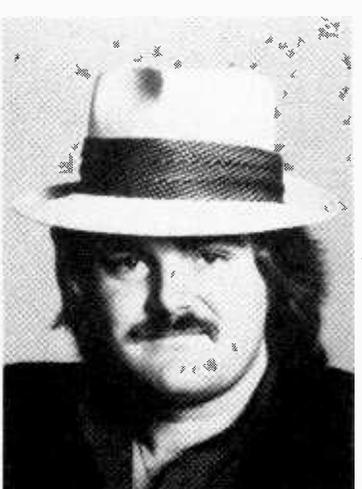
The stable of musicians Skaggs calls upon to weave the fabric for this album deserve special credit for their unerring expertise: Buck White on piano, Bruce Bouton on steel guitar, Ray Flacke on electric guitar, Joe Osborn on bass, Jerry Kroon on drums, Bobby Hicks on fiddles, and Jerry Douglas on dobro. Skaggs himself plays mandolin and acoustic rhythm and electric guitars.

There are highlights all the way through the LP; even the sequencing is perfectly balanced to shift mood and tempo through the music. The melodic and graceful "If That's The Way You Feel" slides into the sass-spirited "Don't Get Above Your Raising," now out as the album's first single.

Numbers like "I Don't Care," "Crying My Heart Out Over You," the waltz-tempo'd "Lost To A Stranger" and the lovely "Waiting For The Sun To Shine" each contain glistening bits of instrumental and vocal perfection that are as much a tribute to the players as to the producer. When Skaggs and Sharon White echo their yearning harmonies on the warm, sad refrain of "Your Old Love Letters," it's difficult not to be lured into the shredded desperation of a lovestruck suitor driven to burning his ardor's old letters.

Yet Skaggs will alternately ricochet off into fast-paced swing arrangements on high-steppers like "Low And Lonely" or "So Round, So Firm, So Fully Packed" and shift the mood of the album in the space of a turnaround.

Skaggs is emerging as a most refreshing breeze in contemporary country music. He has confidently managed to bridge the gap between yesterday's classics and today's new sound. And these days, that's no small feat. **KIP KIRBY**



Ricky Skaggs: Prismatic purity in a contemporary setting.

## Rock'n'Rolling

• Continued from page 12

not arrive until about 2:15, or 30 minutes after the show was stopped. Sgt. John Bruns of the Ninth Precinct, who brought along seven squad cars, 10 uniformed cops and a paddy wagon which blocked west-bound traffic on 11th St. between 3rd and 4th Avenues, says that he went inside and talked with the manager, who he said told him that the audience threw debris "because the group failed to perform." Bruns said he was more concerned about the several hundred fans who were milling outside the Ritz. The streets were cleared by 3 a.m., when the first city ambulance left the scene with some of the injured.

The show itself was electric. It is easy to shake one's head and act pious about the antics of rock'n'roll crazies and eccentrics, but acts like

PiL, the Plasmatics, the Clash and the Dead Kennedys are very needed and very important.

They are the only ones at the cutting edge, at the fringe, pushing the music and the art into new direc-

**Assistance in this story provided by Leo Sacks, who was out there ducking the flying bottles.**

tions. And, sometimes the dues have to be paid in blood. That is true only in rock'n'roll (and in reggae), but that is what makes the music alive.

Levene, Johnny and their pickup drummer created a unique, memorable, and yes, dangerous experience. And the industry has to swallow hard and support them, just as they had to live with Elvis, Chuck Berry, Jerry Lee Lewis, the Beatles, the Rolling Stones, Alice Cooper, and Kiss before them.

## General News

### PRODUCER PROFILE

# Val Garay Refuses To Dictate To Acts

• Continued from page 9

But I want to break that mold a little bit, so people don't want me to make records with Anne Murray or Marie Osmond.

"When you think of a hard rock'n'roll band or a heavy metal band, there are four or five producers whose names come up and mine isn't one of them. I would like it to be, because I know I could make a real good Aerosmith record, or for that matter an r&b record.

"The kinds of things I produce are not the same kind of things Peter does, but the basic modus operandi, the system, is the same. I was very fortunate having one of the best engineers (Dave Hassinger) teaching me how to engineer and one of the best producers (Asher) teaching me how to produce."

Garay expects to cut out his outside engineering activities, except for the work with Asher. In fact he's now engineering a double live James Taylor album and in August will work on a new Linda Ronstadt LP.

Garay concedes that wearing both hats at once can be difficult. "Some-

times when you engineer as well as produce, the sound can suffer a little because you're more concerned about the music. I've been listening to the radio a lot more in the last year to see how my stuff compares sound-wise to other records."

Carnes is the first artist Garay has produced who he's also written with. "Draw Of The Cards," which they cowrote, is on her new LP.

"I was very embarrassed about that," Garay says. "I felt somewhat paranoid about everybody thinking, 'Look out, here he comes, the Val Garay Show.' But Peter and Eric Kaz liked it and that calmed me a little."

Garay, Asher and director Stanley Dorfman also team in GAD Video, which has handled tv specials by Ronstadt and Taylor. Garay is bullish about the future of video.

"You'd have to be pretty deaf, dumb and blind not to realize that there will be some sort of marriage between the visual and audio," he declares.

Garay has video post-production capability at his Record One studio (Continued on page 74)

## Chartbeat

• Continued from page 9

Can Say"). **Rod Stewart** ("Passion") and **Sheena Easton** ("Morning Train").

Britons who have hit the top 10 with LPs but not 45s so far in the '80s are **Led Zeppelin** ("In Through The Out Door," which spilled over from 1979), **Supertramp** ("Paris"), **the Who** ("Face Dances"), **Phil Collins** ("Face Value") and **the Pretenders**, another mixed group whose members are mostly British.

Going For Four: It used to be that three singles was the most any label would try to pull off one album. But then came **Fleetwood Mac's** "Rumours," the **"Saturday Night Fever"** and **"Grease"** soundtracks and **Michael Jackson's** "Off The Wall," all of which produced four top 10 hits. Fourth singles may still not be the rule, but they're less exceptional than they were.

**Christopher Cross** "Say You'll Be Mine," which holds at number 20 this week, is the fourth top 20 hit from his Grammy-sweeping debut LP, which is now in its 68th week on the album chart. Since its fifth week on the survey in March 1980, the LP has never dropped out of the top 60.

**Barbra Streisand's** "Promises," which jumps to number 73, is looking to become the fourth top 10 single from the former No. 1 "Guilty" collection. This week the album dips to number 42, ending a 33-week stay in the top 25.

**Hall & Oates'** "You Make My Dreams," which jumps to number 22 this week, is the fourth top 30 hit from their "Voices" LP, which holds at number 19 in its 42nd chart week.

This is the highest the album has yet climbed. It first peaked at number 24 last September (on the strength of the number 30 single "How Does It Feel To Be Back"), then dropped and rebounded to number 22 last November (fueled by the number 12 single "You've Lost That Lovin' Feeling").

The album has risen to these new chart heights on the strength of the

No. 1 smash "Kiss On My List" and the new hit, which is the fastest climber yet of the LP's four singles.

Two No. 1 albums from last year which are still on the chart also produced four big singles. **Billy Joel's** "Glass Houses" yielded four top 40 hits; **Bob Seger's** "Against The Wind" produced four records that made the top 45.

Chaka's Back: **Chaka Khan** this week nails down her fifth No. 1 r&b hit—her second as a solo act—with "What Cha' Gonna Do For Me." Khan topped the r&b chart in 1978 with her WB debut "I'm Every Woman" and before that hit No. 1 with three **Rufus** hits on ABC, "You Got The Love," "Sweet Thing" and "At Midnight."

Only two other Warner Bros. acts have topped the r&b chart more than once: **Funkadelic** and **Larry Graham** (once on his own and once with **Graham Central Station**). The WB acts which have had one r&b No. 1 are **Candi Staton** ("Young Hearts Run Free"), **Bootsy's Rubber Band** ("Bootzilla"), **Prince** ("I Wanna Be Your Lover") and **George Benson** ("Give Me The Night" on WB/QWest).

One other Warner Bros. record did sneak into the No. 1 r&b slot: **the Everly Brothers'** "Cathy's Clown," in 1960.

R&b Revival: Black acts account for four of this week's top 10 pop hits, thanks to **Smokey Robinson, A Taste Of Honey, Grover Washington Jr.** and **Ray Parker Jr. & Raydio**.

This is a healthy increase from just 10 weeks ago, when there were no black acts in the top 10, a situation which also existed for four straight weeks in late December and early January.

But the current mark of four black hits in the top 10 is still below the mark of six set last November, when, for two weeks running, **the Pointer Sisters, Donna Summer, Stephanie Mills, Stevie Wonder** and **Diana Ross** all jammed the top 10; Ross with two hits, no less.

## Lifelines

### Births

Girl, **Amanda**, to **Kathy and John Horn** April 20 in Cleveland. Father is vice president of sales for **Piks Distributing**. Mother was once **RCA's** promotion secretary in Cleveland.

Girl, **Cosma**, to **East German** new wave singer **Nina Hagen** May 17 in Santa Monica, Calif. Mother is signed to **CBS International** worldwide.

Girl, **Belle Anne**, to **Dugg and Melody Duggan** May 17 in Denver. Father is producer-chief engineer at **American Recording Studios** in that city.

Girl, **Nina LaBelle**, to **Jane and Richard Cicero** April 27 in Aspen, Colo. Father is chief engineer for **Aspen Recording Studios**; mother is studio manager.

### Marriages

**Dave Wheeler** to **Kay Neese** in Nashville, Tenn. May 23. Husband is director of national country sales for **RCA Nashville**.

**Joseph "Skip" Crovo Jr.**, sales representative for **CBS Records** in Hawaii, to **Susan Kirley**, manager of **Thrifty Car Rental** in Hawaii. Marriage took place May 16.

### Deaths

**Ernie Freeman**, 58, pianist-arranger, of a heart attack **May 15** in North Hollywood, Calif. His charts were recorded by **Sammy Davis Jr.**, **Frank Sinatra**, **Dean Martin** and many other artists.

**Hugo Friedhofer**, 80, who composed and scored many motion pictures and won an **Academy Award** for his score for "The Best Years Of Our Lives" in 1947, **May 16** in Los Angeles.

**Colleen Hendricks**, 25, singer and daughter of **Jon Hendricks**, **May 5** of a drug overdose in Mill Valley, Calif. She had toured extensively with her father's act and is survived by her mother, two brothers and two sisters.

## Polaroid 'Polaproof'

• Continued from page 6

tually impossible to copy or effectively simulate, and can be examined in normal light to verify the authenticity of the product. It is also machine-readable for high speed verification." He said it could be applied to album covers or inserted in designer tags at a cost of "only pennies per unit."

The International Anti-Counterfeiting Coalition was formed four years ago to combat counterfeiting, and numbers among its varied consumer companies **Warner Communications**, which itself has waged a battle against counterfeiting in the recording industry via a "bounty" to those who help uncover counterfeiters. The Coalition tries to end fraudulent activities by drafting import and trade legislation and lobbying for stricter fines and sentences for counterfeiters.

# TOP LPs & TAPE

POSITION  
105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	102	31	<b>BRUCE SPRINGSTEEN</b> The River Columbia PC 236854	▲	15.98		136	126	29	<b>THE POLICE</b> Reggatta De Blanc A&M SP-4792		7.98		169	152	8	<b>LEON REDBONE</b> From Branch To Branch Emerald City EC 38-136 (Atlantic)		7.98	
106	113	9	<b>APRIL WINE</b> Harder-Faster Capitol ST-12013		8.98		137	127	31	<b>SLAVE</b> Stone Jam Cotillion SD 5224 (Atlantic)	●	7.98	SLP 31	170	150	365	<b>PINK FLOYD</b> Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98	
107	141	6	<b>CLIMAX BLUES BAND</b> Flying The Flag Warner Bros. BSK 3493		8.98		138	138	4	<b>STARPOINT</b> Keep On It Chocolate City CCLP 2018 (Polygram)		8.98	SLP 35	171	171	4	<b>PAUL ANKA</b> Both Sides Of Love RCA AQL1-3926		7.98	
108	109	17	<b>REO SPEEDWAGON</b> You Can Tune A Piano But You Can't Tune A Fish Epic JE 35082	▲	7.98		139	142	8	<b>JOE ELY</b> Musta Notta Gotta Lotta Southcoast/MCA MCA-5183		8.98		172	151	17	<b>THE CLASH</b> Sandinista Epic E3X 37037		14.98	
109	77	10	<b>PAT TRAVERS</b> Radio Active Polydor PD-1 6313 (Polygram)		8.98		140	145	5	<b>JERMAINE JACKSON</b> Jermaine Motown MB-948M1		8.98	SLP 28	173	154	63	<b>BILLY JOEL</b> Glass Houses Columbia FC-36384	▲	8.98	
110	111	15	<b>EMMYLOU HARRIS</b> Evangeline Warner Bros. BSK 3508		8.98	CLP 10	141	NEW ENTRY	<b>FRANK ZAPPA</b> Tinsel Town Rebellion Barking Pumpkin PW-2 37336 (CBS)		15.98		174	182	3	<b>THE DILLMAN BAND</b> Lovin' The Night Away RCA AFL1-3909		7.98		
111	96	35	<b>ANNE MURRAY</b> Anne Murray's Greatest Hits Capitol S00-12110	▲	8.98	CLP 22	142	149	6	<b>POINT BLANK</b> American Excess MCA MCA-5189		8.98		175	155	25	<b>OUTLAWS</b> Ghost Riders Arista AL 9542		8.98	
112	112	47	<b>EDDIE RABBITT</b> Horizon Elektra 6E-276	▲	7.98	CLP 6	143	133	63	<b>WILLIE NELSON</b> Stardust Columbia JC 35305	▲	7.98	CLP 45	176	178	3	<b>TOM JOHNSTON</b> Still Feels Good Warner Bros. BSK 3527		8.98	
113	103	9	<b>KROKUS</b> Hardware Ariola OL 1508 (Arista)		7.98		144	148	6	<b>MICHAEL JACKSON</b> One Day In Your Life Motown MB-956M1	●	8.98	SLP 41	177	184	2	<b>BRUCE COCKBURN</b> Resume Millennium BXL1-7757 (RCA)		8.98	
114	104	9	<b>THE ROLLING STONES</b> Sucking In The Seventies Rolling Stones COC 16028 (Atlantic)		8.98		145	135	32	<b>RONNIE MILSAP</b> Greatest Hits RCA AHL1 3772	●	7.98	CLP 13	178	168	8	<b>BRENDA RUSSELL</b> Love Life A&M SP-4811		7.98	SLP 49
115	115	6	<b>SOUNDTRACK</b> This Is Elvis RCA CPL2-4031		13.98		146	NEW ENTRY	<b>DAVID LINDLEY</b> El Rayo-X Asylum 5E-524 (Elektra)		8.98		179	180	2	<b>TOM JONES</b> Darlin' Mercury SRM-1 6320 (Polygram)		7.98		
116	116	12	<b>BERNARD WRIGHT</b> Nard Arista/GRP GRP-5011		7.98	SLP 25	147	157	3	<b>DAVID LINDLEY</b> El Rayo-X Asylum 5E-524 (Elektra)		8.98		180	134	64	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Against The Wind Capitol S00-12041	▲	8.98	
117	117	7	<b>ROBERT GORDON</b> Are You Gonna Be The One RCA AFL1-3773		8.98		148	NEW ENTRY	<b>SQUEEZE</b> East Side Story A&M SP-4854		7.98		181	187	2	<b>MOTHERS' FINEST</b> Iron Age Atlantic SD 19302		7.98		
118	107	11	<b>THE ISLEY BROTHERS</b> Grand Slam T-Neck FZ 37080 (Epic)	●	8.98	SLP 11	149	NEW ENTRY	<b>PUBLIC IMAGE LTD.</b> The Flowers Of Romance Warner Bros. BSK 3536		7.98		182	190	2	<b>BRAM TCHAIKOVSKY</b> Funland Arista AB 4292		8.98		
119	114	8	<b>DEBRA LAWS</b> Very Special Elektra 6E-300		7.98	SLP 33	150	NEW ENTRY	<b>THE TUBES</b> The Completion Backward Principle Capitol S00-12151		8.98		183	195	2	<b>GINO SOCCIO</b> Closer Atlantic/RFC 16042		8.98	SLP 45	
120	130	4	<b>TANGERINE DREAM</b> Thief (original soundtrack) Elektra 53-521		8.98		151	181	2	<b>RANDY CRAWFORD</b> Secret Combination Warner Bros. BSK 3541		8.98	SLP 50	184	160	20	<b>BEATLES</b> The Beatles 1962-1966 Capitol SKBO 3403		14.98	
121	125	27	<b>LAKESIDE</b> Fantastic Voyage Solar BXL1-3720 (RCA)	●	7.98	SLP 18	152	173	4	<b>VARIOUS ARTISTS</b> The Music Of Cosmos RCA ABL1 4003		8.98		185	175	19	<b>BEATLES</b> White Album Capitol SWBO 101		14.98	
122	123	23	<b>YARBROUGH AND PEOPLES</b> The Two Of Us Mercury SRM-1 3834 (Polygram)	●	8.98	SLP 29	153	163	3	<b>BILLY &amp; THE BEATERS</b> Billy & The Beaters Alfa AAA-10001		7.98		186	176	6	<b>RUSH</b> 2112 Mercury SRM-1-1079 (Polygram)		8.98	
123	121	4	<b>ROGER TAYLOR</b> Fun In Space Elektra 5E-522		8.98		154	170	4	<b>SYLVIA</b> Drifter RCA AHL1-3986		8.98	CLP 16	187	NEW ENTRY	<b>JOHN McLAUGHLIN, AL DiMEOLA, PACO DeLUCIA</b> Friday Night In San Francisco Columbia FC 37152		8.98		
124	120	85	<b>PAT BENATAR</b> In The Heat Of The Night Chrysalis CHR-1236	▲	7.98		155	129	12	<b>THE ALAN PARSONS PROJECT</b> I Robot Arista L 4180		7.98		188	143	15	<b>HANK WILLIAMS, JR.</b> Rowdy Elektra/Curb 6E-330		7.98	CLP 8
125	139	6	<b>T.G. SHEPPARD</b> I Love 'Em All Warner Bros. BSK 3528		8.98	CLP 11	156	158	4	<b>HUMBLE PIE</b> Go For The Throat Atco SD 38-131 (Atlantic)		7.98		189	NEW ENTRY	<b>HARVEY MASON</b> M.V.P. Arista AB 4283		8.98		
126	128	8	<b>DOTTIE WEST</b> Wild West Liberty LT-1062		7.98	CLP 9	157	137	31	<b>RANDY MEISNER</b> One More Song Epic NJE 36748		7.98		190	NEW ENTRY	<b>WHITESNAKE</b> Come An' Get It Mirage WTG 16043 (Atlantic)		7.98		
127	108	14	<b>SHERBS</b> The Skill Atco SD 38-137 (Atlantic)		8.98		158	164	5	<b>WILLIE NILE</b> Golden Down Arista AB 4284		7.98		191	177	15	<b>PHIL SEYMOUR</b> Phil Seymour Boardwalk NB-12-33234		7.98	
128	118	11	<b>BRIAN ENO &amp; DAVID BYRNE</b> My Life In The Bush Of Ghosts Sire SRK 6093 (Warner Bros.)		7.98		159	162	6	<b>THE ROVERS</b> Wasn't That A Party Cleveland International/Epic JE 37107		7.98	CLP 46	192	165	51	<b>DEVO</b> Freedom Of Choice Warner Bros. BSK 3435	●	8.98	
129	132	9	<b>BILL SUMMERS AND SUMMERS HEAT</b> Call It What You Want MCA MCA-5176		8.98	SLP 19	160	140	17	<b>REO SPEEDWAGON</b> A Decade Of Rock & Roll 1970 To 1980 Epic JE-2-36444	●	13.98		193	183	3	<b>BILL WITHERS</b> Greatest Hits Columbia FC 37199		7.98	
130	122	12	<b>DIANA ROSS</b> To Love Again Motown MB-951M1		8.98	SLP 43	161	161	10	<b>RUFUS</b> Party 'Til You're Broke MCA MCA-5159		8.98	SLP 34	194	179	17	<b>MARVIN GAYE</b> In Our Lifetime Tamla T8-474M1 (Motown)		8.98	SLP 36
131	144	2	<b>VARIOUS ARTISTS</b> The Secret Policeman's Ball Island IL 9630 (Warner Bros.)		5.99		162	146	9	<b>THE VAPORS</b> Magnets Liberty LT-1090		8.98		195	193	51	<b>DIANA ROSS</b> Diana Motown MB-936M1	▲	8.98	
132	124	109	<b>WAYLON JENNINGS</b> Greatest Hits RCA AHL1-3378	▲	7.98	CLP 19	163	NEW ENTRY	<b>THELMA HOUSTON</b> Never Gonna Be Another One RCA AFL1-3842		7.98		196	174	28	<b>DELBERT McCLINTON</b> The Jealous Kind Capitol/MSS ST 12115		8.98		
133	136	18	<b>JOE SAMPLE</b> Voices In The Rain MCA MCA-5172		8.98		164	153	18	<b>BEATLES</b> Abbey Road Capitol SO-389		8.98		197	197	30	<b>PRINCE</b> Dirty Mind Warner Bros. BSK 3478		8.98	SLP 69
134	131	71	<b>PRETENDERS</b> Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98		165	166	15	<b>BOB JAMES</b> All Around The Town Live Columbia/Tappan Zee CZX 36786		11.98		198	167	16	<b>ORIGINAL CAST</b> Annie Columbia JS 34712		8.98	
135	119	29	<b>DIRE STRAITS</b> Making Movies Warner Bros. BSK 3480	●	8.98		166	172	3	<b>MASS PRODUCTION</b> Turn Up The Music Cotillion SD 5226 (Atlantic)		7.98	SLP 42	199	199	34	<b>CLIFF RICHARD</b> I'm No Hero EMI America SW-17039		8.98	
							167	147	20	<b>BEATLES</b> The Beatles 1967-1970 Capitol SKBO 3404		14.98		200	200	55	<b>AIR SUPPLY</b> Lost In Love Arista AB 9530	▲	8.98	
							168	169	3	<b>JOHN O'BANION</b> John O'Banion Elektra 6E-342		7.98								

MAY 30, 1981 BILLBOARD

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

A Taste Of Honey	36	Abba	64	AC/DC	3, 28, 102	Adam And The Ants	49	Air Supply	200	Alabama	31	Alan Parson's Project	76, 155	April Wine	48, 106	Atlantic Starr	63	Paul Anka	171	Beatles	164, 167, 184, 185	Pat Benatar	56, 124	Blonde	69	Gary U.S. Bonds	50	Tom Browne	91	Billy & The Beaters	153	Jimmy Buffett	103	Kim Carnes	7	Rosanne Cash	41	Champaign	66	Change	47	Eric Clapton	22	Stanley Clarke/George Duke	43	Clash	172	Climax Blues Band	107	Bruce Cockburn	179	Phil Collins	9	Cosmos	152	John Cougar	37	Randy Crawford	151	Christopher Cross	24	Devo	98, 192	Neil Diamond	23	Dillman Band	174	Dire Straits	135	Doors	98	Dregs	67	Sheena Easton	27	Joe Ely	139	Brian Eno & David Byrne	128	Dave Edmunds	73	Frankie & The Knockouts	38	Gap Band	33	Marvin Gaye	194	Terri Gibbs	100	Robert Gordon	117	Jeff Lorber Fusion	77	Lovejoy	19	Chuck Mangione	61	Delbert McClinton	196	John McLaughlin	187	Don McLean	70	David Lindley	147	Harvey Mason	189	Randy Meisner	157	Stephanie Mills	44	Ronnie Milsap	89, 145	Annie Murray	55, 111	Rick James	40	Jefferson Starship	32	Garland Jeffreys	59	Waylon Jennings	132	Billy Joel	173	Tom Johnston	176	Grace Jones	104	Tom Jones	179	Quincy Jones	14	Journey	83	Kleer	101	Chaka Khan	21	Greg Kihn	87	Kool & The Gang	58	Lakeside	121	Debra Laws	119	John Lennon/Yoko Ono	20	Jeff Lorber Fusion	77	Lovejoy	19	Chuck Mangione	61	Delbert McClinton	196	John McLaughlin	187	Don McLean	70	David Lindley	147	Harvey Mason	189	Randy Meisner	157	Stephanie Mills	44	Ronnie Milsap	89, 145	Annie Murray	55, 111	Mass Productions	166	Mothers Finest	181	Willie Nelson	62, 143	Juice Newton	29	Willie Nile	175	John O'Banion	158	Santana	168	Bob Seger & The Silver Bullet Band	180	Phil Seymour	191	Shalamar	46	Dolly Parton	84	Tom Petty	10	Pink Floyd	170	Point Blank	142	Police	35, 136	Pretenders	54, 134	Judas Priest	39	Prince	197	Public Image Ltd.	149	Pure Prairie League	112	Eddie Rabbit	112	Rainbow	93	Leon Redbone	108, 160	REO Speedwagon	1, 108, 160	Cliff Richard	199	Lee Ritenour	65	Smokey Robinson	11	Kenny Rogers	16	Rolling Stones	114	Diana Ross	130, 195	Rovers	159	Rufus	161	Rush	5, 186	Brenda Russell	178	Carole Bayer Sager	146	Joe Sample	133	David Sanborn	45	Santana	12	Bob Seger & The Silver Bullet Band	180	Pat Travers	109	Robin Trower	79	Tubes	150	Sherbs	127	Marshall Tucker	60	Sister Sledge	99	U-2	78	Split Enz	68	Joe Walsh	52	Squeeze	148	Grover Washington Jr.	6	Billy Squier	72	Waylon & Jessi	92	Bruce Springsteen	105	Steve Wonder	80	Starpoint	138	Bernard Wright	116	Steely Dan	95	Van Halen	26	Stars On Long Play	53	Gino Vannelli	15	Jim Steinman	96	Vapors	162	Barbra Streisand	42	Various Artists	81	Styx	2	Yarborough And Peoples	122	Sylvia	154	Frank Zappa	141	Bill Summers	129	T.G. Sheppard	125	T.S. Monk	97	Tangerine Dream	120	James Taylor	25	Roger Taylor	123	Bram Tchaikovsky	182	Pat Travers	109	Robin Trower	79	Tubes	150	Whitesnake	190	Who	8	Demecne Williams	86	Hank Williams Jr.	188	Bill Withers	193	Robert Winters	71	Steve Winwood	4	Stevie Wonder	80	Bernard Wright	116	Van Halen	26	Gino Vannelli	15	Vapors	162	Various Artists	81	Yarborough And Peoples	122	Frank Zappa	141
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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.  
 ● RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units ▲ RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units

## Session Wages Drop 12%; Union Payment Fund Up

Continued from page 1

accounting period as a result of the Fund's regular biannual audit of manufacturer books. This accounted for "several million additional dollars," says Peters, including about \$1 million from RSO for foreign sales, as in the case of the most recent payments made to the Music Performance Trust Fund (Billboard, May 23, 1981).

Manufacturer contributions to the Special Payments Fund are based on a percentage of slightly more than 0.5% of suggested list price (less packaging and free-goods deductions) on all sales of records produced under the AFM agreement. The fund dates back to 1964.

The Fund is used to provide musicians with a de facto "royalty" on record sales, pegged to the number of union scale payments they received over the most recent five-year period for record session work. Full credit is given for the most recent 12-month period, with the base used for calculation reduced by 20% for each preceding year.

This year's distribution (Canada included) will total \$18,038,319, the largest ever, Peters reports. In 1980, the amount distributed was \$13,297,883.

Checks due musicians go out Aug. 1 and will provide heavy "bonuses" to elite studio sidemen. One check, to a still unidentified West Coast

player/arranger/contractor will come to \$67,000. For some years now he has averaged about \$50,000 in fund payments over and above his six-figure annual earnings in session wages.

While several hundred AFM musicians receive more than \$10,000 from the fund each year, the average among the 35,000 or so participating in the payout is far less, tapering down this year to about \$18 for a sideman who played only a single record date in 1980, and even less for any whose single date occurred earlier in the five-year eligibility period.

## Val Garay

Continued from page 72

in nearby Sherman Oaks. The studio, which has been open for almost 18 months, has one 24-track room, with a rehearsal room now being added.

"It's been a disastrous year for new studios," Garay concedes, "but we had a built-in clientele of six or seven artists when I left the Sound Factory." (Garay was a staff engineer at that studio in 1973-74.)

Record One has a staff of 11, including two engineers, Niko Bolas and James Ledner, who came over from the Sound Factory.

Ultimately "Bette Davis Eyes" is the record that's drawing attention to Garay, even after 18 years in the business. Many would be surprised to hear a tape of Carnes' first run-through of the song, which has the perky good-naturedness of a Captain & Tennille hit and none of the eerie sound quality of the ultimate recording.

"We tried to work it up like the demo," Garay says, "but it just sounded so stupid to me; like Leon Russell meets Godzilla. So I started to restructure the song harmonically." **PAUL GREIN**

Track hears Nipper will be next to join the growing ranks of manufacturers passing on wholesale hikes. Merchandisers say they're getting word of a June 1 increase from RCA that will up album prices about 3.75%, excepting \$5.98 list goods, conforming to the general levels seen in recent weeks at other vendors. . . . No one has followed CBS' lead in dropping the venerable list price concept—yet. Added to initially favorable reactions from retailers are label executive views that such a move could prove beneficial in shoring up profit margins. A&M president **Gil Friesen**, in a recent conversation, informally predicts the list could be gone virtually trade-wide by year's end.

A New York concert safety bill passed through the State Assembly's health committee last week and goes on to the ways and means committee, a sign that it might make it into law. The health committee defeated the measure last year. There was only one dissenter and **Pete Grannis** (D/L-Manhattan), who favors passage, is a member of both committees. The bill provides for increased entry time, tighter security and crowd control and limits to festival seating plans. . . . Changes in radio programming are reportedly underscored by radio's recent reaction to news of **Bob Marley's** death. Although AOR rock stations were the lone outlet for early '70s exposure on records by **Marley and The Wailers**, Track's told the only major tributes to the seminal musician have come from black album formatted stations, now generally deemed more flexible in their programming. Ironi-

cally, black stations were among the most resistant to Jamaican music when it first drew national attention here.

Despite pending buyout of United Artists Pictures by MGM from Transamerica, look for a distribution deal soon between **UA Music's Big 3** music print operation and one of three heavy contenders. . . . Speaking of print, the price of **Chappell's** 4-song mini-folios (sold through **Hal Leonard**) has gone from \$2.98 to \$3.98, reflecting recent price increases in single sheets from \$1.95 to \$2.50 by several key print firms. . . . As for unusual partnerships, soundtrack buffs will be intrigued by plans for "Endless Love," the forthcoming PolyGram/Universal release starring **Our Lady of The Calvins, Brooke Shields** (see separate soundtrack survey in this issue). With **Charlie Koppelman** of The Entertainment Co. named executive producer for the soundtrack LP, **Diana Ross** has been tapped to duet with **Lionel Richie** on the latter's title song. PolyGram's **Jon Peters** coordinated the production of the film's music, with the recording deal apparently preceding La Ross' switch to RCA: the LP will be coming through PolyGram, but Motown has the single.

**Gianfranco Rubella** is reportedly slated to take over as president of PolyGram Classics in about a month, replacing **Guenter Hensler**, who's now executive vice president of PolyGram Records, Inc.

Edited By **SAM SUTHERLAND**

## Screen Cools Links With Charts

Continued from page 9

ferelli's "Endless Love," and an album of score and source material is also being readied for the summer box office entry.

Even more critical of indiscriminate pop soundtrack development is **Lionel Newman**, the veteran music chief for 20th Century-Fox Film Corp. "I think the picture has to dictate who you're going to use as a composer," Newman asserts.

That's one explanation for Fox's pop-free production schedule, which Newman reports continues to favor established composers like **Jerry Goldsmith** and **Dominic Frontiere**. Noting that his studio has yet to undertake a major pop soundtrack venture, Newman holds that such pairings represent nothing more than another movie fad comparable to that trade's recent preoccupations with science fiction and horror genres, and as such likely to fade.

Younger film music executives, many of them with recording industry credentials, say, however, the studios are still interested in actively nurturing pop soundtracks as bottom line boosters.

The downturn in the number of those ventures, they feel, represents both necessary caution and, to a lesser extent, the soft business and labor problems that have cut into production output over the past year.

Notes **Brendan Cahill**, Universal's vice president and director of music for films and tv, "I was recently talking with some financial analysts involved in assembling investment consortiums to back films, and they claimed that research has shown as much as a 15% increase in box office potential where there's a successful popular music tie-in.

"There are investors now actually asking, 'Who's going to score the picture, and what label will put out the soundtrack,' before even becoming involved in a movie."

Universal's ongoing interest in such packages, which began in the early '70s with "American Graffiti," and last year included MCA's "Xanadu" and "Flash Gordon," the latter's Queen soundtrack released by Elektra, has recently yielded rock organist **Keith Emerson's** first screen score credit for "Night Hawks." Cahill reports several other rock,

pop or country related film projects in varying stages of preparation.

Apart from **Roberta Flack's** music for "Bustin' Loose," which Cahill says is already generating enthusiasm for singles prospects at MCA Records, there's guitarist **Ry Cooder's** upcoming score for "The Border." Cooder, whose music for last year's "The Long Riders" drew critical plaudits if not blockbuster LP sales, emerged from that "teething process," as Cahill describes it, with high ratings from filmmakers. The soundtrack will come via MCA/Backstreet.

Other recording acts due for screen music credits in Universal features include **Dolly Parton**, who's composing four songs for her upcoming starring role in "The Best Little Whorehouse In Texas." **Giorgio Moroder**, who's preparing the score for director **Paul Schrader's** next film, "Cat People," which will likely add a top female vocalist to its main theme in hopes of repeating Moroder's success with **Blondie's** "Call Me" in "American Gigolo;" **Jimmy Webb**, who composed original songs for **Marble Arch Productions'** Universal-distributed "The Last Unicorn," featuring **America** among its performers and now being shopped to labels; and **Merle Haggard**, an MCA act whom Cahill was able to bring into "The Legend Of The Lone Ranger," which was among Friday's (22) holiday openings.

Haggard performs the main title, and is also featured as off-screen narrator throughout the picture.

"Music directors at older studios do shy away from pop scores, and it's easy to see why," says Cahill. "A **Jerry Goldsmith** can write a score that fits like a glove, and do it quickly and on budget, while there's always a good argument that pop writers can create problems in making that transition."

Studio cost-consciousness factors into that equation as well, since pop-trained writers tend to rely more on overdubbing during recording, and generally require more studio time to edit their music to fit films.

**Goldsmith's** score for "Outland," another big budget feature that opens this weekend, has just shipped from Warner Bros., which will also release **Williams'** score to "Superman II" shortly.

Warners will release its only com-

mercially slanted soundtrack next month when an album from "Cannonball Run" ships on Warner Bros./Viva, produced by **Snuff Garrett**. Other Warner Bros. soundtracks will include the music to "History Of The World," the new **Mel Brooks** feature, with the album produced by **Steve Barri**.

**Columbia Records** meanwhile plans soundtrack albums for MGM's "Clash Of The Titans" and the new **Steven Spielberg**-directed movie, "Raiders Of The Lost Ark," produced onscreen by **George Lucas**.

A&M has a rock-themed soundtrack but a probable airplay challenge in its upcoming soundtrack to "Urgh! A Music War," a punk/new wave documentary concert produced here last year. Bankable rock acts include the **Police**, **Devo**, **Gary Numan** and **Oingo Boingo**.

And **Elektra's** "Heavy Metal," due later this year, will be developed by **Front Line/Half Moon** as a kind of power-chorded "Urban Cowboy" in that its projected two-disk soundtrack will opt for the costlier but more marketable route of all-new material, rather than source material, the latter a frequent staple of recent pop and rock film music collections.

According to **Bob Destocki**, music coordinator for the project at **Front Line**, the film's title will be mirrored in its 13 act lineup, which includes **Blue Oyster Cult**, **Black Sabbath**, **Cheap Trick**, **Sammy Hagar**, **Sue Saad** and **The Next** and several less ear-splitting artists such as the **Eagles'** **Don Felder**, **Steely Dan's** **Donald Fagen**, **REO Speedwagon** and **Stevie Nicks**. **Elmer Bernstein** has also composed scoring material that will probably appear in the set.

Then there's **Atlantic's** "The Night The Lights Went Out In Georgia," due on the **Mirage** label and slated for a major tie-in with the **AVCO/Embassy** release. The set includes all-new recordings by **Tanya Tucker**, who covers the title song and the film's inspiration (originally cut by **Vicki Lawrence**), **Glen Campbell**, **George Jones**, **Tammy Wynette** and **Billy Preston** and **Syreeta**.

**Atlantic** is also readying a multiple artist soundtrack for "Soup For One," which is being composed by **Chic's Nile Rodgers** and **Bernard Edwards**.

## Gospel Thrust

CHICAGO—Alligator Records is diversifying into the gospel market with its new Alligator 1200 series. The first release is "There Is No Excuse (For Not Serving The Lord)" by **Prince Dixon** with the **Jackson Southernaires**, shipping this month.

**Dixon**, who hosts his own gospel radio show on **KPFK-FM, L.A.**, has recorded for the **Malaco** and **Spire** labels.

## E/A Moves Fast On Solar

Continued from page 3

good and worked as hard as anybody," Griffey says. "But when a guy goes into a pop station with the **Whispers**, **Shalamar** and **Lakeside** and has no **Eagles**, **Queen** and **Linda Ronstadt**, that doesn't give him a lot of leverage.

"When pop stations play a black record, they think they're doing you a favor. It helps to be able to say, 'here's an exclusive on my new **Queen**, but how about giving me a shot on my **Carrie Lucas**?'"

Griffey says that **Warner Communications** has "made it understood that they're looking to get involved with me in all areas of entertainment. I plan on doing a Broadway musical next year as well as getting involved at some point in the movie business and cable.

"RCA had offered me a budget to go out and develop some programming for **SelectaVision** and **videodisk**," Griffey adds. "At this point **Warner Communications** would have first refusal on any video I decide to do, not contractually but morally."

Griffey says he consulted with **RCA president Bob Summer** about the label's signing last week of **Diana Ross**. "I think **Bob** wanted my company to get involved with that project," he says. "Now there's a very slim chance of that, because my deal with **E/A** is exclusive."

Griffey's negotiations with **E/A** took about a year. One reason they were so protracted, according to

**Griffey**, is that **RCA** sought a renewal around the time the pact expired last Dec. 31.

"RCA had indicated to me that it couldn't possibly be competitive with (**Elektra's**) offer," Griffey says. "But then **Mel Ilberman** (former business affairs chief) and **Ray Harris** (head of black music marketing) came and said **RCA** had changed its heart and could and would match the deal."

Griffey says that one of the main reasons he selected **E/A** was precisely because it hasn't yet hit its peak in r&b, "I eliminated a lot of companies that do a good job but may already have too much of my kind of music. I figured **E/A** didn't have enough. It looked like a perfect marriage."

While **Elektra** may have hoped the deal would capitalize on **Griffey's** appeal to major-name artists, Griffey says he prefers working with home-grown talent.

"I'm cautious about signing name artists," he says. "They come with their shopping bag expecting to take a lot of money away. Usually in those kind of deals, you find someone who's at the top and on the way down. I would rather find somebody new who's on the way up."

Griffey reports that the **Sylvers** have been released from their **Casablanca** deal, though they are still signed to a production pact with **Al Ross**. "If they were ever free and available," says Griffey, "I'd love to have them."

# The Oak Ridge Boys



INCLUDES THE HOTTEST SONG OF THE YEAR

# Elvira



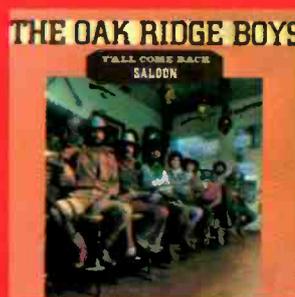
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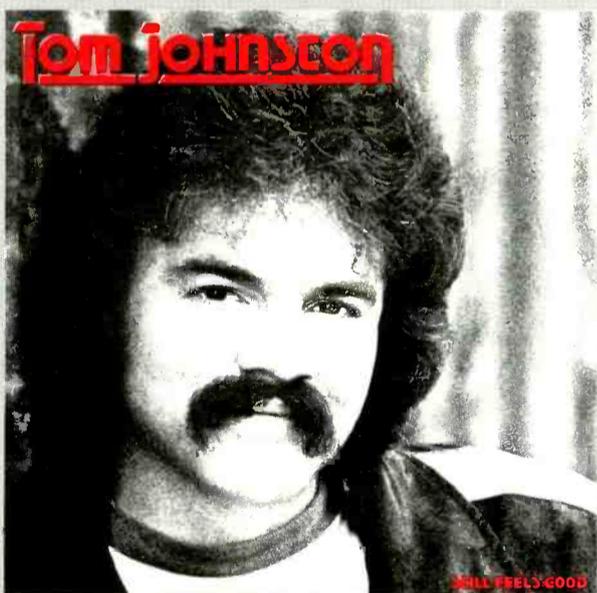


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# Tom Johnston



Radio & Records	18
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