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Endorse Tapes? No Deal Chrysalis Pacts Will Nix Artist Testimonials

By RICHARD M. NUSSER

WEST BERLIN—Chrysalis Records is moving to stop its artists from endorsing blank tape by adding a restrictive clause to its standard contract form, following an attempt to buy out at least one of its acts from a tape endorsement deal.

The action was disclosed Monday (27) by

IMIC: Global Unit For Video C'rights

By MIKE HENNESSEY & PETER JONES

WEST BERLIN—A call for the formation of a world organization to coordinate the defense of authors and composers rights in an age of headlong technological development was issued here last week at Billboard's 11th International Music Industry Conference.

The call came from Prof. Erich Schulze, president and general manager of GEMA, the
(Continued on page 62)

Chrysalis joint chairman Chris Wright during a panel discussion on home taping at Billboard's International Music Industry Conference (IMIC) at the Bristol Hotel Kempinski here.

Wright said he was not at liberty to name the act his label tried to buy out of the endorsement contract, but the only act signed to Chrysalis who has been plugging blank tape lately is Deborah Harry, lead singer of Blondie.

Wright says he doesn't view the restrictive clause as a negotiable item since most artists wouldn't want to challenge it.

The Chrysalis chief says the clause hasn't yet been applied to an artist's contract, but will be introduced in all future agreements.

"I don't see it as a problem," comments Wright. "It's certainly in their own interest not to endorse blank tape and home taping. The problem comes when an act gets very big and a
(Continued on page 65)

IN WAKE OF WEA MOVE Consumer Hike Seen For All Labels' Lines

By JOHN SIPPEL

LOS ANGELES—Across-the-board shelf or catalog prices of recordings are expected to zoom up another 20 to 50 cents, triggered by the WEA hike in wholesale costs (see separate story page 3).

Merchandisers surveyed on the WEA move, also bringing \$7.98's to \$8.98, predict a litany of other developments: schlock will penetrate deeper into browser bins (Billboard, May 2, 1981), developing acts' albums will be more difficult to find in retail locations, home taping will mount, midrange priced product will gain an ever stronger foothold, store personnel will be more sparse and unit sales will dip even more.

But generally, the mood of the average big user canvassed is philosophical, given the recent string of price increases.

Allan Rosen of the 20-odd Flipside stores is typical: "It will be more difficult to adjust to a

simultaneous suggested list and wholesale price rise. Maybe this business needs its own Reagan. Somebody who will get us to try something else. Somebody has to take an extra hard look to help us regain our old \$4.5 billion zenith. We must talk things over. Why don't we ever hear from a label before major changes come? It would be nice if they even listened to us."

Rosen wonders if the industry is headed toward "\$1 over list" at retail. And his contemporaries all see immediate price rises in retail.

Dave Crockett of Fathers & Sons, a rack, one-stop, retail chain combine, will immediately isolate his WEA product and increase the ticket through his firm's computer. He sees 30 cents more for albums and 15 cents for singles. Jim Bonk of Stark admits he and his Camelot stores' crew have been huddling. They just
(Continued on page 72)

RCA's Vidisks Sold Solo

By GEORGE KOPP

NEW YORK—While retailers and distributors across the country complain of an RCA videodisk software shortage, RCA's distributor here is actively soliciting record and video software outlets to carry the disks with or without the players.

This marks a sharp departure from RCA's previously announced strategy of selling SelectaVision as a "system," but RCA stresses it has no control over the way its independent distributors market the product. "That's why we go with local distributors," says an RCA spokesman. "They know their market."

The RCA videodisk is prominently displayed here in Disc-O-Mat and
(Continued on page 56)

3 Bow Classical Mid-Lines

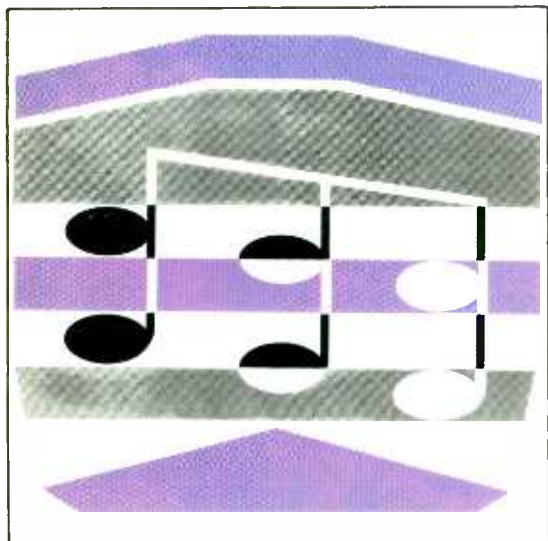
By ALAN PENCHANSKY

CHICAGO—Three mid-price classical labels are set for unveiling as the trend toward increased exploitation of the \$5.98 to \$6.98 price stratum continues. Both novice classical customers and veteran collectors are targeted by the CBS, Angel and London new entries.

CBS's new series, "Great Performances," is part of the June release schedule and will be backed with major advertising and merchandising support. The \$5.98 list series has been 1½ years in development under veteran classical a&r and marketing executive Peter Munves.
(Continued on page 44)



THE BROADWAY MUSICAL EVENT OF THE YEAR. ON RECORD. Clive Barnes said, "Woman Of The Year is terrific. A super show!" Walter Kerr called the John Kander-Fred Ebb songs "their liveliest, most delightful score since Cabaret." The critics are cheering Lauren Bacall in the musical comedy smash of 1981. Hear what the excitement is about on the original cast album, *Woman Of The Year* (AL 8303). Coming next week on Arista Records and Tapes.
(Advertisement)



HOW WONDERFUL, A NEW SPLIT ENZ ALBUM. No need to tell you how good it is, in this business word gets around. We do want to tell you how to pronounce its exotic Maori title, WAIATA. Phonetically it's Y-AT-AH. And why WAIATA? 'Cause it means to sing, whistle, dance... Just listen to these lads on their new album... WAIATA. ON A&M RECORDS & TAPES. SP 4848. Produced and Engineered by David Tickle. *(Advertisement)*

PETE TOWNSHEND APPEARED SO SOME PEOPLE WON'T DISAPPEAR.

No one, not even Townshend himself, could remember the last time he'd performed on stage solo. But with Amnesty International, the London-based human rights monitoring group, Townshend found a cause worth taking into his own hands. Freedom of expression. Which, in fact, has a lot to do with a thing called rock and roll.

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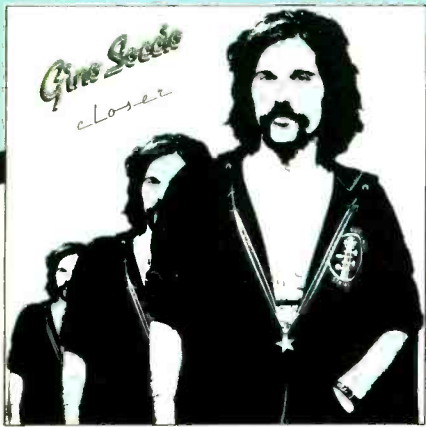
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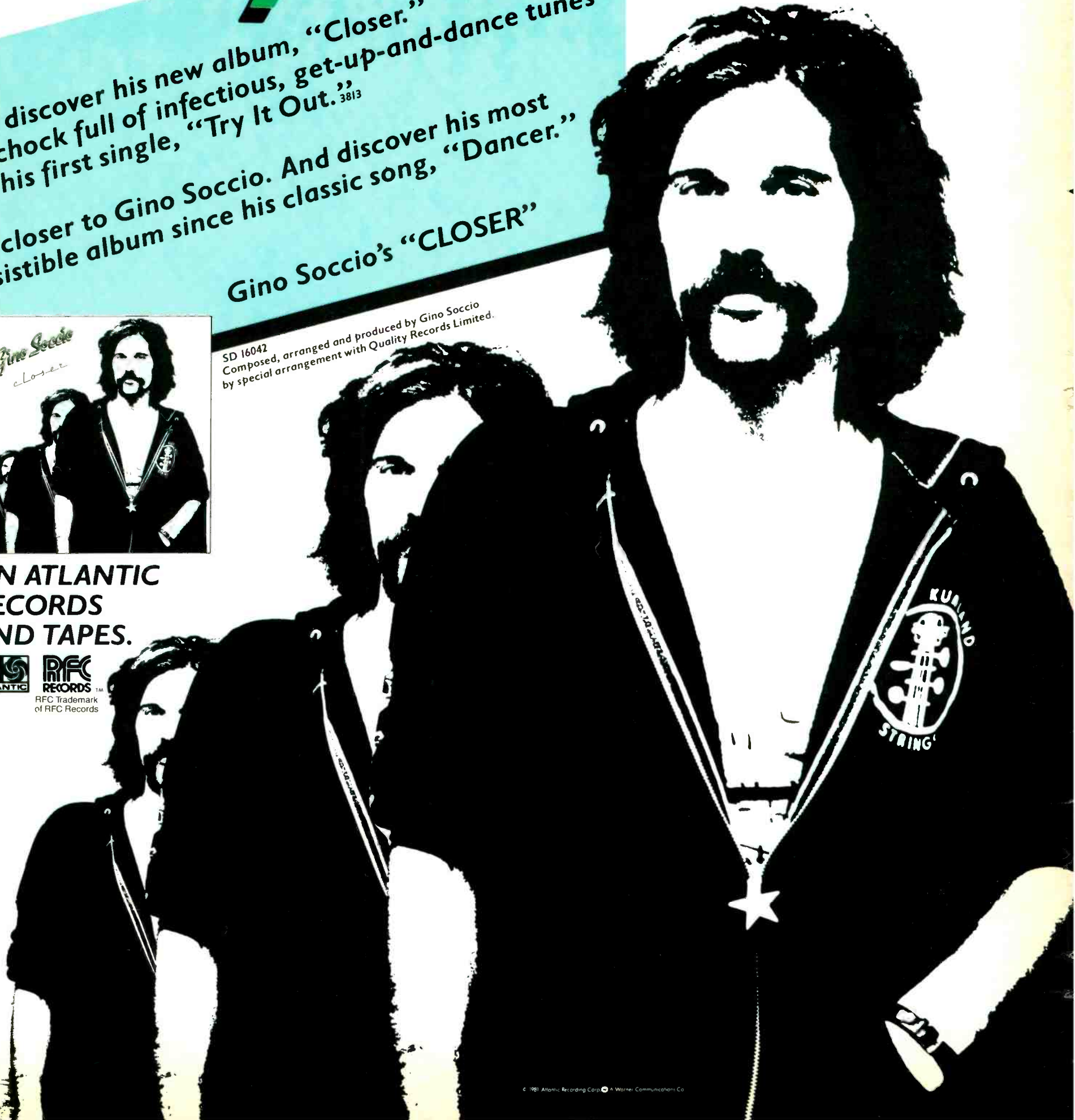


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Paint Rosy Launch Of RCA Vidisk After Month

By George Kopp

INDIANAPOLIS—After a month on the market, RCA's SelectaVision videodisk system has been portrayed as the most successful launch ever of any consumer electronic product for the home.

Company officials offered RCA's first tally of sales during a tour last Thursday of the videodisk pressing plant in Rockville.

Roy Pollack, executive vice president of RCA, reported that consumers had purchased 26,000 playback units and 200,000 videodisks so far. RCA's independent distributor network has bought 52,000 playback units and 516,000 videodisks, he said, saying that dealers had bought 35,000 players.

Pollack compared this product introduction to the first year of sales of black-and-white television sets (6,000), color tv (5,000) and microwave ovens (30,000).

The RCA executive said that the company had increased from two million to three million the projected number of disks it would sell in the first year. Previously, it projected the sale of 200,000 players after one year from product launch. Sales he said were now concentrated in markets where VCR sales were weak, indicating RCA was reaching its targeted market.

To meet projected demand for software, Pollack said RCA would double the number of videodisk presses at the Rockville plant from 10 to 20 by the end of this year.

He added that RCA was currently studying market research to determine future strategies and evaluate its advertising thrust.

(Continued on page 67)

'Tintypes' Due Digital Caster

NEW YORK—DRG Records is likely to be the first on the market with a cast album recorded digitally.

The label, according to president Hugh Fordin, has just finished a recording of "Tintypes" at the Record Plant in West Hollywood using 3M, 32-track digital equipment. Fordin expects to release the 2-LP package within three weeks. List price will be \$15.98, which the label charges for conventional 2-LP releases.

IMIC HONORS TRENDSETTERS

WEST BERLIN—Billboard's annual Trendsetter Awards were presented during the closing banquet of the International Music Industry Conference held here April 26-29.

The honorees are nominated and selected via an extensive ballot of Billboard's worldwide editorial staff, recognizing progressive achievements in the global music business.

The 1980 recipients are:

- Sony Corp. for revolutionizing the portable music market with its Walkman stereo cassette player;

- Dr. Helmut Steinmetz and Austro-Mechana, the Austrian mechanical rights society, for their efforts in making that nation the first to legislate a blank tape levy to reimburse copyright owners;



Billboard photo by Chuck Pulin

STORE CONCERT—Burt Bacharach and Carole Bayer Sager do an in-store duet during a recent promotional visit to a Sam Goody outlet in New York in support of Sager's new LP on Boardwalk Records, "Sometimes Late At Night."

Buddy Huey Set To Helm CBS' New Gospel Label

NEW YORK—The CBS Records Group's forthcoming, as yet unnamed gospel label will utilize gospel sales specialists, with CBS

branches moving in on product that shows signs of crossover potential.

The label, based in Nashville, should become operational when Buddy Huey, formerly vice president of a&r at Word Records, moves in as the label's top executive in several weeks. He reports to Bruce Lundvall, president of CBS Records, according to Dick Asher, deputy president and chief operating officer of the CBS/Records Group.

The gospel sales staffers will work out of Nashville, while inventory will be made available through CBS branches. If the branch staffers take on sales of some product, it will continue to be handled by the label's own sales team.

Asher also reports that CBS Records International will distribute the label's recordings in those markets where gospel music has a "built-in audience; in addition, new foreign markets for gospel will be sought."

Former Owners Of UA Launch Applause Label

LOS ANGELES—Veteran label executives Artie Mogull and Jerry Rubinstein are apparently returning to active duty via a new label venture that will see the former United Artists Records owners again working with independent distributors.

Although both declined full disclosure of their company's plans as Billboard went to press, Mogull confirmed it would be called Applause Records.

But while he admitted the label would focus on adult pop acts as rumored elsewhere, Mogull said printed reports on its opening roster have been way off target. Rumored signings such as Andy Williams are already causing unwanted legal headaches he said, noting that Williams and at least two other acts have been incorrectly linked to the new company.

Mogull and Rubinstein, who partnered in their M&R Music combine in taking over United Artists, say they'll unveil both distribution and signings plans in a few weeks.

Distributor Alliance Talks Informal, Yet Continuing

By Irv Lichtman

NEW YORK—Although talk of an alliance among independent distributors surfaced at the recent NARM convention, a dialog on an "informal basis" has been going on for at least a year among key independents.

It's been telephone talk, admits Harvey Korman, co-owner of Cleveland-based Piks, but it's produced some concrete results, in addition to the exchange of a number of ideas.

Korman, whose company services Ohio, Michigan, Western Pennsylvania and New York, has had weekly, sometimes daily contact with such other independent distributors as Pickwick, Malverne (New York), M.S. (Chicago) and Schwartz Bros. (Maryland), among others.

One major consequence of this communication, cites Korman, has been to dramatically "cut down" incidences of transshipping. "We've tightened the whole thing up among us," he maintains.

On the issue of eventually luring away major labels from their branch setups, Korman indicates it's a realistic goal, in view of what he claims is the difficult economics some branches are operating under.

This was one of themes advanced by Arista's Elliot Goldman at an independent distributor/rackjobber

FEAR PRICE HIKES

45s Sell Steady Say One-Stops

By PAUL GREIN & LEO SACKS

LOS ANGELES—Single sales have held steady in the past year, according to a canvass of one-stops around the country. Several have posted increases of up to 20% in singles volume over last year, with country and r&b product especially strong.

But the one-stops for the most part believe that WEA's six-cent hike in the wholesale base price of new

Meyers, however, suggests the latest price hike will crimp sales. "It'll hurt singles, there's no question about it," he says. "And singles are hurting as it is."

Barney Stein of Record World One-Stop in Pittsburgh is also putting more older titles in its singles in-

(Continued on page 14)

Assistance on this story provided by Alan Panchansky, Robyn Wells and Sam Sutherland.

single releases, due to take effect May 25, will ultimately put a crimp in single sales at retail.

The WEA move from 85 to 91 cents on \$1.69 list singles may have its greatest impact on newer acts. "You can't get jukebox operators to take shots anymore on marginal artists," laments Mike Emerson, assistant manager of Big State Distributors in Dallas. "They only want a single that's on the radio."

Harold Hassler, singles buyer at Davidson's One-Stop in Kansas City, Mo. agrees. He observes that while jukebox operators are buying more singles from him now than they did last year, they're taking fewer chances on newer artists.

"After sales tax and freight charges," Hassler says, "it costs the operator almost one dollar to buy a record. Under those circumstances they only want established artists."

The accent is on the familiar in more ways than one. Stan Meyers, sales manager at the giant Chicago-area Sound Unlimited One-Stop, is seeking to boost his singles sales by stressing oldies. "We put out a list of 1,000 oldies," Meyers says. "That's what the radio stations are playing. Our accounts went crazy on this product."

WEA Hikes Wholesale For Albums

LOS ANGELES—As anticipated, WEA boosted its wholesale base prices on albums approximately 3.7% except for \$5.98 and \$6.98 list where the jump was about 6.4%. The \$1.69 list single rose from 85 cents to 91 cents, up 7%, while the \$5.98 Nonesuch product rose from \$3.24 to \$3.43, a 2.7% increase.

The April 24-dated letter also advised that WEA joins the growing parade of labels that upped their \$7.98 list albums to \$8.98. Twenty-eight \$11.98 list albums elevated to \$13.98, while a Chick Corea/Anthony Braxton set and five Keith Jarrett \$13.98s were increased to \$14.98.

The price changes are effective, beginning May 25. All new authorized returns requests will be issued at present price levels through August 21.

A 9% wholesale discount continues to qualified rackjobbers and one-stops. The annual volume discount for retail is as follows: \$35,000 to \$87,499, 1%; \$87,500 to \$164,999, 3%; \$165,000 to \$319,999, 5% and more than \$320,000, 7%.

MAY 9, 1981 BILLBOARD

In This Issue

CLASSICAL.....	44
CLASSIFIED MART.....	64, 65
COMMENTARY.....	16
COUNTRY.....	45
DISCO BUSINESS.....	39
INTERNATIONAL.....	57
JAZZ.....	51
PUBLISHING.....	34
RADIO.....	23
SOUND BUSINESS.....	52
TALENT.....	31
VIDEO.....	56

FEATURES

Chartbeat.....	9
Counterpoint.....	41
Inside Track.....	74
Lifelines.....	72
RIAA Certifications.....	74
Rock'n'Rolling.....	9
Stock Market Quotations.....	10
Vox Jox.....	29

CHARTS

Top LPs.....	71, 73
Singles Radio	
Action Chart.....	20, 22, 24, 26
Rock Albums/Top Tracks.....	28
Boxoffice.....	33
Bubbling Under Top	
LPs/Hot 100.....	30
Disco Top 100.....	40
Jazz LPs.....	51
Hits Of The World.....	63
Hot Soul Singles.....	41
Latin LPs.....	34
Soul LPs.....	42
Hot Country Singles.....	46
Hot Country LPs.....	49
Hot 100.....	68
Top 50 Adult Contemporary.....	30

RECORD REVIEWS

Album Reviews.....	66
Singles Reviews.....	67

“Scary it’s so good” Dramatic!

Passionate! Young, Rebellious and Tough! The roguish ringleader of the incredible rock ensemble is Jim Steinman, the man who wrote the recipe for Meat Loaf. With “Bad For Good” Jim Steinman jumps out front, with a solo offering out to whip rock and roll into shape. Share with your audience Jim’s better-than-Hitchcock rock classic, “Love And Death And An American Guitar.” Besides the title, “Out Of The Frying Pan (And Into The Fire),” “Dance In My Pants,” “Stark Raving Love” and “Lost Boys And Golden Girls” all swell with armor-plated passion. This is... Give Me Liberty rock and roll music! Neverneverland and laserious rock flaunted by an electrified Peter Pan.

Steve Smith,
The Album Network

“Jim Steinman has outdone himself”

I dare the tightest of the tight to put up a legitimate argument for *not* playing this record. The cast of musicians is world class—Todd Rundgren,* Roy Bittan and Max Weinberg of The E Street Band, Karla DeVito, Ellen Foley, Davey Johnstone, The Blues Brothers’ horn section, even the entire New York Philharmonic. “Bad For Good” is a roller coaster of hooks from start to finish. Todd’s guitar on “Stark Raving Love” kicks ass and “Dance In My Pants” is bound to work for any kid who ever heard 10 bars of “Paradise By The Dashboard Light.”

Bill Hard,
(Easy Choice)
The Friday Morning Quarterback

“Bad For Good” FE 36521 The man who wrote the songs on Meat Loaf’s multi-platinum blockbuster goes solo, and his opera-scale rock visions will take radio and retail by storm again.


Record World

New anthems for our times. From Jim Steinman. Includes a bonus 7” disc featuring an extended version of the single, “Rock And Roll Dreams Come Through.”

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Produced by Todd Rundgren and Jim Steinman. Tracks “Bad For Good” and “More” by John Jackson.
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CLEVELAND
INTERNATIONAL RECORDS

Jim Steinman



I know that I'm gonna be like this forever
I'm never gonna be what I should
And you think that I'll be bad for just a little while
But I know that I'll be

Bad For Good

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Pirates To Prison In 'Turntable' Case

NEW YORK—Ten more individuals who pleaded guilty to various felony and misdemeanor charges in November, 1979 have been sentenced as part of the ongoing "Operation Turntable," which the FBI regards as the largest and most successful undercover investigation into tape piracy.

Sentences ranging from a new high of eight years on a RICO conviction and \$25,000 in fines on copyright infringement to varying jail sentences and fines for Interstate Transportation of Stolen Property (ITSP), conspiracy and wire fraud were handed down in U.S. District Court, Jacksonville, Fla. by Judge Howell Melton April 23-24.

Seven other defendants were found guilty after trial on similar charges March 4 and will be sentenced by Judge Melton sometime this month, after pre-sentencing reports are complete.

The total of the convictions on guilty pleas was 74, said to be another record for a single investigation.

The Law Enforcement Assistance Administration-funded joint federal, state and local undercover investigation code-named "Operation Turntable" surfaced in April, 1979 with the execution of federal search warrants at four businesses, part of a ring said to be responsible for the manufacture and sale of pirate 8-track and cassette tapes regarded as siphoning off \$40 million annually from legitimate recording sales.

Raided were J&J Wheels, Gastonia, N.C. (Jerry Herbert Jones and John C. McCulloch); Easily Records & Novelty Shop, Easily, S.C. (Jack Wynn); Mr. Man, Bradenton, Fla. (Richard Turner) and Pelco/B&R, Lakeland, Fla. (John Nicholson and Eugene Pleasant).

Also raided were residences of Richard Turner, Bradenton, Fla.; Jerry Jones, Curtis Snipes and George Washington Cooper III, at various locations in South Carolina, and Phillip Parker, Presque, Me.

The 10 sentenced are:

Robert Nations, eight years in prison on RICO, a suspended sentence on copyright infringement and one-year probation commencing upon his release from prison; Wylie Eugene Pleasant, three years in prison for ITSP, three years probation to commence upon his release from prison and a suspended sentence for copyright infringement; Howard Counts (who did have a prior copyright infringement conviction), two years in prison and a \$10,000 fine for wire fraud with a three-year probation period commencing upon his release from prison and a \$25,000 fine for copyright conspiracy which is to be paid within 90 days.

Also, John Nicholson, 18 months in prison for ITSP conspiracy; David Piercy, one year and one day in prison for ITSP; Jack Reeves Wynn, one year in prison on wire fraud, four years probation on ITSP and a suspended sentence on Copyright Infringement, the three years probation will run concurrently on both charges.

Jeffery Robert Nations, one year in prison and three years probation on ITSP and a suspended sentence on copyright infringement; the three years probation will run concurrently on both charges. Phillip Parker, two years in prison for wire fraud with a three-year probation period commencing upon his release from prison and a \$25,000 fine for copyright conspiracy which is to be paid within 90 days.

(Continued on page 72)

Executive Turntable

Record Companies

Jim Mervis becomes programming vice president for CBS Video Enterprises, a division of the CBS Records Group in New York. He was program development director for the East Coast at Showtime Entertainment. . . . **Richard Thomas** takes the post of a&r director for CBS Records International in New York. He was European director for CBS Label Marketing. . . . **Gary Casson** is upped at CBS Records to business affairs director. He was business affairs manager for CBS U.K. . . . **Michael Weisberger** takes the slot of consumer panel research director for CBS Records in New York. He was a senior financial analyst for CBS Records. . . . Arista has three regional promotion directors each of whom is responsible for Top 40 and AOR promotion in that territory: **Jeff Backer** is named East Coast regional promotion director covering New York, New Jersey, Pennsylvania, Maryland, and Washington, D.C. He has held local promotion positions in Denver, San Francisco and New York; **Gregg Feldman** is Northwest regional promotion director covering Northern California, Washington, Oregon, Montana and Idaho. He had been a local promo rep in Seattle. . . . **Peter Schwartz** is West Coast regional director covering Southern California, Arizona, Colorado and Nevada. Just as the others worked for Arista on a local level, Schwartz was the label's promo rep in Los Angeles. . . . **Hilda Williams** moves into the post of a&r administration, black music manager at RCA Records in New York. She was black music marketing coordinator. . . . **Elmer Hill** is named national field promotion manager for black product for MCA Records in Los Angeles. This is a newly created post. He was national promotion director of black product for 20th Century Records. . . . **Jon Pennella** is named a&r administration assistant on the West Coast for PolyGram Records in Los Angeles. He was working in the business affairs office. . . . **John Madison** is upped to Chicago branch manager at CBS Records. He was Houston branch manager. . . . **George "Luke" Lewis** moves into the post of Houston branch manager for CBS Records. He was Dallas branch sales manager. . . . **Marylou Baddeaux** is upped to national promotion coordinator/trade liaison for the black music marketing dept. at Warner Bros. Records in Burbank, Calif. She was national promotion coordinator. Also, **Carolyn Bennett**, formerly the secretary to department vice president Tom Draper, becomes departmental administrator. . . . **Fred DiSipio, Jr.** and **Jack Ashton** are named Northeast regional promotion manager and Midwest regional promotion manager respectively for PolyGram Records. DiSipio, based in Philadelphia, and Ashton, based in Detroit, formerly worked in promotion at RSO Records.



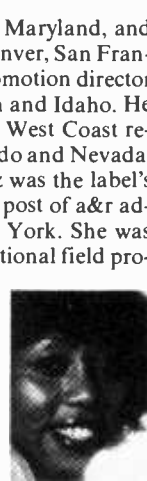
Mervis



Thomas



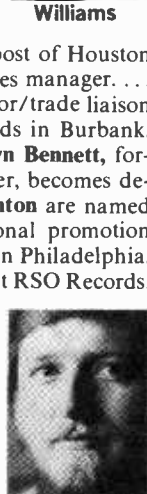
Casson



Williams



Hill



Madison

. . . **Gerri McDowell** is upped to national country promotion director for Capitol/EMI/Liberty in Nashville. Previously, she was Western regional promotion director. McDowell replaces the exiting **Jerry Seabolt**. . . . **Dick Fitzsimmons**, a 25-year veteran of the industry, joins Equity Recording Co. in Atlanta as head of the marketing staff. Equity operates Robox and Tanglewood Records, Emeryville Associates, a publishing affiliate, and Quadrafonic Studios, in Nashville. Working with Fitzsimmons are **Mark Cooper**, former radio personality and Motown promo executive as national promotional chief and **Taska Floyd** and **Kym Laughter**, in merchandising. Most recently, Fitzsimmons was owner of a retail store in Ft. Myers, Fla. . . . **Jeff Lyman** takes the national promotion director spot for First Generation in Nashville. Previously, he was national promotion director for Columbia's country division.

Marketing

At the Boston branch of WEA, **Karen Durkot** joins as field merchandiser replacing **Rich Hegerich**, who is upped to a sales post. Durkot was an order clerk. . . . **Skip Byrd**, former ABC Records sales executive and more recently owner of his own record retail store in Gainesville, Ga. joins MORE Music in Charlotte, N.C. in an executive marketing slot. His son, **Don**, takes over the retail outlet.

Publishing

Jay Siegel becomes international coordinator for ATV Music Ltd. U.K., based in New York. Siegel has been director of record production for Don Kirshner Entertainment Co. as well as a record producer.

Related Fields

John V. Roach, president of Tandy Corp. in Ft. Worth, Tex., is named chief executive officer for the corporation. **Phil R. North**, present chairman and chief executive officer, remains as chairman of the board. . . . **Ted Tanaka** assumes the post of vice president for the home appliance division of Panasonic Co. in Secaucus, N.J. He retains his general manager title in the same division. . . . **Bob Goemann** takes the post of Eastern regional sales manager for Super-scope Tape Duplicating Products, Inc. in Chatsworth, Calif. He was national sales manager and vice president of marketing for Wonderland Records and more recently had his own marketing service company, Argo Enterprises. . . . **Jerry Schoenbaum**, veteran record producer, is named consultant to coordinate the activities of Just Friends Distribution Co. in New York. The firm is a production company that places masters abroad. . . . Rock trio Triumph now has **Joe Owens** as its communications and marketing director in New York. He was general manager of Mushroom Records in Los Angeles. . . . **Dick Howard** is upped to executive vice president and vice chairman of the board of directors of the Jim Halsey Co. in Tulsa. Formerly, he was the firm's senior vice president. . . . **Lance E. Simpson**, takes the post of media marketing services division head at Top Billing Inc. in Nashville. Previously, he was national sales manager for American Image Productions.

IN WINTER ARBITRONS

Boston, Chicago Go AOR; N.Y. Likes Urban Hot 100

By DOUGLAS E. HALL

NEW YORK—Signs of spring may abound, but for radio programmers the cold winds of winter are now just beginning to spread across the land as Arbitron ships its winter survey results.

Not all of these winds of change are chilling, however. John Sebastian, who piloted AOR-formatted WCOZ-FM Boston to a 9.1 share last fall is beaming in sunny Phoenix since his continued consultancy of the station has driven it to an unprecedented first place 11.0 share. Sebastian left Bean Town for the Sun Belt to set up a consultancy and he keeps WCOZ as a principal client.

While AOR is a runaway winner in Boston it still takes second place in New York to the urban-oriented Hot 100 formatted WKTU-FM and WBL5-FM. These two stations are now in a hot race for first place in the Big Apple with WKTU's 6.5 share only a hair better than WBL5' 6.4. Making this a three-way race for first place is talk-formatted WOR-AM with a 6.5. In the fall, WKTU was in front with an 8.3, WBL5 was

second with a 7.1 and WOR had a 6.2.

In Chicago, traditional market leader MOR WGN is back to its double digit self with a 10.5 after a fall slip to 9.7. In Detroit, AOR WLLZ-FM continues to grind away at the competition as it holds on to second place with a 9.2 share, up from 7.9 in the fall. ABC's WRIF-FM is down to 4.3 from 5.1 in the fall despite the shift of WWWW-FM to country from AOR. WWWW is up to 1.9 in its new format from the final 1.6 it had as an AOR outlet.

In Philadelphia, WYSP-FM new program director Dick Hungate can take pride in a 4.8 share his station has won. It's up from 4.1 in the fall and 4.2 a year ago.

Following are details on each of these markets as well as San Diego.

While WKTU, WBL5 and WOR battle for first place adult in New York contemporary WNBC-AM has edged into what amounts to a third place tie with all-news WCBS-AM. All-news WINS-AM is in second place with a 5.3. WNBC is up to 4.8

(Continued on page 29)

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6/6	Kansas City, Mo.	6/19-20	Blossom Music Theatre, Oh.
6/7	Omaha, Neb.	6/21	Rochester, N.Y.
6/9	St. Louis, Mo.	6/23	Columbia, Md.
6/10	Minneapolis, Minn.	6/24	Philadelphia, Pa.
6/12	Poplar Creek Music Theatre, Ill.	6/26	New York, N.Y.
6/13-14	Pine Knob Music Theatre, Mich.	6/27	New Haven, Ct.
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Chartbeat

There Is Life After Disco: A Taylor-Made Top 20 Hit

By PAUL GREIN

LOS ANGELES—When A Taste of Honey's "Boogie Oogie Oogie" hit No. 1 pop, r&b and disco in 1978, it epitomized the frenzied dance fever that swept the entertainment industry that year.

The platinum single virtually flaunted its utter mindlessness. To say it was shallow would be like saying monster movies are scary: that was precisely its point. "Boogie Oogie Oogie" was a celebration of the escape from reality that disco represented to millions.

Because A Taste of Honey was so closely associated with disco, many believed the group wouldn't survive the genre's slowdown. The group seemed destined to become a classic one-hit wonder; a novelty act, a fluke.

A Taste of Honey, though, is having the last laugh. Its update of Kyu Sakamoto's 1963 smash "Sukiyaki" this week leaps nine notches to number nine on Billboard's Hot 100, to give Capitol two remake hits in the current top 10. Juice Newton's "Angel Of The Morning" holds at number four.

It's ironic that A Taste of Honey is staging its pop comeback with a song that had also been dismissed as a fluke; a novelty hit. And it's doubly ironic that Sakamoto's original version was also on Capitol. It was, in fact, the label's only pop chart-topper in the six years between "Tom Dooley" and "I Want To Hold Your Hand."

The A Taste of Honey smash was produced by George Duke, the third jazz veteran so far this year to mastermind a top 10 pop hit. Deodato did the honors on Kool & the Gang's "Celebration" and Grover Washington Jr. coproduced his own hit "Just The Two Of Us," which holds at number two pop for the second straight week.

"Sukiyaki" also dethrones Smokey Robinson's "Being With You" this week to become Billboard's new No. 1 r&b single. It's Capitol's 12th r&b topper and its first since "Boogie Oogie Oogie."

A Taste Of Honey thus becomes one of only three Capitol acts to have topped the r&b chart more than once. Natalie Cole has collected five No. 1 r&b hits; Tavares has had three.

The two other Capitol acts to have

struck the soul summit have both since left for other labels. Lou Rawls, now on Epic, had Capitol's first r&b topper in 1966 with "Love Is A Hurtin' Thing;" the Sylvers, now on Casablanca, hit No. 1 pop and soul in 1976 with "Boogie Fever."

Only seven individual labels in the 33-year history of Billboard's r&b charts have had more No. 1 hits than Capitol. Atlantic leads the pack with 53 summit snatchers, followed by Tamla (37), Motown (27), Mercury (23), Gordy (18), King (17) and Philadelphia International (17).

(Continued on page 65)



Billboard photo by Chuck Pulin
COUNT'S HONOR—Count Basie receives a National Trustees Award Grammy from Jay S. Lowy, president of the Recording Academy, at a taping of the "Grammy Hall of Fame," to be seen on CBS-TV on May 18.

Tape Turnover In Mexico Enjoys Considerable Rise

By MARV FISHER

MEXICO CITY—Tape sales in Mexico are beginning to show a sharp rise, according to a general survey of most international and national independents. The estimated gross turnover is 30%-40% of total transactions estimated to be around \$300 million a year.

While no official statistics are given, the reports by the labels show a sustained increase. This despite a slight dip in overall sales for the first quarter of the year.

Among the reasons for the marked upward trend, mostly in cassettes, are more hardware being merchandised at the consumer level; steady improvement in the quality; increase of installation in automobiles (in the Mexico City greater metro-

politan area alone there are some three million vehicles), and quicker delivery on the part of the companies, especially when a number is beginning to take off.

Former PolyGram De Mexico general director, Luis Baston, refers to the changing situation as being: "Most dramatic since the beginning of the 1980s."

Arturo Valdez De La Pena, who recently went from Ariola to WEA as commercial director, says: "It is a phenomenon not only restricted to this metropolis, but one which is making a penetration throughout the entire republic, especially in the northern sector along the U.S. border."

"Another factor is that we are still a very young nation of some 65% (out of 70 million-plus) being under 25 years of age. They are buying the equipment, consequently they are

(Continued on page 60)

Mail Order Club Sets U.K. Launch

WEST BERLIN—Leading British concert promoter Harvey Goldsmith is diversifying into the market with the creation of Starchoice Records & Tapes, a mail order club designed to offer product at prices below retail.

Goldsmith's partner in this venture is Brian Lane, manager of recording act Yes. Starchoice Records & Tapes will be part of the Starchoice Club, intent on providing members with information on upcoming concerts and enabling them to buy tickets early.

Attending Billboard's International Music Industry Conference here, Goldsmith noted, "We've long been inundated with requests from concert fans requesting a regular newsletter from us giving early details of upcoming tours, so that they can get in early with ticket demands, and avoid disappointment or being scalped by touts on the black market."

Goldsmith says that his new operation is similar, in part, to the ticket service offered in London by the National Theatre and the Royal Opera House. "And it made sense to extend such offers with discounts on other goods connected with the whole leisure area."

"We can establish precisely what our club public wants to buy" in terms of recorded product "and our discounts will substantially undercut regular disk and tape prices."

Fan Clubs For Artists Flourishing

By EDWARD MORRIS

NASHVILLE—At a time when promotional costs for artists are soaring, the often-belittled fan club is emerging as an effective support service that can provide low-cost and valuable publicity as well as increased concert sales.

Operationally, the clubs purchase records and personalized novelty items, buy blocs of tickets at concerts, boost radio airplay by phone-ins and even serve as walking billboards for their artists through the paraphernalia they wear.

Most of these clubs are set up and run by fans, but it is increasingly common for an artist's business or management office to handle club organization and administration.

The International Fan Club Organization has been established for counseling services to the various clubs and monitors their activities. Currently, nearly 200 clubs belong to IFCO, with memberships ranging from those with only a few hundred members to those with several thousand.

Certain clubs, such as Loretta
(Continued on page 45)

Rock'n'Rolling

'Best Band' Contest Draws 400 Entries

NEW YORK—More Than 400 bands have already signed up, and as many as 600 more are still expected in the "Best Rock'n'Roll Band In The Country Contest" sponsored here by Electro-Harmonix, a manufacturer of electronic music and light equipment.

The contest began Saturday (25) with bands playing for a half-hour each from 1 p.m. to midnight at Electro-Harmonix's "Hall Of Science," located among other music instrument stores on 48th St., off Times Square. The contest is open ended, and is expected to run into the fall.

First prize is \$2,500, second prize is \$250, and third prize is \$50. Judging is done by employees of Electro-Harmonix and "friends" in the industry. One winner will be voted per session, who will then be recalled for the finals. In case there is a tie after

the day's voting, both will be invited to the finals.

Larry De Marco, manager of the exhibition hall where the bands play and where Electro-Harmonix equipment is demonstrated (i.e. the "Hall of Science") admits that first priority in the contest is to lure in musicians to see the company's products. The company specializes in sound modification units, but it also sells various light displays, and a \$229 list mini-synthesizer, not much larger than a computer chess board.

"Beyond that (luring in prospective customers), most of our staff are musicians, playing in bands, and we like to work with musicians," says De Marco. He says the initial 400 bands were found through word of mouth and through the company's mailing list. In the past, Electro-Harmonix has sponsored two series of jams featuring fusion musicians, punk rockers, female bands, soul groups, etc.

Bands that participate in the con-
(Continued on page 72)



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Earnings, Sales Down For RCA's 1st Quarter

NEW YORK—As predicted earlier this year by RCA chairman Edgar H. Griffiths, the company has reported lower sales and earnings for the first quarter of 1981.

Earnings for the three months ended March 31 amounted to \$41.9 million, equal to 33 cents per share, compared with \$78.7 million, or 89 cents per share in the first quarter of 1980.

Sales for the quarter totaled \$1.95 billion, as against \$1.97 billion a year ago. Excluding the sales of businesses divested, sales for the quarter were up about 13% over last year, the company stated.

Griffiths, commenting on the introduction of the RCA videodisk system March 22, said the "reaction has been exactly in line with our expectations for steady sales growth and continued consumer interest in this remarkable new home entertainment product."

The first quarter report did not review RCA's recording division, which, according to the firm's 1980 annual report, returned to profitability last year.

Top Acts Renewing Rockbill Ad Pacts

By LEO SACKS

NEW YORK—The Charlie Daniels Band and Earth, Wind & Fire have renewed their respective multimedia ad contracts with the U.S. Tobacco Co. and Panasonic. And the Marshall Tucker Band will endorse Ronrico Rum in a print ad campaign starting Aug. 1.

The tie-ins were announced last week by Rockbill Inc., a New York marketing and promotion firm which pairs recording artists with commercial sponsors.

Daniels will promote Skoal Smokeless Tobacco in a new \$2.5 million radio-tv-print ad campaign beginning this summer. The Epic artist will score the music for the new tv commercials.

Earth, Wind & Fire will introduce the latest model of Panasonic's Platinum Series stereo radio cassettes in a multimedia ad campaign that kicks off in June. The manufacturer will also support the group's fall tour through various promotional contests, details of which are still in the planning stages.

Both acts will receive six-figure endorsement fees, according to Jay Coleman, president of Rockbill.

Marshall Tucker's promotion

with Ronrico is tied to a national sweepstakes drawing for a 1982 Firebird Trans Am. Print ads appearing in 20 major publications with an estimated readership of 25 million will feature a mini of the group's new "Dedicated" LP and offer the consumer the opportunity to win "a stereo system on wheels."

Seagrams Inc., whose General Wine and Spirits subsidiary bottles Ronrico, will spend over \$500,000 to promote the sweepstakes, Coleman said.

In the fall, Ronrico will provide additional newspaper advertising to promote concert dates by the group in the New York, Boston, Chicago, New Orleans, Portland, Miami, Denver and Los Angeles markets. The bottler will also distribute 200,000 Rockbill programs—unfolded into a poster of Marshall Tucker drinking Ronrico—during the course of the tour.

In another cross-promotion with the record industry by a major national advertiser, the Coca-Cola Co. will sponsor 12 ABC and NBC radio music specials this summer featuring such groups as Kansas, Ted Nugent, Blondie, Rush, Pat Benatar, Aerosmith, Marshall Tucker, the Allman Brothers Band and Bob Seger. As part of the campaign, the soft-drink maker has licensed tour T-shirts from the featured groups for sale through mail order at a cost of \$5.25, which includes postage and handling. Coleman said that "tens of thousands" of displays promoting the T-shirt offer will appear in U.S. supermarkets and convenience stores starting July 1.

Cox Income Increases 14%

NEW YORK—Cox Broadcasting net income for the first three months ended March 31 is up 14% to \$10.4 million, compared to \$9.1 million for the first quarter of 1980.

Operating revenues for this quarter total \$82.5 million, up 27% over the \$64.8 million from a year earlier.

Cox president Clifford Kirtland Jr. says the results are better than projected at the annual meeting last month due to several factors including general increases in the broadcasting operations.

Kirtland says broadcasting revenues improved 16% over the 1980

first quarter and operating profits for broadcasting are ahead by 15%.

Kirtland notes that during this first quarter Cox took steps to expand its broadcasting operations through a 20% investment in the Robert Wold Co., a pioneer in satellite distribution networks for radio and tv programming.

ABC Profits Decline; Radio Gains

NEW YORK—Despite increases in both revenues and profits from ABC Radio, American Broadcasting Companies reports a 48% profit decline and a 1% revenue decline due

to a weak performance of the television operations.

Net income for the first quarter was down to \$12.8 million from the \$24.3 million of a year ago. Revenues declined to \$541.2 million from the \$546.9 million reported in the prior year period.

Chairman Leonard Goldenson and president Elton Rule say that the radio division benefitted "from robust advertiser demand in the radio marketplace" and "the radio network, the AM stations and FM stations all contributed to the revenue gain of the division." Radio figures were not broken out.

WEA Germany Signs Major Act From East

WEST BERLIN—WEA Germany has signed Veronika Fischer, one of East Germany's top recording artists to an exclusive contract. The deal was signed here during Billboard's 11th International Music Industry Conference by Nesuhi Ertegun, president of WEA International and Siegfried Loch, managing director of WEA Germany. Also involved in the negotiations representing Miss Fischer were Gerd Kaempfe and Juergen Otterstein.

Veronika Fischer, who recently left the German Democratic Republic to settle in West Berlin, is one of East Germany's most popular artists. She was due to have given a concert here to celebrate her contract with WEA but her band was unable to leave East Germany and the concert had to be cancelled. The singer intends to remain in West Germany.

Market Quotations

As of closing, April 30, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1	3/4	Altec Corp.	—	25	13/16	3/4	13/16	Unch.
36	26 1/2	ABC	6	4231	32 1/2	31 1/2	31 1/2	- 1/4
45 1/2	28 1/2	American Can	10	378	40 1/2	40 1/2	40 1/2	- 1/4
3 1/2	2 1/2	Automatic Radio	5	34	3 1/4	3 1/4	3 1/4	- 1/4
61 1/4	46 1/2	CBS	9	134	59 1/2	59 1/2	59 1/2	- 1/4
45 1/2	35	Columbia Pictures	8	56	42	41 1/2	42	+ 3/4
6 1/2	4 1/2	Craig Corp.	8	194	5 1/2	5 1/2	5 1/2	+ 1/2
63 1/2	49 1/2	Disney, Walt	15	500	58 1/2	58 1/2	58 1/2	- 1/4
8 1/2	6 1/2	ElectroSound Group	22	5	6 1/2	6 1/2	6 1/2	+ 1/4
8 1/2	5 1/2	Filmways, Inc.	—	1240	9	8	9	+ 1/4
18 1/2	14 1/2	Gulf + Western	4	809	18 1/2	17 1/2	18	Unch.
17 1/2	11 1/2	Handleman	9	9	15 1/2	15 1/2	15 1/2	+ 1/4
15 1/2	11	K-tel	11	41	14 1/2	13 1/2	13 1/2	- 1/4
66 1/2	39	Matsushita Electronics	14	132	67	66	66 1/2	+ 1 1/2
59	42 1/2	MCA	10	797	55 1/2	54	54 1/2	+ 1/2
14 1/2	10 1/2	Memorex	3	1351	13	12 1/2	13	- 1/4
65	57	3M	5	56	20 1/2	19 1/2	19 1/2	- 3/4
36 1/2	56 1/2	Motorola	13	411	79	77 1/2	77 1/2	- 1 1/2
52 1/2	36 1/2	North American Phillips	9	220	52	51 1/2	51 1/2	Unch.
13 1/2	6 1/2	Orrox Corp.	42	336	12 1/2	11 1/2	11 1/2	+ 1/4
33 1/2	23 1/2	Pioneer Electronics	23	—	—	—	32 1/2	Unch.
32 1/2	24 1/2	RCA	9	1346	26 1/2	25 1/2	25 1/2	- 1/2
20 1/2	14 1/2	Sony	13	5451	20 1/2	20 1/2	20 1/2	+ 1/4
43	28 1/2	Storer Broadcasting	19	257	38 1/2	37 1/2	37 1/2	- 1/2
4 1/2	3 1/2	Superscope	—	27	4 1/2	4 1/2	4 1/2	- 1/4
31 1/2	24 1/2	Taft Broadcasting	9	65	30 1/2	29	29 1/2	- 3/4
22 1/2	17 1/2	Transamerica	6	568	21 1/2	21 1/2	21 1/2	- 1/4
64 1/2	46 1/2	20th Century-Fox	20	232	63 1/2	63 1/2	63 1/2	- 1/2
55	33 1/2	Warner Communications	20	1198	50	49	50	- 1/2

OVER THE COUNTER

P-E	Sales	Bid	Ask
35	—	1 1/2	2 1/4
15	23	1 1/2	1 1/2
7	—	6 1/2	7
18	66	6	6 1/4

OVER THE COUNTER

P-E	Sales	Bid	Ask
6	100	4 1/2	4 1/2
13	49	8 1/2	8 1/2
—	40	1 1/2	1 1/2
9	13	13	13 1/2
17	—	3 1/2	4
—	—	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.

Viacom's Quarter Up 36%

NEW YORK—Viacom International reports record first quarter earnings of \$4.1 million, up 36% from last year's first quarter earnings of \$3 million.

Revenues for the first quarter were \$46 million compared to \$31.3 million in 1980. Following this announcement, Viacom's board voted a two-for-one stock split and a 25% increase in the dividend to 25 cents on the new shares.

Viacom acquired four AM, four

FM and two tv stations last March 25. Had these stations been part of Viacom for the full first quarter of 1980, profits in this period would have been down to \$2.9 million and revenues would have been up to \$37.3 million.

These stations include KDIA-AM Oakland, Calif., WMZQ-FM Washington, WWRL-AM/WKHK-FM New York, WDIA-AM/WQUD-FM Memphis and KIKK-AM-FM Houston.

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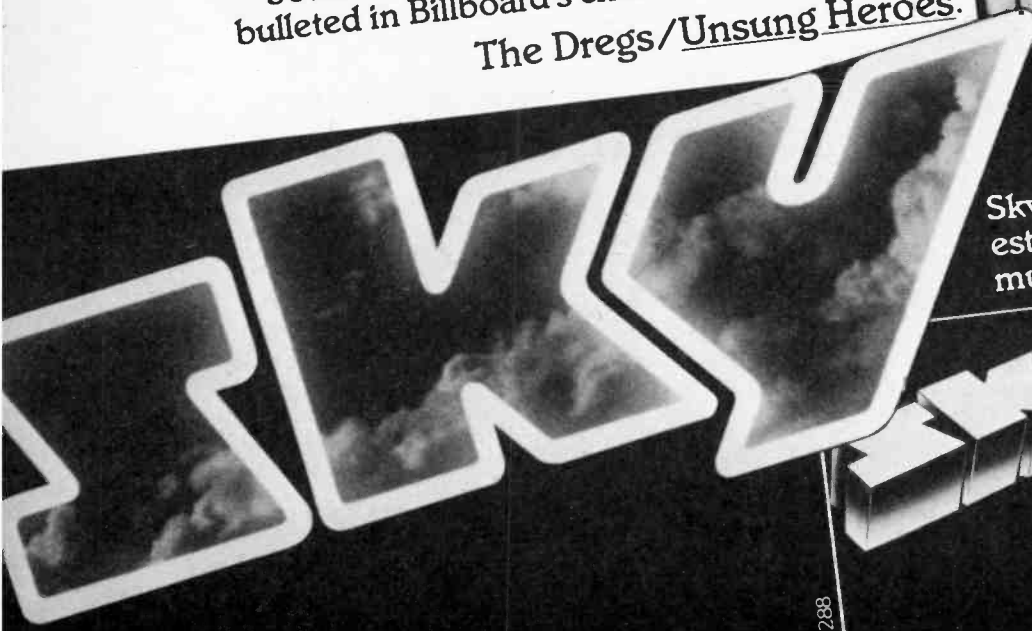
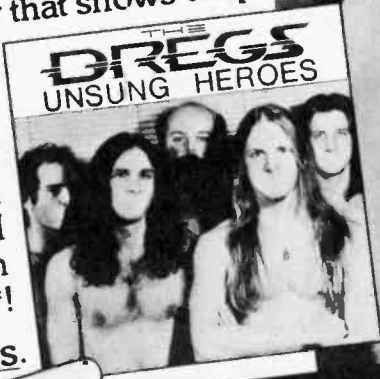
He's one of the most innovative forces in fusion today. After two consecutive #1 jazz albums, Jeff Lorber now journeys to the very heart of jazz-funk on Galaxian. A brilliant blend of infectious melodies and lyrical funk—highlighted by the hit vocal single "Monster Man"—Galaxian takes jazz-funk one step beyond. AS 0595



Jeff Lorber Fusion/Galaxian.

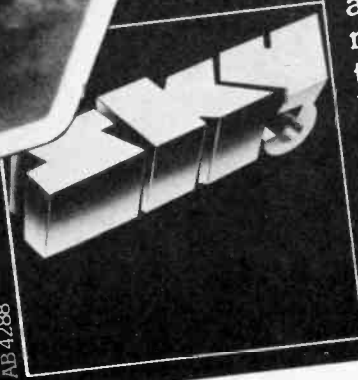
Separately, they're five peerless instrumentalists: together, they're The Dregs. In concert, they create mayhem and on Unsung Heroes they play with the intensity and seamless artistry that shows why The Dregs have one of the most devoted followings in contemporary music today. Led by composer/guitarist Steve Morse, the Grammy-nominated quintet has created a unique synthesis that fuses jazz and country instrumental virtuosity with hard-driving rhythms that rock across musical boundaries. In the last two weeks the album bulleted in Billboard's charts from 149* to 87*!

The Dregs/Unsung Heroes.



Sky is five of the world's finest musicians. Their last U.S. release established them as a force to be reckoned with in contemporary music. Now Sky 3 has leaped to the very top of the English charts and is heading towards America with the same dazzling mixture of rock and classical music that has brought the group worldwide acclaim—and the distinction of being the only pop unit ever to perform in Westminster Abbey. With Sky's music, there's no limit.

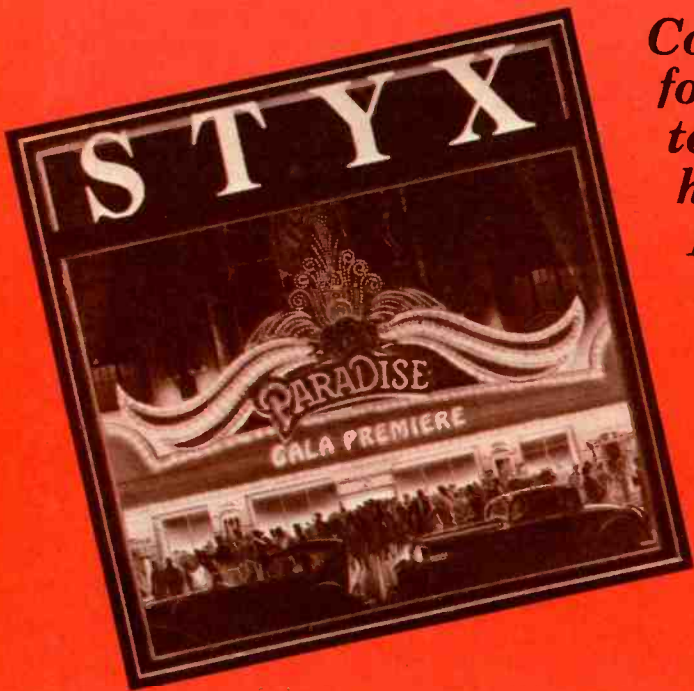
Sky/Sky 3.



ARISTA

CONGRATULATIONS

STYX



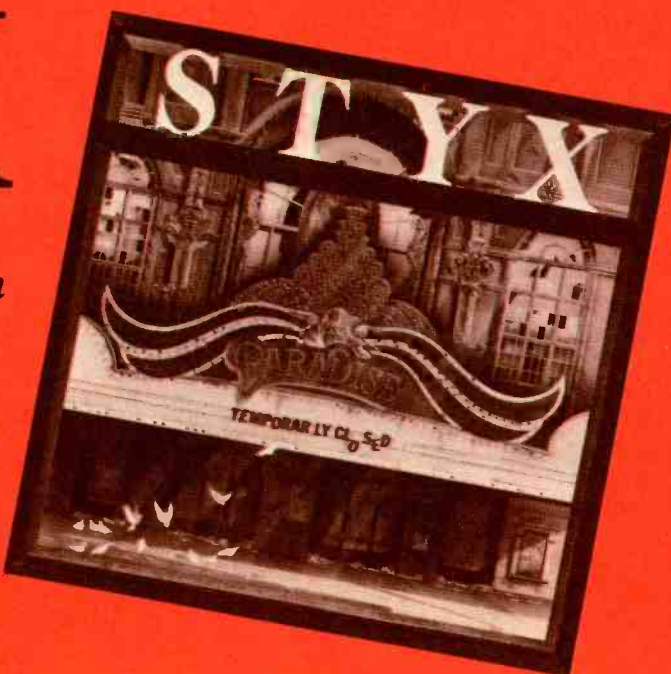
Congratulations to Styx for setting the standard for touring in America. At the halfway mark of the 1981 Paradise Theatre Tour they are well on their way to their fourth triple platinum album in a row and have sold more concert tickets than any band in the world.



STYX

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YXX

TOUR DATES

- 1/16 Miami *
- 1/17 Lakeland *
- 1/18 Lakeland *
- 1/20 Ft. Myers *
- 1/21 Jacksonville *
- 1/22 Columbia, SC *
- 1/27 Birmingham *
- 1/28 Atlanta
- 1/29 Mobile
- 1/30 Baton Rouge *
- 2/5 Houston *
- 2/6 Houston *
- 2/7 San Antonio *
- 2/8 Dallas *
- 2/11 Oklahoma City *
- 2/13 Las Cruces *
- 2/15 Tucson *
- 2/16 Phoenix *
- 2/22 Los Angeles *
- 2/25 Los Angeles *
- 2/23 Los Angeles *
- 2/26 Los Angeles *
- 3/1 Los Angeles *
- 3/2 San Francisco *
- 3/3 San Francisco
- 3/8 Salt Lake City
- 3/9 Denver
- 3/11 St. Louis *
- 3/12 Nashville *
- 3/16 Kansas City *
- 3/17 Kansas City
- 3/19 Chicago *
- 3/20 Chicago
- 3/21 Chicago
- 3/26 Pittsburgh *
- 3/27 Louisville
- 3/28 Cincinnati
- 4/1 Indianapolis
- 4/2 Pittsburgh *
- 4/3 Philadelphia *
- 4/4 Philadelphia *
- 4/9 Cleveland *
- 4/10 Lexington
- 4/11 Greensboro
- 4/13 Largo *
- 4/14 Largo *
- 4/18 Hartford *
- 4/19 Portland, ME *
- 4/20 New Haven *
- 4/23 Boston *
- 4/24 Providence *
- 4/25 Nassau *
- 4/26 Nassau *
- 4/30 Detroit
- 5/1 Detroit
- 5/2 Evansville
- 6/2 Memphis
- 6/3 Little Rock
- 6/4 Tulsa
- 6/5 Wichita
- 6/9 Milwaukee
- 6/10 Milwaukee
- 6/12 Omaha
- 6/13 Des Moines
- 6/18 Bismark
- 6/19 Rapid City
- 6/20 Billings
- 6/25 Regina
- 6/26 Edmonton
- 7/1 Denver
- 7/2 Salt Lake City
- 7/3 Salt Lake City
- 7/5 Oakland
- 7/6 Oakland
- 7/9 Portland
- 7/11 Seattle
- 7/13 Vancouver
- 7/18 Winnipeg
- 7/20 Minneapolis
- 7/22 La Crosse
- 7/24 Madison
- 7/25 Rockford
- 7/30 Syracuse
- 7/31 Rochester
- 8/3 Halifax
- 8/4 Moncton
- 8/5 Quebec
- 8/6 Ottawa
- 8/11 Montreal
- 8/14 Toronto
- 8/19 New York (MSG)
- 8/25 Charlotte
- 8/26 Norfolk
- 8/27 Charleston
- 8/28 Buffalo



(* Sold Out)

Singles Sales Are Steady, Say Surveyed One-Stops

• Continued from page 3

ventory. "We used to hold a title for 30 days after it left the charts," he says. "Now we're holding them almost indefinitely."

"Because of the economy and

wholesale prices, operators are only buying six titles when they should be buying 10. We're constantly getting requests for the titles they missed. Unfortunately, it's too late to sell them in any quantities because

they're no longer legitimate hits."

Stein says he will raise the cost of his front-line WEA singles at the end of May because "I can't live on seven percent."

"Last November's WEA singles

hike to \$1.69 really hurt us unit-wise and now we're going to look bad with another increase. Every time you raise your product three or five cents, more of your customers start looking around. I don't blame them.

Operators are spending the same amount of money, but buying fewer units."

Stein currently wholesales 45s for 90 cents, a jump of 12 cents from last November.

The Recording Industry Assn. of America certified 12 seven-inch singles as gold in the first four months of 1981, compared to 15 in the same period last year. While there were no platinum singles in 1980 until Lipps Inc.'s "Funkytown" in July, there has already been one this year, Kool & The Gang's "Celebration."

The biggest increase in gold singles has been in the country field. Kenny Rogers' "Coward Of The County" was the only gold 45 by a country-based act in the first four months of 1980, but there have been three so far this year: Dolly Parton's "9 To 5" and Eddie Rabbitt's "I Love A Rainy Night" and "Drivin' My Life Away."

There was one gold 12-inch single by this time last year (Donna Summer & Barbra Streisand's "No More Tears"), but there has been none since.

One-stop operators disagree about the future prospects for 12-inchers. Raymond Barney, singles buyer at Barney's One-Stop in Chicago, sees some 12-inch demand, particularly with younger buyers.

"It fell off to almost nothing but they're coming back now. You've always got a few 12-inchers that have some impact."

George Weiss, vice president of marketing for New York-based distributor Win Records, notes that while the domestic availability of 12-inch product may be down, its disco imports are up. In fact Weiss notes that his 12-inch sales are outpacing his 45 sales of dance and pop music product.

But Jay Sonin, owner of Record Hunter in New York, says his 12-inch sales are "way off because supplies are so erratic. I'll be happy when the labels stop making them."

Seven-inch 45s are priced for Sonin's accounts at 89 cents loose and 86 cents in boxed lots; 12-inchers are \$2.89 loose and \$2.86 boxed.

John L. Jackson, owner of John's Music in L.A., says that recent price hikes have made it harder for one-stop operators. "One-stops were once working on a 15% markup," he says. "Now we're working on about an 8% margin. You've got to do a lot of volume to even survive at 8%."

Steve Libman, president of Nova Distributors in Atlanta, believes ultimately it's the customer who will bear the burden. "I'll still make my same profit margin," he says. "I might do a little less business but I'm going to make my margin or I'll close the doors and go into the shoe business."

At Detroit's Martin & Snyder One-Stop, owner and operator Chet Kajeski projects a flat singles market. Kajeski estimates that 90% of his customers are jukebox operators and he sees the higher prices on singles eventually forcing an increase in the per play cost.

Wayne Dunbar, vice president and manager of Phil's One-Stop in Oklahoma City, also says jukebox operators constitute 90% of his customers. He adds that the dollar volume generated by singles has increased slightly in the past year, while total unit sales have dipped somewhat.

Joe Voynow, president of Bib's Distributing in Charlotte, agrees that the price hike will impair singles sales. He notes that last year's price increase resulted in lower total sales volume.

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Vol. 93 No. 18

Commentary

Placing Sin In Perspective

By STANLEY M. GORTIKOV

In Billboard's Commentary of May 2 ("A Glossary of Misbehavior"), attorney M. William Krasilovsky ascribes to the entire music industry a broad series of foul practices. He uses 50 nonaccusatory words to introduce 1,500 words detailing criminal acts and unethical operations.

He describes 12 specific reprehensible actions under headings of: "cut-ins ... shortchanging of royalties ... filtering of funds ... float ... record plant overruns ... kick-backs ... mail fraud ... song shark ... cross-collateralized advances ... phantom concert hall seats ... payola ... laundering of funds."

Within this litany there is hardly a compensating offset mentioning any industry decency, responsibility, honesty, or ethical behavior. Instead, Mr. Krasilovsky speaks one-dimensionally—maligning all for the sins of a few.

Mr. Krasilovsky ignores any mention of the integrity of most in our industry

The reader of Mr. Krasilovsky's words has no choice but to deduce that this is a valid and accurate profile of what we all are and what we all do. It's a sorry picture.

I'm angry! I resent such simplistic characterizations that create or reinforce stereotyped false impressions. I deplore generic accusations that weave true but isolated individual facts into a false total conclusion.

While Mr. Krasilovsky vividly depicts the immorality of the music business, where is his own morality of fairness? While he recites his chronicle of excesses, where is his own sense of balance? Where are the compensating favorable and positive industry perceptions that do, in reality, outweigh his recitations of "fraud ... crime ... falseness ... kickbacks ... bilking ... misbehavior ... bribery?"

In the Billboard credits, Mr. Krasilovsky is identified as an attorney. In such a role, Mr. Krasilovsky also is an "officer of the court." Yet, he speaks indiscriminately of crimes. However, in his position as "officer of the court," he has an obligation to report the specifics of such crimes to proper enforcement au-

thorities ... rather than just splattering a trade paper with the unbridled condemnation of many industry constituencies.

Regrettably, his statements are so general that they malign all record companies, all music publishers, record pressers, all producers, all record clubs, all mail-order packagers, and all concert promoters.

If Mr. Krasilovsky wishes to halt the nefarious offenses, then let him report and identify the perpetrators to proper authorities, rather than just blast off his "everybody's-crooked-but-me" barrage.

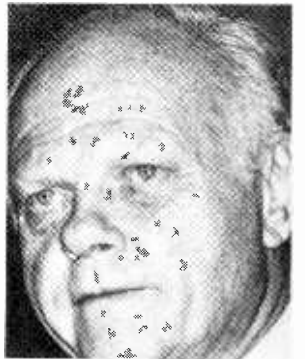
I, too, favor the exposure of wrongdoing. The glare of the spotlight just may deter offenders as well as those tempted.

I have no basis to doubt Mr. Krasilovsky's factual sources for his laundry list of crimes and shady acts. But I do violently protest the scope of the negative impression created outside the context of reality.

Therefore, Mr. Krasilovsky, while you protested the offenses of others, you created a few of your own. You chose to ignore any mention of the integrity of most companies and individuals in our industry. You evaded any notice of the mass of ethical business practices that prevail among the record companies, music publishers, pressers, and bookers whom you chose to malign.

Unfairly, Mr. Krasilovsky, you offer no portrayal of that preponderant industry majority that behaves honorably, ethically, and charitably. Those who do fit this latter mold likewise deplore the shadow world of which you speak. But we just don't want the muck you described to be unfairly sloshed on us by any who write like you.

Stanley Gortikov is president of the Recording Industry Assn. of America.



Stanley Gortikov: "I resent such simplistic characterizations that create or reinforce stereotyped false impressions."

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

Letters To The Editor

Dear Sir:

The Goodphone commentary in your April 4th issue, "The Masses Aren't Asses," made me wonder about "personality" radio ... the radio of the '80s. It seems to me that with all the technological advances being made in our field, radio stations need to be much more aware of the "fruits to harvest" from passive research.

Stations will have to become a bit more reluctant to be first with a song or program in their market area. Just as a soap company, beverage company or toy manufacturer tests the market area, stations need to be more aware of what listeners want. A song that's doing well on the charts just may not fare well in any one market.

Know not just what your audience wants, but know your audience. If there's a public service announcement about something or other (church social, car wash, walk-a-thon) go ahead and attend. You'll meet your constituents, find out a bit about them and they'll love you for giving their activity your special attention. That's all it takes. Thanks to the interest you've paid their special interests, people will tune you in just to see what you're talking about today.

Tom Pollard
Music Director, KKOY-AM/KQSM-FM
Chanute, Kans.

Dear Sir:

I read with interest your profile on Musician, Player and Listener magazine (Billboard, April 18, 1981). Lord knows, there's plenty of room out there for an intelligent, mass market music magazine. However, I must clear up one small inaccuracy.

Sam Holdsworth claims that Rolling Stone has "voluntarily given up the (retail chain store) market." Just for the record—Rolling Stone has done no such thing, nor does it intend to.

We began developing distribution into retail record stores with Rolling Stone's inception 14 years ago and have steadily increased our penetration into this market every year. At this point, we are carried in virtually every major record chain in the country—very successfully (in some chains, we are the only magazine carried for this very reason).

As for Mr. Holdsworth's statement that Musician (claimed circulation "120,000 to 130,000") sells more than Rolling Stone (ABC audited circulation

700,000)—well, I'd be glad to compare "pink sheets" any time.

Best of luck, Musician, but please, let's keep the facts straight.

Susan Olinick
Director, Retail Accounts
Rolling Stone Magazine
New York City

Dear Sir:

In light of recent publicity on the Sam Goody trial and piracy in general, I surveyed my immediate family and found they had only a vague idea of what pirated records and tapes are.

They said they would not knowingly buy a pirate copy, but wanted to know, "How do we tell?" They trust their retailer to provide them with a good product at a reasonable price.

I think the pirates would be put out of business sooner if the public knew how to identify a bogus copy, and what to do if they found a retailer consistently selling such garbage. It's up to the record companies to educate the public and provide them with a way of knowing if they are buying a legitimate product.

Nancy Dykstra
Grand Rapids, Mich.

Dear Sir:

I must add a resounding amen to the comments of Doug Day and Michel Martini in recent letters to the editor (Billboard, April 4, 1981).

As program director in a small market, I almost dread doing the weekly playlist; it has become a tedious chore of trucking from record store to record store trying desperately to locate music. Sometimes I'm lucky, sometimes not.

We annually spend a good deal of money with a record service company but we have found that more often than not, they are slow getting the hits to us. Thank God for the few responsive companies!

One added comment to Dale Gosciewicz's commentary on record quality. More and more inferior product is coming into our station. The problem has escalated dramatically in the last couple of years. The record companies really need to clean house and get back to some basic guidelines. They are offering inferior products at ever increasing prices, and then crying "foul" when the public catches on and buys bootleg tapes or records their own.

Illegal duplication hurts us all in the end; there's no argument about that. But I can't help but feel it's a monster created by the record companies.

Grace Riggs
Program Director, WNVA-AM/FM
Norton, Va.

Dear Sir:

In the issue spotlighting "Recording In New York" (April 11), articles highlighted many areas other than Manhattan, including locales in states other than New York.

Why then was New York City's own neighbor, Long Island, omitted? Long Island is a stable and substantial recording base for a broad variety of artists. We have flourished here since 1973 and are one of several 24-track studios among an assortment of 15 or 20 other area studios.

As a member of the general New York recording community, I take exception to the neglect of Long Island.

Maxine Chrein
Studio Manager
Master Sound Productions
Franklin Square, L.I.

Dear Sir:

Billboard is incorrect when it suggests that the recent Supreme Court decision regarding radio station formats removes all hope of returning jazz to New York's WRVR-FM, which now broadcasts country music under the call letters WKHK.

Citizens for Jazz on WRVR, a group of former listeners, has prepared a broad legal challenge in the six months since the format change, which focuses on issues not affected by the Supreme Court decision. We remain confident that the Federal Communications Commission will rule in our favor.

It should be noted that WRVR's owner—Viacom International—changed the format just a few months after purchasing the station with a pledge of retaining jazz. Over 100,000 New Yorkers have already signed petitions demanding public hearings on the format change. New York vitally needs a 24 hour-a-day commercial jazz station to retain its role as the Jazz Capital of the World.

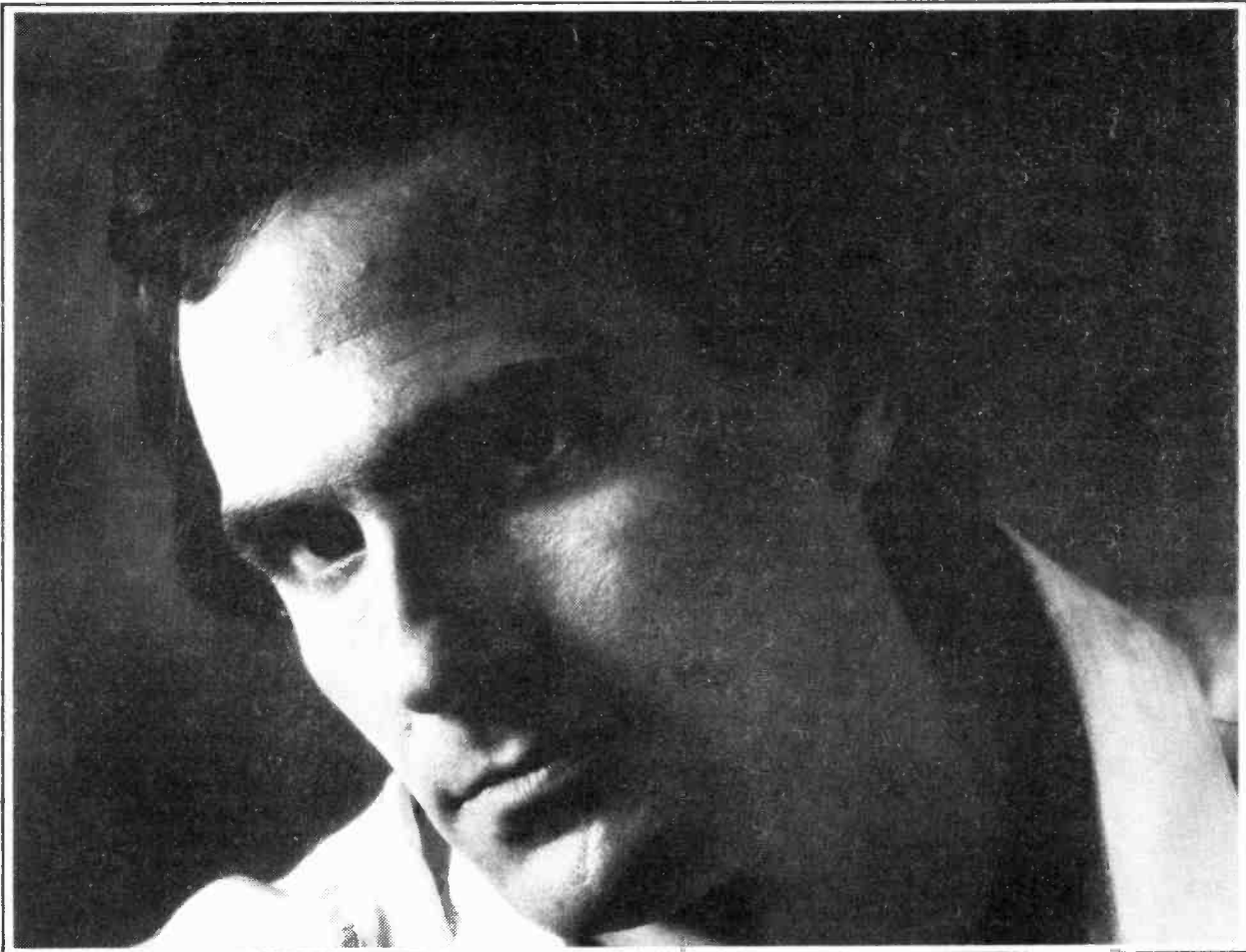
Charles Perkins
Chairman, Citizens for Jazz on WRVR
New York City



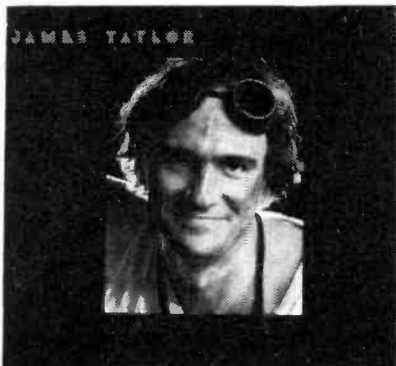
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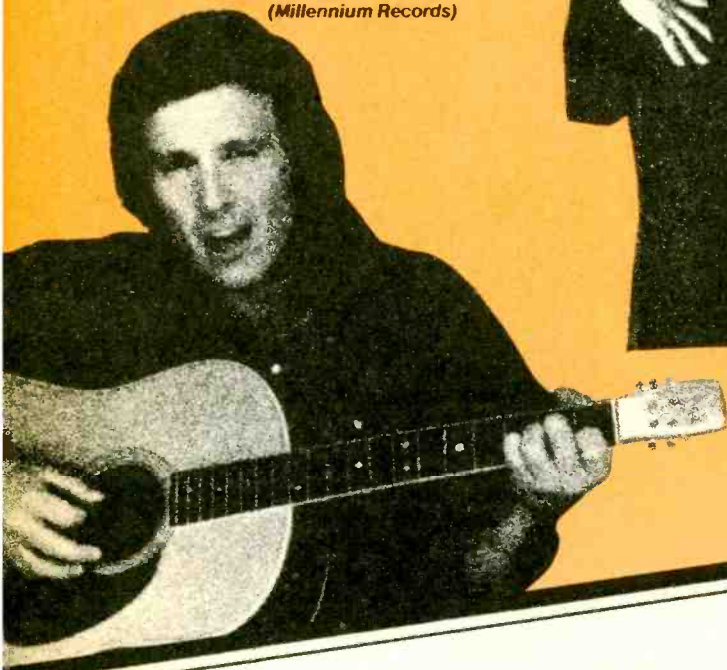
WHISPERS

The beat goes on with "It's A Love Thing", the gold single from their latest album, "Imagination." (Solar Records)



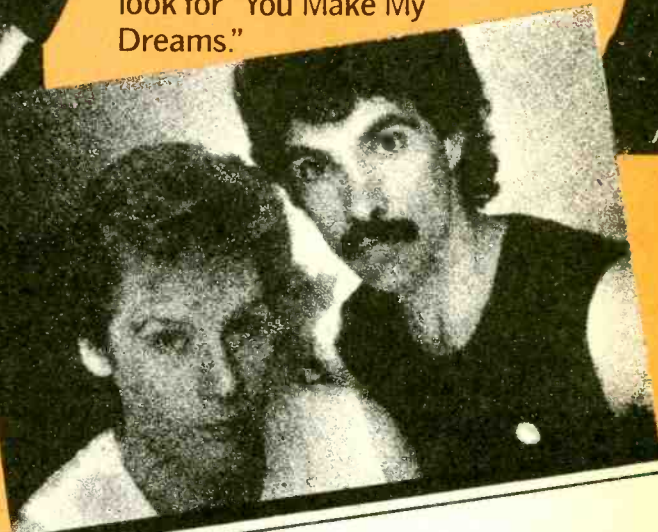
DON McLEAN

He took America by storm with the album "Chain Lightning" and the top five single, "Crying." Now he's on the charts again with "Since I Don't Have You." (Millennium Records)



DARYL HALL & JOHN OATES

Their latest album is "Voices" and it's already had three hit singles. The current number-one hit is "Kiss On My List," but look for "You Make My Dreams."



**WE'RE
HAVING A**

HEAT

**FRANKE And The
KNOCKOUTS**

A hit AOR album and a smash Top 40 single called "Sweetheart." Need we say more?

(Millennium Records)



RONNIE MILSAP

"Out Where The Bright Lights Are Glowing"...an overwhelming performance of ten Jim Reeves classics, as well as the powerful single, "Am I Losing You."



LAKESIDE

Still bringing in the gold with "Fantastic Voyage" and their newest single, "Your Love Is On The One." (Solar Records)

STEPHANIE MILLS

Her newest is "Stephanie" and it features "Two Hearts," her smashing new single with Teddy Pendergrass.*

(20th Century-Fox Records)

Teddy Pendergrass appears through the courtesy of Philadelphia International Records and Teddy Bear Production, Inc.

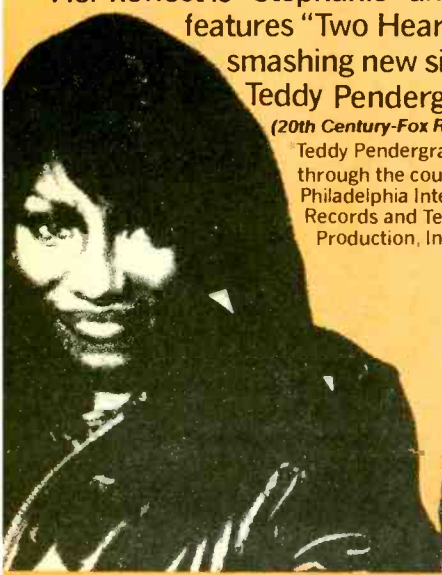
JEFFERSON STARSHIP

In orbit again with their latest Grunt Production. "Modern Times" features the new hit single, "Find Your Way Back."

(Grunt Records)

DOLLY PARTON

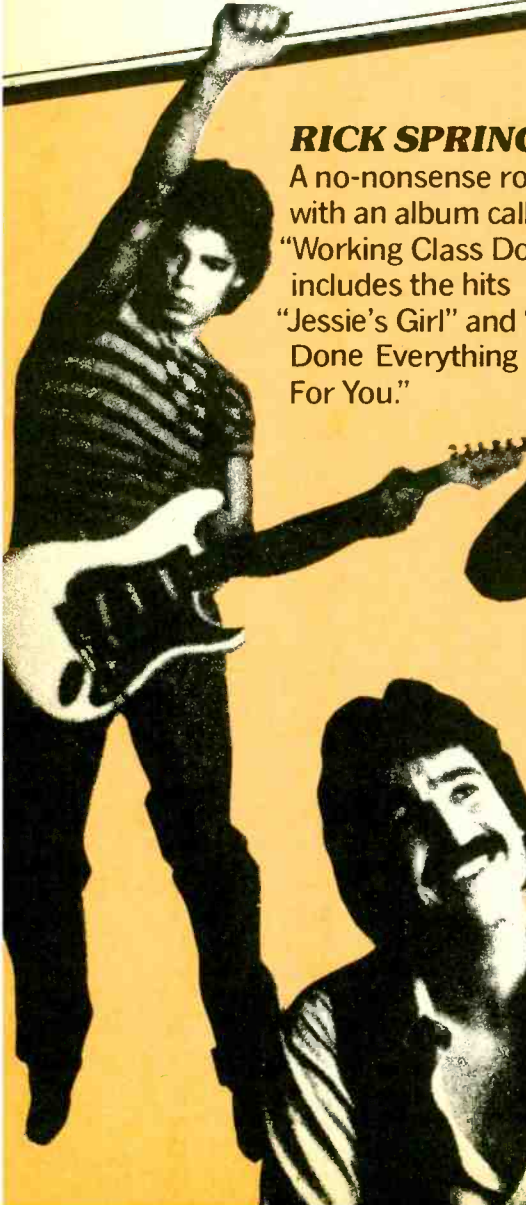
There's almost no way to measure the huge success of "9 To 5 And Odd Jobs"! A movie, a number-one single, and now a follow-up hit. "But You Know I Love You."



WAVE!

RICK SPRINGFIELD

A no-nonsense rock and roller with an album called "Working Class Dog." It includes the hits "Jessie's Girl" and "I've Done Everything For You."



ALABAMA Following their first smash album with a second, "Feels So Right" is only the beginning for this group. They also have the No. 1 country single, "Old Flame." Now that's hot!



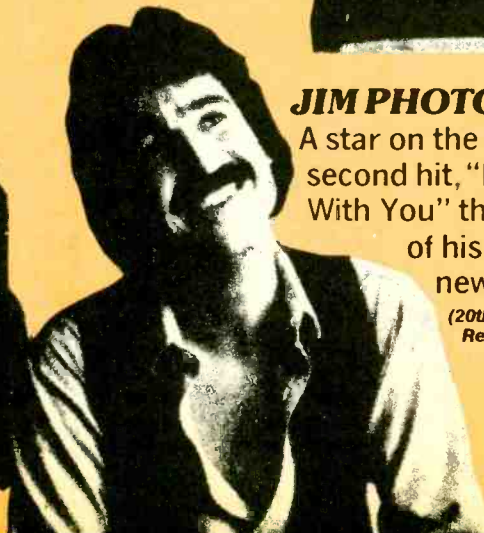
PAUL ANKA

Keeping things hot with his new album, "Both Sides Of Love." The featured single is "I've Been Waiting For You All Of My Life."

JIM PHOTOGLO

A star on the rise delivers his second hit, "Fool In Love With You" the title-track of his terrific new album.

(20th Century-Fox Records)



SHALAMAR

They've been burning up the airwaves with "Make That Move," the hot single from their latest album, "Three For Love."

(Solar Records)



Manufactured and distributed by RCA Records

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

Based on station playlists through Tuesday (4/28/81)

PRIME MOVERS-NATIONAL

- KIM CARNES—Bette Davis Eyes (EMI)
- JOHN LENNON—Watching The Wheels (Geffen)
- SMOKEY ROBINSON—Being With You (Tamla)

TOP ADD ONS -NATIONAL

- NEIL DIAMOND—America (Capitol)
- GARY U.S. BONDS—This Little Girl (EMI)
- DON McLEAN—Since I Don't Have You (Millennium)

BREAKOUTS-NATIONAL

- TOM PETTY—The Waiting (Backstreet/MCA)
- ELTON JOHN—Nobody Wins (Geffen)
- HALL & OATES—You Make My Dreams (RCA)

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

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

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

Pacific Southwest Region

★ PRIME MOVERS

- JOHN LENNON—Watching The Wheels (Geffen)
- CHRISTOPHER CROSS—Say You'll Be Mine (WB)
- KIM CARNES—Bette Davis Eyes (EMI)

● TOP ADD ONS

- JIM PHOTOGLO—Fool In Love With You (20th Century)
- SANTANA—Winning (Columbia)
- NEIL DIAMOND—America (Capitol)

BREAKOUTS

- HALL & OATES—You Make My Dreams (RCA)
- CLIFF RICHARD—Give A Little Bit More (EMI)
- TOM PETTY—The Waiting (Backstreet/MCA)

KFI—Los Angeles (R. Collins—MD)

- ★ JOHN LENNON—Watching The Wheels 7-4
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 28-22

- ★ KIM CARNES—Bette Davis Eyes 17-8
- ★ STARS ON 45—Medley 19-14
- PHOEBE SNOW—Mercy Mercy Mercy
- DARYL HALL & JOHN OATES—You Make My Dreams
- THE WHO—You Better You Bet—D-25
- NEIL DIAMOND—America
- THE JACKSONS—Can You Feel It
- CLIFF RICHARD—Give A Little Bit More
- ISLEY BROTHERS—Hurry Up & Wait—D-29
- RICK SPRINGFIELD—Jessie's Girl
- GET WET—Just So Lonely—D-30

KRLA—Los Angeles (R. Stancatto—MD)

- ★ SHEENA EASTON—Morning Train 7-1
- ★ KIM CARNES—Bette Davis Eyes 22-13
- ★ ROSE ROYCE—Golden Touch 17-14
- ★ SHALAMAR—Make That Move 12-10
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 10-8
- GARY U.S. BONDS—This Little Girl
- RICK JAMES—Give It To Me Baby
- CHAKA KHAN—What Cha Gonna Do For Me
- NIGHTFLIGHT—You're Breaking My Heart—HB
- CLIFF RICHARD—Give A Little Bit More
- PAUL ANKA—I've Been Waiting For You All
- GET WET—Just So Lonely
- STARS ON 45—Medley—D-24

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

- ★ STARS ON 45—Medley 26-8
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 21-16
- ★ JERMAINE JACKSON—You Like Me Don't You 28-22
- SANTANA—Winning
- JIM PHOTOGLO—Fool In Love With You
- NEIL DIAMOND—America—26
- ISLEY BROTHERS—Hurry Up & Wait—D-30
- STANLEY CLARKE & GEORGE DUKE—Sweet Baby
- STYX—Too Much Time On My Hands—29
- DARYL HALL & JOHN OATES—You Make My Dreams

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

- ★ SHEENA EASTON—Morning Train 3-1
- ★ KIM CARNES—Bette Davis Eyes 7-5
- ★ SMOKEY ROBINSON—Being With You 4-3
- ★ A TASTE OF HONEY—Sukiyaki 5-2
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 30-25
- JIM PHOTOGLO—Fool In Love With You—D-28
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-30
- ALAN PARSONS PROJECT—Time—D-29

KGB (13-K)—San Diego (J. Lucifer—MD)

- ★ SHEENA EASTON—Morning Train 11-6
- ★ A TASTE OF HONEY—Sukiyaki 7-4
- ★ REO SPEEDWAGON—Take It On The Run 12-9
- ★ KIM CARNES—Bette Davis Eyes 15-8
- NEIL DIAMOND—America

● .38 SPECIAL—Hold On Loosely

- GET WET—Just So Lonely
- STARS ON 45—Medley—D-30

KERN—Bakersfield (G. Davis—MD)

- ★ JOHN LENNON—Watching The Wheels 13-7
- ★ DARYL HALL & JOHN OATES—Kiss On My List 12-8
- ★ KIM CARNES—Bette Davis Eyes 21-13
- ★ CHAMPAIGN—How Bout Us 28-19
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 20-16
- CLIFF RICHARD—Give A Little Bit More
- DARYL HALL & JOHN OATES—You Make My Dreams
- JEFFERSON STARSHIP—Find Your Way Back—D-28
- DON McLEAN—Since I Don't Have You
- GARY U.S. BONDS—This Little Girl—D-27
- NEIL DIAMOND—America—D-29

KOPA—Phoenix (J. McKay—MD)

- ★ STYX—Too Much Time On My Hands 16-10
- ★ A TASTE OF HONEY—Sukiyaki 12-4
- ★ ERIC CLAPTON—I Can't Stand It 20-17
- ★ PHIL COLLINS—I Missed Again 17-13
- ★ KIM CARNES—Bette Davis Eyes 14-7
- QUINCY JONES—Ai No Corrida
- DARYL HALL & JOHN OATES—You Make My Dreams
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X
- GARY U.S. BONDS—This Little Girl—D-30
- SANTANA—Winning—D-25
- STEVE WINWOOD—Arc Of The Diver—X

KRQQ (KRQ)—Tucson (K. Lacy—MD)

- ★ KIM CARNES—Bette Davis Eyes 24-18
- ★ STYX—Too Much Time On My Hands 10-5
- ★ JOHN LENNON—Watching The Wheels 25-19
- ★ DOTTIE WEST—What Are We Doing In Love 27-22
- ★ GINO VANELLI—Living Inside Myself 18-13
- ★ TOM PETTY—The Waiting
- A TASTE OF HONEY—Sukiyaki
- SANTANA—Winning—D-30
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-28
- NEIL DIAMOND—America—D-29
- DON McLEAN—Since I Don't Have You

KTKT—Tucson (B. Rivers—MD)

- ★ DOTTIE WEST—What Are We Doin' In Love 24-18
- ★ A TASTE OF HONEY—Sukiyaki 15-9
- ★ JOHN LENNON—Watching The Wheels 12-7
- ★ KIM CARNES—Bette Davis Eyes 16-8
- ★ JOHN O'BANION—Love You Like I Never Loved Before
- TOM PETTY—The Waiting
- NEIL DIAMOND—America

KENO—Las Vegas (B. Alexander—MD)

- ★ KIM CARNES—Bette Davis Eyes 10-6
- ★ PHIL COLLINS—I Missed Again 23-17
- ★ STARS ON 45—Medley 27-22
- ★ REO SPEEDWAGON—Take It On The Run 1-1
- ★ GARY U.S. BONDS—This Little Girl 29-23
- A TASTE OF HONEY—Sukiyaki
- NEIL DIAMOND—America
- ELTON JOHN—Nobody Wins
- TOM PETTY—The Waiting—X
- HALL AND OATES—You Make My Dreams

KLUC—Las Vegas (R. Lundquist—MD)

- ★ JOHN LENNON—Watching The Wheels 8-1
- ★ THE WHO—You Better You Bet 5-2
- ★ SANTANA—Winning 26-16
- ★ JEFFERSON STARSHIP—Find Your Way Back 27-23
- ★ JOHN O'BANION—Love You Like I Never Loved Before 13-7
- CLIFF RICHARD—Give A Little Bit More
- STEVE WINWOOD—Arc Of A Diver
- GARY U.S. BOND—This Little Girl—D-27
- TOM PETTY—The Waiting—D-24
- NEIL DIAMOND—America—D-26

Pacific Northwest Region

★ PRIME MOVERS

- JOHN LENNON—Watching The Wheels (Geffen)
- KIM CARNES—Bette Davis Eyes (EMI)
- GARY U.S. BONDS—This Little Girl (EMI)

● TOP ADD ONS

- CHAMPAIGN—How Bout Us (Columbia)
- QUINCY JONES—Ai No Corrida (A&M)
- FRANKIE & THE KNOCKOUTS—Sweetheart (Millennium)

BREAKOUTS

- LEE RITENOUR—Is It You (Elektra)
- HALL & OATES—You Make My Dreams (RCA)
- JOE WALSH—Life Of Illusion (Asylum)

KFRC—San Francisco (J. Peterson—PD)

- ★★ JOHN LENNON—Watching The Wheels D-38
- ★★ GARY U.S. BONDS—This Little Girl D-35
- ★ TERRI GIBBS—Somebody's Knockin' 26-31
- ★ JEFFERSON STARSHIP—Find Your Way Back 25-20
- ★ KIM CARNES—Bette Davis Eyes 31-25
- LEE RITENOUR—Is It You
- QUINCY JONES—Ai No Corrida
- CLIMAX BLUES BAND—I Love You—D-39
- JOEY SCARBURY—Theme From Greatest American Hero
- ELTON JOHN—Nobody Wins
- GREG PILLINGAMES—Baby I Do Love You Dreams

KIOY (K104)—Fresno (T. Sevil—MD)

- ★ KIM CARNES—Bette Davis Eyes 13-9
- ★ CLIMAX BLUES BAND—I Love You 20-15
- ★ NEIL DIAMOND—America 30-21
- ★ JAMES TAYLOR AND J.D. SOUTHER—Her Town Too 2-1
- ★ THE WHO—The Better You Bet 5-2
- GREG KINN—The Break-Up Song
- ANNE MURRAY—Blessed Are The Believers—28
- QUINCY JONES—Ai No Corrida—X
- PAUL ANKA—I've Been Waiting For You All
- ADDRESSI BROTHERS—Leaving For Maui—X
- JOHN O'BANION—Love You Like I Never Loved Before—X
- THE ALAN PARSONS PROJECT—X
- STEELY DAN—Time Out Of Mind
- TOMMY JAMES—You're So Easy To Love

KGW—Portland (J. Wojniak—MD)

- ★ JOHN LENNON—Watching The Wheels 23-15
- ★ KIM CARNES—Bette Davis Eyes 17-12
- ★ SMOKEY ROBINSON—Being With You 9-6
- ★ CLIMAX BLUES BAND—I Love You 4-3
- ★ SHEENA EASTON—Morning Train 7-5
- FRANKIE & THE KNOCKOUTS—Sweetheart
- Champaign—How Bout Us
- ERIC CLAPTON—I Can't Stand It—D25

KMJK—Portland (C. Kelly/J. Shomby—MD)

- ★ GROVER WASHINGTON JR.—Just The Two Of Us 2-1
- ★ REO SPEEDWAGON—Take It On The Run 13-9
- ★ KIM CARNES—Bette Davis Eyes 24-16
- CHRISTOPHER CROSS—Say You'll Be Mine
- SANTANA—Winning
- AC/DC—Dirty Deeds Done Dirt Cheap
- FRANKIE AND THE KNOCKOUTS—Sweetheart—D-28
- NEIL DIAMOND—America—D-30
- JEFFERSON STARSHIP—Find Your Way Back—D-25
- CHAMPAIGN—How Bout Us—D-27
- STARS ON 45—Medley—D-23
- DON McLEAN—Since I Don't Have You

KJR—Seattle (T. Buchanan—MD)

No List

KYYX—Seattle (S. Lynch—MD)

No List

KJRB—Spokane (B. Gregory—MD)

- ★ JOHN LENNON—Watching The Wheels 11-8
- ★ KIM CARNES—Bette Davis Eyes 12-6
- ★ TERRI GIBBS—Somebody's Knockin' 6-4
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 10-7
- ★ YARBROUGH & PEOPLES—Don't Stop The Music 22-17
- RICK SPRINGFIELD—Jessie's Girl
- QUINCY JONES—Ai No Corrida—D-31
- ANNE MURRAY—Blessed Are The Believers—D-33
- T.G. SHEPPARD—I Loved 'Em Every One—D-32
- GARY U.S. BONDS—This Little Girl—D-30

KTAC—Tacoma (S. Carter—MD)

- ★ KIM CARNES—Bette Davis Eyes 17-10
- ★ CLIMAX BLUES BAND—I Love You 9-6
- ★ STARS ON 45—Medley 25-13
- ★ FRANKIE AND THE KNOCKOUTS—Sweetheart 16-12
- JOHN LENNON—Watching The Wheels 11-8
- A TASTE OF HONEY—Sukiyaki—2
- GET WET—Just So Lonely
- DON McLEAN—Since I Don't Have You—25
- ISLEY BROTHERS—Hurry Up And Wait
- MICHAEL JACKSON—One Day In Your Life—D-35
- ROSANNE CASH—Seven Year Ache
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- GARY U.S. BONDS—This Little Girl—D-32
- THE ALAN PARSONS PROJECT—Time—D-34

● ELTON JOHN—Nobody Wins

- JOEY SCARBURY—Theme From Greatest American Hero

KCBN—Reno (L. Irons—MD)

- ★★ JOHN LENNON—Watching The Wheels 31-24
- ★★ THE WHO—You Better You Bet 13-7
- ★ STYX—Too Much Time On My Hands 4-3
- ★ REO SPEEDWAGON—Take It On The Run 6-2
- ★ JAMES TAYLOR AND J.D. SOUTHER—Her Town Too 5-4
- SHEENA EASTON—Modern Girl
- SANTANA—Winning
- GARY U.S. BONDS—This Little Girl—D-39
- THE ALAN PARSONS PROJECT—Time
- PHOEBE SNOW—Mercy, Mercy, Mercy—X
- CLIFF RICHARD—Give A Little Bit More—D-33
- RICK SPRINGFIELD—Jessie's Girl—D-40
- JESSE WINCHESTER—Say What—D-36
- CHRISTOPHER CROSS—Say You'll Be Mine—D-38
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X

KCPX—Salt Lake City (G. Waldron—MD)

- ★ PHIL COLLINS—I Missed Again D-23
- ★ DARYL HALL & JOHN OATES—You Make My Dreams D-29
- ★ JOHN LENNON—Watching The Wheels 20-12
- ★ THE ALAN PARSONS PROJECT—The Stroke
- CHAMPAIGN—How Bout Us
- JEFFERSON STARSHIP—Find Your Way Back—D-38
- CLIFF RICHARD—Give A Little Bit More—D-20
- BILLY & THE BEATERS—I Can Take Care Of Myself—D-37
- RUPERT HOLMES—I Don't Need You
- LEE RITENOUR—Is It You
- PURE PRAIRIE LEAGUE—Still Right In My Heart
- SHEENA EASTON—Modern Girl
- JOEY SCARBURY—Theme From Greatest American Hero

KRSP—Salt Lake (L. Windegar—MD)

- ★ PHIL COLLINS—I Missed Again 10-6
- ★ THE WHO—You Better You Bet 6-3
- ★ JOHN LENNON—Watching The Wheels 14-9
- ★ JEFFERSON STARSHIP—Find Your Way Back 13-8
- ★ CLIMAX BLUES BAND—I Love You 11-7
- HALL AND OATES—You Make My Dreams
- JOE WALSH—A Life Of Illusion
- TOM PETTY—The Waiting—D-25
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-26

KIMN—Denver (D. Erickson—MD)

No List

North Central Region

★ PRIME MOVERS

- GINO VANELLI—Living Inside Myself (Arista)
- STARS ON 45—Medley (Radio Records)
- KIM CARNES—Bette Davis Eyes (EMI)

● TOP ADD ONS

- DON McLEAN—Since I Don't Have You (Millennium)
- JIM PHOTOGLO—Fool In Love (20th Century)
- JOHN O'BANION—Love You Like I Never Loved Before (Elektra)

BREAKOUTS

- RICK SPRINGFIELD—Jessie's Girl (RCA)
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart (Casablanca)
- GARY U.S. BONDS—This Little Girl (EMI)

CKLW—Detroit (R. Trombley—MD)

- ★ KIM CARNES—Bette Davis Eyes 7-1
- ★ STARS ON 45—Medley 17-6
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 13-10
- ★ RICK SPRINGFIELD—Jessie's Girl 30-21
- ★ JERMAINE JACKSON—You Like Me Don't You 21-17
- JOEY SCARBURY—Theme From Greatest American Hero
- DON McLEAN—Since I Don't Have You
- NEIL DIAMOND—America—D-29
- GARY U.S. BONDS—This Little Girl—D-30
- JOE DOLCE—Shaddup You Face—D-20

WDRQ—Detroit (B. Garcia—MD)

- ★ JOHN COUGAR—Ain't Even Done With The Night 19-8
- ★ KIM CARNES—Bette Davis Eyes 13-3
- ★ STARS ON 45—Medley 27-16
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 26-17

● RICK SPRINGFIELD—Jessie's Girl—29

- NEIL DIAMOND—America—26

WAKY—Louisville (B. Modie—MD)

- ★★ FRANKIE & THE KNOCKOUTS—Sweetheart 7-4
- ★ GINO VANELLI—Living Inside Myself 11-5
- ★ JOHN LENNON—Watching The Wheels 10-6
- ★ KIM CARNES—Bette Davis Eyes 14-10
- ★ CLIMAX BLUES BAND—I Love You 12-7
- GARY U.S. BONDS—This Little Girl—20
- DON McLEAN—Since I Don't Have You—22
- NEIL DIAMOND—America—21

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

- ★ STYX—Too Much Time On My Hands 9-3
- ★ REO SPEEDWAGON—Take It On The Run 6-1
- ★ JOHN LENNON—Watching The Wheels 22-14
- ★ JEFFERSON STARSHIP—Find Your Way Back 15-11
- KIM CARNES—Bette Davis Eyes
- KENNY ROGERS—Long Arm Of The Law
- T.G. SHEPPARD—I Loved 'Em Every Dne
- JESSE WINCHESTER—Say What
- STARS ON 45—Medley
- ALAN PARSONS PROJECT—Time
- TOM PETTY—The Waiting
- DARYL HALL & JOHN OATES—You Make My Dreams
- RANDY MEISNER—Gotta Get Away
- AC/DC—Dirty Deeds Done Dirt Cheap—D-20

WGCL—Cleveland (D. Collins—MD)

- ★ STARS ON 45—Medley 20-11
- ★ GINO VANELLI—Living Inside Myself 12-7
- ★ KIM CARNES—Bette Davis Eyes 17-12
- ★ CLIMAX BLUES BAND—I Love You 25-20
- ★ A TASTE OF HONEY—Sukiyaki 18-16
- JIM PHOTOGLO—Fool In Love With You
- JOHN O'BANION—Love You Like I Never Loved Before—29
- CLIFF RICHARD—Give A Little Bit More—D-23
- BILLY & THE BEATERS—I Can Take Care Of Myself
- GET WET—Just So Lonely—D-30
- JESSE WINCHESTER—Say What

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

- ★ DARYL HALL & JOHN OATES—Kiss On My List 5-3
- ★ STYX—Too Much Time On My Hands 19-15
- ★ JUICE NEWTON—Angel Of The Morning 12-9
- ★ SMOKEY ROBINSON—Being With You 18-14
- ★ JAMES TAYLOR AND J.D. SOUTHER—Her Town Too 9-5
- GARY U.S. BONDS—This Little Girl—35
- DOTTIE WEST—What Are We Doin' In Love—34

WNCL—Columbus (S. Edwards—MD)

- ★ SMOKEY ROBINSON—Being With You 6-1
- ★ GINO VANELLI—Living Inside Myself 12-7
- ★ THE WHO—You Better You Bet 13-9
- ★ STYX—Too Much Time On My Hands 11-6
- ★ CHAMPAIGN—How Bout Us 10-4
- TOM PETTY—The Waiting—30
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- STARS ON 45—Medley—D-20

WXGT (92X)—Columbus (T. Nutter—MD)

- ★ JUICE NEWTON—Angel Of The Morning 7-5
- ★ JOHN LENNON—Watching The Wheels 14-10
- ★ SMOKEY ROBINSON—Being With You 12-9
- ★ CLIMAX BLUES BAND—I Love You 16-12
- ★ GINO VANELLI—Living Inside Myself 9-7
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—22
- NEIL DIAMOND—America—24
- JOHN COUGAR—Ain't Even Done With The Night—X
- JEFFERSON STARSHIP—Find Your Way Back—X
- .38 SPECIAL—Hold On Loosely
- RICK SPRINGFIELD—Jessie's Girl
- FRANKIE & THE KNOCKOUTS—Sweetheart—X
- GARY U.S. BONDS—This Little Girl—0-23
- THE ROVERS—Wasn't That A Party—X
- ELTON JOHN—Nobody Wins—25

WZPP—Cleveland (B. McKay—MD)

- ★ JOHN LENNON—Watching The Wheels 11-8
- ★ GINO VANELLI—Living Inside Myself 9-5
- ★ KIM CARNES—Bette Davis Eyes 13-9
- ★ JOHN O'BANION—Love You Like I Never Loved Before 19-15
- ★ SMOKEY ROBINSON—Being With You 5-2
- ★ T.G. SHEPPARD—I Loved 'Em Every One
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart

● DON McLEAN—Since I Don't Have You—D-20

- CHRISTOPHER CROSS—Say You'll Be Mine—D-19
- STARS ON 45—Medley
- CHAMPAIGN—How Bout Us—D-14

WKWK (14WK)—Wheeling (R. Collins—MD)

No List

Southwest Region

★ PRIME MOVERS

- SMOKEY ROBINSON—Being With You (Tamla)
- JUICE NEWTON—Angel Of The Morning (Capitol)
- JOHN COUGAR—Ain't Even Done With The Night (Riva)

● TOP ADD ONS

- JOHN LENNON—Watching The Wheels (Geffen)
- SANTANA—Winning (Columbia)
- NEIL DIAMOND—America (Capitol)

BREAKOUTS

- ELTON JOHN—Nobody Wins (Geffen)
- JOEY SCARBURY—Theme From "Great American Hero" (Elektra)
- JESSE WINCHESTER—Say What (Bearsville)

KSRR—Houston (R. Lambert—MD)

- ★ SMOKEY ROBINSON—Being With You 7-3
- ★ STEVE WINWOOD



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We could tell you that The Source is the hottest network in radio. That our rock concerts, features, and newscasts are a perfect fit with young adult formats—in any size market. But don't take just our word on it. Take it from people who work with us every day.

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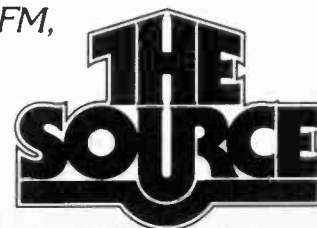
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NBC Radio's Young Adult Network

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (4/28/81)

Continued from page 20

KEGL-FM—Fort Worth (B. Stevens—MD)

- ★ REO SPEEDWAGON—Take It On The Run 2-1
- ★ LOVERBOY—Turn Me Loose 13-8
- ★ THE WHO—You Better You Bet 5-3
- ★ CLIMAX BLUES BAND—I Love You 15-13
- ★ RUSH—Lime Light 3-2
- ELTON JOHN—Nobody Wins
- STEVE WINWOOD—Arc Of A Diver
- GARY U.S. BONDS—This Little Girl—D-27
- TOM PETTY—The Waiting—X
- AC/DC—Dirty Deeds Done Dirt Cheap—D-25
- JEFFERSON STARSHIP—Find Your Way Back—D-30
- BILLY AND THE BEATERS—I Can Take Care Of Myself—D-28
- POINT BLANK—Let Me Stay With You Tonight—D-29
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart

KINT—El Paso (J. Zippo—MD)

- ★ JOHN LENNON—Watching The Wheels 7-2
- ★ GINO VANELLI—Living Inside Myself 10-5
- ★ RICK SPRINGFIELD—Jessie's Girl 31-26
- ★ KIM CARNES—Bette Davis Eyes 16-9
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 21-12
- GARY U.S. BONDS—This Little Girl—30
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—31
- ANNE MURRAY—Blessed Are The Believers
- HELEN REDDY—I Can't Say Goodbye To You
- STARS ON 45—Medley—D-37
- ROSEANNE CASH—7 Year Ache
- CHAKA KHAN—What Cha Gonna Do For Me
- PHOEBE SNOW—Mercy, Mercy, Mercy
- ELTON JOHN—Nobody Wins
- PHIL SEYMOUR—Let Her Dance
- RANDY MEISNER—Gotta Get Away

KTSA—San Antonio (J.J. Rodriguez—MD)

- ★ JUICE NEWTON—Angel Of The Morning 19-11
- ★ REO SPEEDWAGON—Take It On The Run 11-5
- ★ STEVE WINWOOD—While You See A Chance 16-14
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 5-3
- ★ SHEENA EASTON—Morning Train 8-6
- NEIL DIAMOND—America
- DON McLEAN—Since I Don't Have You
- 38 SPECIAL—Hold On Loosely
- STARS ON 45—Medley—D-30
- STYX—Too Much Time On My Hands—D-28

KHFI—(K-98) Austin (E. Volkman—MD)

- ★ SMOKEY ROBINSON—Being With You 9-5
- ★ KIM CARNES—Bette Davis Eyes 7-3
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 20-15
- ★ JOHN O'BANION—Loved You Like I Never Loved Before 21-18
- ★ PHIL COLLINS—I Missed Again 23-16
- ★ NEIL DIAMOND—America 28-22
- ELTON JOHN—Nobody Wins
- OAK RIDGE BOYS—Elvira
- SANTANA—Winning—D-27
- QUINCY JONES—Ai No Corrida
- GARY U.S. BONDS—This Little Girl—D-26
- CLIFF RICHARD—Give A Little Bit More—D-30
- T.G. SHEPPARD—I Loved 'Em Every One—D-28
- LEE RITENOUR—Is It You
- TOM PETTY—The Waiting—D-29

KILE—Galveston (S. Taylor—MD)

- ★ STEVE WINWOOD—While You See A Chance 5-3
- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 10-7
- ★ SMOKEY ROBINSON—Being With You 9-5
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 13-9
- ★ CLIMAX BLUES BAND—I Love You 12-8
- ELTON JOHN—Nobody Wins
- LEE RITENOUR—Is It You
- JIM PHOTOGLO—Fool In Love With You—D-39
- 38 SPECIAL—Hold On Loosely
- POINT BLANK—Let Me Stay With You Tonight
- SISTER SLEDGE—Next Time You'll Know—D-40
- DON McLEAN—Since I Don't Have You—D-36
- TOM PETTY—The Waiting—D-38
- TOMMY JAMES—You're So Easy To Love—D-37

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

- ★ KIM CARNES—Bette Davis Eyes 18-8
- ★ JOHN LENNON—Watching The Wheels 20-13
- ★ STYX—Too Much Time On My Hands 7-3
- ★ DOTTIE WEST—What Are We Doing In Love 23-20
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 6-2
- LEE RITENOUR—Is It You
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- GARY U.S. BONDS—This Little Girl—D-27
- SANTANA—Winning—D-30
- TOM PETTY—The Waiting

- ELTON JOHN—Nobody Wins
- NEIL DIAMOND—America—D-29
- RUPERT HOLMES—I Don't Need You
- RICK SPRINGFIELD—Jessie's Girl—D-28
- JESSE WINCHESTER—Say What

KOFM—Oklahoma City (C. Morgan—MD)

- ★ REO SPEEDWAGON—Take It On The Run 5-2
- ★ DARYL HALL & JOHN OATES—Kiss On My List 2-1
- ★ SMOKEY ROBINSON—Being With You 6-3
- ★ APRIL WINE—Just Between You & Me 12-10
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 7-6
- DON McLEAN—Since I Don't Have You—28
- KIM CARNES—Bette Davis Eyes—29

WEZB (B-97)—New Orleans (J. Lousteau—MD)

- ★ KIM CARNES—Bette Davis Eyes 11-7
- ★ STARS ON 45—Medley 28-13
- ★ QUINCY JONES—Ai No Corrida 12-9
- ★ CLIMAX BLUES BAND—I Love You 8-6
- ★ DARYL HALL AND JOHN OATES—Kiss On My List 3-1
- JERMAINE JACKSON—You Like Me Don't You
- SHEENA EASTON—Modern Girl
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-26
- RICK SPRINGFIELD—Jessie's Girl—D-28
- LEON REDBONE—Seduced—D-30

WTIX—New Orleans (G. Franklin—MD)

- ★ SMOKEY ROBINSON—Being With You 3-1
- ★ GINO VANELLI—Living Inside Myself 14-10
- ★ JOHN O'BANION—Love You Like I Never Loved Before 27-22
- ★ JOHN LENNON—Watching The Wheels 17-14
- SANTANA—Winning
- TOM PETTY—The Waiting—D-26
- NEIL DIAMOND—America
- FRANKIE AND THE KNOCKOUTS—Sweetheart—D-40
- THE ALAN PARSONS PROJECT—Time—D-39
- ABBA—Super Trouper
- DOLLY PARTON—But You Know I Love You
- JIM PHOTOGLO—Fool In Love With You—D-33
- T.G. SHEPPARD—I Loved 'Em Every One—D-34

KEEL—Shreveport (M. Johnson—MD)

- ★ PHIL COLLINS—I Missed Again 29-22
- ★ CHAMPAIGN—How Bout Us 28-18
- ★ JOHN LENNON—Watching The Wheels 21-15
- ★ T.G. SHEPPARD—I Love 'Em Every One 34-29
- ★ CLIMAX BLUES BAND—I Love You 23-16
- JESSE WINCHESTER—Say What
- JOE SCARBURY—Theme From Greatest American Hero
- EMMYLOU HARRIS—Mister Sandman
- CLIFF RICHARD—Give A Little Bit More—X-32
- JIM PHOTOGLO—Fool In Love With You—X-35
- CHRISTOPHER CROSS—Say You'll Be Mine—X-31
- NEIL DIAMOND—America—X-33

WFMF—Baton Rouge (W. Watkins—MD)

- ★ KIM CARNES—Bette Davis Eyes 17-7
- ★ STARS ON 45—Medley X-24
- ★ SMOKEY ROBINSON—Being With You 1-1
- ★ CLIMAX BLUES BAND—I Love You 7-4
- ★ JOHN LENNON—Watching The Wheels 19-10
- DARYL HALL & JOHN OATES—You Make My Dreams
- A TASTE OF HONEY—Sukiyaki
- GARY U.S. BONDS—This Little Girl—D-29
- JOE WALSH—A Life Of Illusion
- JEFFERSON STARSHIP—Find Your Way Back—D-28

Midwest Region

PRIME MOVERS

- JOHN LENNON—Watching The Wheels (Geffen)
- SMOKEY ROBINSON—Being With You (Tamla)
- 38 SPECIAL—Hold On Loosely (A&M)

TOP ADD ONS

- NEIL DIAMOND—America (Capitol)
- JUICE NEWTON—Angel Of The Morning (Capitol)
- KIM CARNES—Bette Davis Eyes (EMI)

BREAKOUTS

- DON McLEAN—Since I Don't Have You (Millennium)
- JIM PHOTOGLO—Fool In Love (20th Century)
- STARS ON 45—Medley (Radio Records)

WLS—Chicago (T. Kelly—MD)

- ★ 38 SPECIAL—Hold On Loosely 19-15
- ★ JOHN LENNON—Watching The Wheels 17-13
- ★ MANFRED MANN'S EARTH BAND—For You 38-33
- ★ SMOKEY ROBINSON—Being With You 27-19
- ★ JEFFERSON STARSHIP—Find Your Way Back 29-25
- JUICE NEWTON—Angel Of The Morning—8
- KIM CARNES—Bette Davis Eyes—23
- STYX—Time Out Of Mind—D-40

WNAP—Indianapolis (D.J. Bailey—MD)

- ★ JOHN COUGAR—Ain't Even Done With The Night 6-2

- ★ STEVE WINWOOD—While You See A Chance 2-1
- ★ THE WHO—You Better You Bet 8-5
- ★ REO SPEEDWAGON—Take It On The Run 7-3
- ★ GINO VANELLI—Living Inside Myself 12-4
- ELTON JOHN—Nobody Wins—29
- GARY U.S. BONDS—This Little Girl
- TOM PETTY—The Waiting—30

WOKY—Milwaukee (G. Mason—MD)

- ★ SMOKEY ROBINSON—Being With You 8-4
- ★ STEVE WINWOOD—While You See A Chance 6-3
- ★ KIM CARNES—Bette Davis Eyes 21-16
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 2-1
- ★ GINO VANELLI—Living Inside Myself 14-11
- NEIL DIAMOND—America
- DON McLEAN—Since I Don't Have You
- T.G. SHEPPARD—I Loved 'Em Every One—D-21
- CHRISTOPHER CROSS—Say You'll Be Mine—D-22

WISM—Madison (S. Jones—MD)

- ★ DOTTIE WEST—What Are We Doin' In Love 19-11
- ★ PHIL COLLINS—I Missed Again 16-8
- ★ KIM CARNES—Bette Davis Eyes 15-6
- ★ GINO VANELLI—Living Inside Myself 10-3
- ★ STYX—Too Much Time On My Hands 16-7
- LEE RITENOUR—Is It You
- NEIL DIAMOND—America
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-30
- DARYL HALL & JOHN OATES—You Make My Dreams

WSPT—Stevens Point (B. Fuhr—MD)

- ★ KIM CARNES—Bette Davis Eyes 14-6
- ★ STARS ON 45—Medley 15-5
- ★ RAY PARKER JR. AND RAYDIO—A Woman Needs Love 30-26
- ★ CLIFF RICHARD—Give A Little Bit More 23-18
- AC/DC—Dirty Deeds Done Cheap 21-16
- NEIL DIAMOND—America
- DON McLEAN—Since I Don't Have You
- JESSE WINCHESTER—Say What
- CHRISTOPHER CROSS—Say You'll Be Mine—D-27
- SANTANA—Winning—D-28
- TOM PETTY—The Waiting—D-30
- HALL AND OATES—You Make My Dreams

KSQJ-FM—St. Louis (T. Stone—MD)

- ★ JOHN LENNON—Watching The Wheels 14-10
- ★ DOTTIE WEST—What Are We Doing In Love 12-9
- ★ A TASTE OF HONEY—Sukiyaki 18-14
- ★ REO SPEEDWAGON—Take It On The Run 19-16
- ★ T.G. SHEPPARD—I Loved 'Em Every One 20-18
- NEIL DIAMOND—America—2
- GINO VANELLI—Living Inside Myself—23

KXOK—St. Louis (L. Douglas—MD)

- ★ SMOKEY ROBINSON—Being With You 16-9
- ★ GINO VANELLI—Living Inside Myself 20-14
- ★ RAY PARKER JR. AND RAYDIO—A Woman Needs Love 22-18
- ★ ERIC CLAPTON—I Can't Stand It 27-22
- ★ JOHN LENNON—Watching The Wheels 28-23

KIOA—Des Moines (G. Stephens—MD)

- ★ STYX—Too Much Time On My Hands 14-10
- ★ GARY U.S. BONDS—This Little Girl 30-25
- ★ PHIL COLLINS—I Missed Again 22-16
- JIM PHOTOGLO—Fool In Love With You
- THE DILLMAN BAND—Lovin' The Night Away
- JEFFERSON STARSHIP—Find Your Way Back—D-26
- BILLY AND THE BEATERS—I Can Take Care Of Myself—D-30
- CHRISTOPHER CROSS—Say You'll Be Mine—D-29
- TOM PETTY—The Waiting

KDWB—Minneapolis (P. Abresch—MD)

- No List
- KSTP (KS-95-FM)—St. Paul (C. Knapp—MD)
- ★ GINO VANELLI—Living Inside Myself 14-10
- ★ JOHN LENNON—Watching The Wheels 12-6
- ★ SMOKEY ROBINSON—Being With You 8-5
- ★ JAMES TAYLOR AND J.D. SOUTHER—Her Town Too 4-3
- ★ CLIMAX BLUES BAND—I Love You 17-13
- STARS ON 45—Medley
- JOHN COUGAR—Ain't Even Done With The Night
- KIM CARNES—Bette Davis Eyes—D-17
- ERIC CLAPTON—I Can't Stand It—D-18
- FRANKIE AND THE KNOCKOUTS—Sweetheart

KEYN-FM—Wichita (L. Coury/T. Springs—MD)

- ★ JAMES TAYLOR AND J.D. SOUTHER—Her Town Too 8-3
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 6-1

- ★ JOHN COUGAR—Ain't Even Done With The Night 15-12
- ★ SMOKEY ROBINSON—Being With You 10-4
- ★ REO SPEEDWAGON—Take It On The Run 18-13
- STYX—Too Much Time On My Hands
- GARY U.S. BONDS—You Better You Bet
- RAY PARKER JR. AND RAYDIO—A Woman Needs Love
- NEIL DIAMOND—America
- DOLLY PARTON—But You Know I Love You
- JEFFERSON STARSHIP—Find Your Way Back

WOW—Omaha (J. Corcoran—MD)

- ★ SMOKEY ROBINSON—Being With You 8-5
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 3-1
- ★ JOHN LENNON—Watching The Wheels 14-10
- ★ APRIL WINE—Just Between You & Me 10-8
- ★ GINO VANELLI—Living Inside Myself 11-9
- ELTON JOHN—Nobody Wins—22
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—23
- QUINCY JONES—Ai No Corrida
- STARS ON 45—Medley—X

KWKN—Wichita (J. Brown—MD)

- No List
- WZUU—Milwaukee (B. Shannon—MD)
- ★ DON McLEAN—Since I Don't Have You 28-13
- ★ CHAMPAIGN—How Bout Us
- ★ GINO VANELLI—Living Inside Myself 18-12
- ★ SMOKEY ROBINSON—Being With You 10-6
- ★ A TASTE OF HONEY—Sukiyaki 23-18
- JIM PHOTOGLO—Fool In Love With You—30
- NEIL DIAMOND—America—29
- RUPERT HOLMES—I Don't Need You
- LEE RITENOUR—Is It You
- JOHN O'BANION—Love You Like I Never Loved Before—D-28
- ALAN PARSONS PROJECT—Time
- ABBA—Super Trouper—D-27

WHB—Kansas City (R. Brown—MD)

- ★ JUICE NEWTON—Angel Of The Morning 3-2
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 12-9
- ★ ANNE MURRAY—Blessed Are The Believers 17-10
- ★ JAMES TAYLOR AND J. D. SOUTHER—Her Town Too 20-7
- ★ DOTTIE WEST—What Are We Doing In Love 13-11

Northeast Region

PRIME MOVERS

- KIM CARNES—Bette Davis Eyes (EMI)
- JOHN LENNON—Watching The Wheels (Geffen)
- STYX—Too Much Time On My Hands (A&M)

TOP ADD ONS

- CLIFF RICHARD—Give A Little Bit More (EMI)
- DON McLEAN—Since I Don't Have You (Millennium)
- REO SPEEDWAGON—Take It On The Run (Epic)

BREAKOUTS

- ELTON JOHN—Nobody Wins (Geffen)
- TOM PETTY—The Waiting (Backstreet/MCA)
- SHEENA EASTON—Modern Girl (EMI)

WABC—New York (S. Jones—MD)

- ★ KIM CARNES—Bette Davis Eyes 28-11
- ★ CHAMPAIGN—How Bout Us 26-16
- ★ TERRI GIBBS—Somebody's Knockin' 33-24
- ★ GINO VANELLI—Living Inside Myself 35-25
- REO SPEEDWAGON—Take It On The Run—12
- CLIMAX BLUES BAND—I Love You—40
- STARS ON 45—Medley
- NEIL DIAMOND—America

WXLO—New York (J. Knapp—PD)

- ★ SKY—Here's to You 30-24
- ★ GINO SACCIO—Try It Out 29-19
- ★ QUINCY JONES—Ai No Corrida 6-5
- ★ CHAMPAIGN—How Bout Us 14-12
- ★ CHAKA KHAN—What Cha Gonna Do For Me 24-20
- THE WHISPERS—I Can Make It Better
- RAY PARKER JR. & RAYDIO—A Woman Needs Love
- SHEENA EASTON—Morning Train
- LEON BRYANT—Mighty Body/Hotsy Totsy
- TREACHEROUS THREE—Feel The Heartbeat

WBLI—Long Island (B. Terry—MD)

- ★ JOHN LENNON—Watching The Wheels 16-12
- ★ A TASTE OF HONEY—Sukiyaki 25-20
- ★ DOTTIE WEST—What Are We Doin' In Love 22-19
- ★ KIM CARNES—Bette Davis Eyes 17-14
- ★ CHAMPAIGN—How Bout Us 29-26
- STARS ON 45—Medley—22
- NEIL DIAMOND—America—24
- GARY U.S. BONDS—This Little Girl—30

WTRY—Schenectady (B. Cahill—MD)

- ★ JUICE NEWTON—Angel Of The Morning 7-4
- ★ STARS ON 45—Medley 21-16
- ★ CLIMAX BLUES BAND—I Love You 18-14

- ★ DOTTIE WEST—What Are We Doin' In Love 22-19
- HALL AND OATES—You Make My Dreams
- ELTON JOHN—Nobody Wins
- CHAMPAIGN—How Bout Us
- GET WET—Just So Lonely—D-29
- TOM PETTY—The Waiting—D-30

WBEN-FM—Buffalo (R. Christian—MD)

- ★ RICK SPRINGFIELD—Jessie's Girl 32-12
- ★ STYX—Too Much Time on My Hands 23-13
- ★ FRANKIE AND THE KNOCKOUTS—Sweetheart 22-15
- ★ GARY U.S. BONDS—This Little Girl 38-19
- ★ NEIL DIAMOND—America 36-18
- LEE RITENOUR—Is It You—38
- TOM PETTY—The Waiting—37
- HALL AND OATES—You Make My Dreams—39
- ELTON JOHN—Nobody Wins—40

WKBW—Buffalo (J. Summers—MD)

- ★ KIM CARNES—Bette Davis Eyes 12-3
- ★ STYX—Too Much Time on My Hands 16-9
- ★ NEIL DIAMOND—America 20-13
- ★ DOTTIE WEST—What Are We Doin' In Love 27-19
- THE ALAN PARSONS PROJECT—Time
- CLIFF RICHARD—Give A Little Bit More
- CHAMPAIGN—How Bout Us
- RICK SPRINGFIELD—Jessie's Girl—D-25
- GET WET—Just So Lonely—D-25

WBFB—Rochester (D. Mason—MD)

- No list
- WOLF—Syracuse (B. Mitchell—MD)
- ★ CHAMPAIGN—How Bout Us 3-1
- ★ A TASTE OF HONEY—Sukiyaki 6-2
- ★ SANTANA—Winning 29-23
- ★ KIM CARNES—Bette Davis Eyes 13-9
- ★ PHIL COLLINS—I Missed Again 12-8
- DAVE EDMUNDS—Almost Saturday Night
- TOM PETTY—The Waiting
- ABBA—Super Trouper—D-37
- GARY U.S. BONDS—This Little Girl—D-38
- THE ALAN PARSONS PROJECT—Time—HB
- QUINCY JONES—Ai No Corrida—H.B.
- NEIL DIAMOND—America—D-39
- DOLLY PARTON—But You Know I Love You—H.B.
- CLIFF RICHARD—Give A Little Bit More
- DAN HARTMAN—Heaven In Your Arms—HB
- RUPERT HOLMES—I Don't Need You—D-40
- GET WET—Just So Lonely—HB
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart

WFLY—Albany (Buzz—MD)

- ★ KIM CARNES—Bette Davis Eyes 18-9
- ★ FRANKIE AND THE KNOCKOUTS—Sweetheart 17-12
- ★ RAY PARKER JR. AND RAYDIO—A Woman Needs Love 28-22
- ★ STARS ON 45—Medley 21-18
- PHOEBE SNOW—Mercy, Mercy, Mercy
- ELTON JOHN—Nobody Wins—30
- GARY U.S. BONDS—This Little Girl—D-27
- DAVE EDMUNDS—Almost Saturday Night
- NEIL DIAMOND—America—D-29
- LEE RITENOUR—Is It You

WVBF (F105)—Boston (T. Connerly—MD)

- No list
- WRKO—Boston (C. Van Dyke—PD)
- ★ JOHN LENNON—Watching the Wheels 11-8
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love D-17
- ★ KIM CARNES—Bette Davis Eyes 9-7
- ★ GINO VANELLI—Living Inside Myself 12-9
- ★ NEIL DIAMOND—America 17-15
- DON McLEAN—Since I Don't Have You
- JOE SCARBURY—Theme from Greatest American Hero

WHYN—Springfield (A. Carey—MD)

- ★ CHRISTOPHER CROSS—Say You'll Be Mine 17-11
- ★ KIM CARNES—Bette Davis Eyes 11-8
- ★ STEELY DAN—Time Out of Mind 7-5
- ★ SMOKEY ROBINSON—Being With You 5-2
- ★ RAY PARKER JR. & RAYDIO—18-13
- JESSE WINCHESTER—Say What
- DOTTIE WEST—What Are We Doin' In Love
- JIM PHOTOGLO—Fool In Love With You—D-25
- CLIFF RICHARD—Give A Little Bit More
- DAN HARTMAN—Heaven In Your Arms—D-26
- HELEN REDDY—I Can't Say Goodbye to You—D-27
- CLIMAX BLUES BAND—I Love You
- PHIL COLLINS—I Missed Again—D-24
- ROSEANNE CASH—7 Year Ache
- DON McLEAN—Since I Don't Have You

WFTQ (14Q)—Worcester (G. Nolan—MD)

- ★ JOHN LENNON—Watching The Wheels 21-17
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 3-1
- ★ KIM CARNES—Bette Davis Eyes 19-15
- ★ GINO VANELLI—Living Inside Myself 16-13
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 17-14

- GARY U.S. BONDS—This Little Girl—29
- T.G. SHEPPARD—I Loved 'Em Every One—30

WPRO-AM—Providence (G. Berkowitz—MD)

- ★ CHRISTOPHER CROSS—Say You'll Be Mine 19-12
- ★ DON McLEAN—Since I Don't Have You 22-14
- ★ BARRY MANILOW—Lonely Together 11-6
- ★ MICHAEL JACKSON—One Day In Your Life 23-17
- ★ STEVE WINWOOD—While You See A Chance 17-11
- NEIL DIAMOND—America—D-21
- CHAMPAIGN—How Bout Us—D-22

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

Radio Programming



BREAKS RECORD—WGRO-FM in Buffalo air personality Larry "Snorton" Norton is surrounded by the local media as he breaks the Guinness World Book record for continuous radio broadcast. The old record was 336 hours. Norton stayed on the air for 484 hours, which was 24 days, four hours. He was allowed a five minute break for every hour.

AOR Winning Boston Arbitrons; In N.Y., 2nd To Urban Hot 100

• Continued from page 6

from 4.7 in the fall and 4.0 a year ago. Its chief competition on the AM dial, WABC-AM is down again to 3.5 from 3.6 in the fall and 4.5 a year ago.

AOR listenership is up in New York as WPLJ-FM gains to 4.1 from 3.7 in the fall and a year ago. Its chief rival WNEW-FM is up too, to 3.0 from 2.8 in the fall and 2.5 a year ago.

A solid comer in the New York market is adult contemporary WYNY-FM, up to 3.7 from 3.2 in the fall and 2.1 a year ago. Country music did not fare well in New York in the latest Arbitron. Long-established country WHN-AM is down to 2.2 from 2.6 in the fall and 3.5 a year ago, while upstart WKHK-FM chalks up its second Arbitron with a 0.8, up from 0.6 in the fall.

★ ★ ★
BOSTON—WCOZ' rapid rise to

first place leaves traditional adult contemporary WHDH-AM, sister station to WCOZ, in second place with a 10.3 share, which is an increase from a 9.8 in the fall and 9.7 a year ago. WCOZ's latest gain has apparently not hurt rival WBCN-FM. WBCN is up to 4.8 from 4.2 in the fall, but the station is down from last year's 5.2.

Hot 100 formatted WRKO-AM continues to slide. It's down to 2.4 from 2.7 in the fall and 3.8 a year ago. Similarly formatted WVBF-FM is down too, to 3.5 from 4.1 in the fall and 5.4 a year ago. Urban oriented WXKS-FM is up to 5.0 from 4.4 in the fall, but this is down from a 5.4 share a year ago.

★ ★ ★
CHICAGO—The strategy to program and promote the ABC AM-FM combination here in tandem has gained some audience for WLS-FM, but lost some for WLS-AM. The FM is up to 3.5 from 1.2 in the fall when it gave up separate call letters of WRCK-FM. WLS-AM is down to 5.3 from 5.7 in the fall, but this share is unchanged from a year ago.

Country WMAQ-FM is up to 5.1, the final book for program director Bill Hennes, who's become a consultant. The station had a 4.9 in the fall, but a year ago it enjoyed a 5.4. Plough's country combination WJJD-AM/WJEZ-FM showed a net loss in share as the FM fell to 2.5 from 3.3 in the fall and the AM remained unchanged at 1.1. A year ago WJEZ had a 1.8 share and WJJD had a 1.1.

On the AOR front, WLUP-FM is down to 3.5 from 3.8 in the fall and 4.4 a year ago. WMET-FM is up to

4.0 from 3.5 in the fall and 2.3 a year ago. WEFM-FM, which abandoned AOR for a vocalized beautiful music from syndicator Jim Schulke, is down to 1.1 from the last AOR share of 2.7.

After jumping up to 6.0 in the fall black WGCI-FM is down to 4.9. A year ago it had a 3.5. Black WBMX-FM is up to 3.1 from 2.9 in the fall, but the station is off from its 4.0 a year ago.

★ ★ ★
PHILADELPHIA — Greater Media's combination of soft adult contemporary on WMGK-FM and MOR on WPEN-AM is still a potent force, but the FM has slipped to 7.2 from 9.0 in the fall while the AM has gained to 4.6 from 3.8 in the fall. A year ago WMGK had a 5.5 share and WPEN had a 2.1.

Metromedia's adult contemporary WIP-AM is down to 6.0 from 6.6 in the fall and 6.8 a year ago, while sister station AOR WMMR-FM is up to 5.9 from 5.3 in the fall. A year ago WMMR had a 6.5.

Black WDAS-FM is up to 6.2 from 5.3 in the fall and 2.5 a year ago, while the "Fascinatin' Rhythms" of WCAU-FM are down to 2.6 from 3.6 in the fall and 3.3 a year ago.

★ ★ ★
DETROIT—WLLZ would be the market leader if it were not for this market's traditional leader, MOR WJR-AM, which finished this time with a 10.6, a nice bounce back from a fall slump to 8.7. A year ago the station had a 10.8. AOR WABX-FM is up to 3.1 from 2.7 in the fall. A year ago the station had a 3.3 share.

(Continued on page 29)

Black Group Assails Deregulation Media Coalition Fears Loss Of Platform To Air Views

By ROSE CLAYTON

MEMPHIS—Minorities will lose their platform to voice their views in this age of deregulated radio. Thuria Marshall, chairman of the National Black Media Coalition warned at a broadcasting conference at Memphis State Univ. that ended Saturday (25).

He also expressed concern that "special directions are not being given" on how stations should serve audiences that are older or younger than the popular target demographics.

Marshall also complained that black radio is losing its separate identity and cited WDAI-AM Memphis, which once boasted of a 35% share of the city's 50% black population. Now it has only 5.9% of the market, he said.

WHRK, a black-oriented FM station, is the third largest in the Memphis market with an 11.1 share. The remaining black listeners are scattered among the other local stations accounting for only a small portion of their audience.

Marshall feels that there are cer-

tain issues important to the black community that these stations will not touch because of their fear of losing advertising support. "When the marketplace takes over," Marshall said, "I get scared to death."

Dean Osmondson, general manager of WMC-AM Memphis denied that deregulation and ascertainment would reduce the stations' sense of responsibility to its listeners, emphasizing that broadcasters are professionals who will continue to exercise their obligation to serve public need.

"My message to broadcasters," said Osmondson, "is that the quickest way to re-regulation is to be derelict in our responsibilities to deregulation."

Dr. Marvin Bensman, associate professor of broadcasting at MSU, said Marshall's concern for the people he represents goes beyond wanting a voice in programming. "Small businessmen want to make money just as large commercial stations do. Up to this point, they haven't had the money to buy out

other stations, and now that they do, the broadcasters don't want to sell."

According to Bensman, the basic conflict is in the minorities' view that "greater numbers of diverse voices will improve broadcasting and will give minorities a stake in the business aspect of broadcasting. And the commercial broadcasters' view that proliferation of media will cut into the commercial viability of current owners."

Black formatted radio stations, it was pointed out, are already experiencing difficulty from audience fragmentation. "Agencies are not buying ethnic radio," said one participant, "because their demographics are not sufficient enough to satisfy buyers' needs."

Projecting radio's greatest concerns in the next decade, Osmondson listed increased competition due to FCC's proposal to reduce 10 kHz separation, restriction of clear channel coverage, competition from FM, short spacing for FM and low-power television.

Dr. Robert Pepper, associate professor of broadcasting and film at the Univ. of Iowa, pointed out that smart station managers would take advantage of their marketing and advertising capabilities to provide turnkey advertising for cable radio to combat competition from low-power tv.

Most of the discussion that followed concerned the expense involved in a station's transferring from 10 to 9 kHz. (estimated to be approximately \$300,000 per station.) and the cost to listeners who will need to replace inexpensive receivers which were built to discriminate only the 10 kHz stations.

"The real issue is not the expense of the transition," said Bensman, "but the increase in the number of stations on the air in the community. When the audience is smaller, and the number of stations seeking advertising is increased, the profit goes down.

"It's like they (commercial broadcasters) are in a lifeboat and the minorities want in," Bensman illustrated. "It's not that their (the minorities) lives aren't worth saving, it's just that too many may sink the boat."

FCC Rebuffs KIFM-FM Attempt To Save License

WASHINGTON — The Federal Communications Commission has denied West Coast-Media, Inc. reconsideration of its ruling against license renewal for KIFM-FM San Diego.

Rejecting West Coast's arguments, the FCC says the licensee presented no new facts or arguments since the license renewal was denied on Aug. 25, 1980. At that time, the station operated with the call letters KDIG-FM.

West Coast acquired KDIG as well as KORJ-FM (now KIKF) in 1971. After applying for renewal of both licenses in 1971, West Coast submitted an amendment to its application, proposing to eliminate most of its news and public affairs programming temporarily to reduce expenses.

The FCC granted permission with the expectation that the cessation of news and public affairs would be a

temporary situation. KDIG virtually eliminated news and public affairs programming from May, 1972 until April, 1974.

In its decision to deny renewal, the Commission found the station's inadequate staffing and consistent lack of commitment belied West Coast's assurances that the non-entertainment programming cut would be temporary and brief. The Commission overruled an FCC Administrative Law Judge's ruling allowing the station a one-year renewal.

In denying reconsideration, the Commission says West Coast failed to show a conscientious effort to keep its promises. There is no basis for untimely acceptance of belated evidence and argument about the intentions of principal stations officers. The Commission says, adding that West Coast had never proved that its financial situation was beyond its control.

KLFM's New Goal Is Older Listeners

OKLAHOMA CITY—KLFM-FM's John Jenkins doesn't hesitate to call his format mass appeal rock, but backs away from playing "Rapture" by Blondie, just the same.

"Our objective is to expand our strength from 18-34 to 18-49. We can't do that with 'Rapture.'" The program director for the 9.9 share FM station is equally firm about not playing Delbert McClinton's "Givin' It Up For Your Love." "We felt we could get away without playing it," he says, noting "it's a very 18-24 male song. We can drop it without really losing ground with them, but it's a turn-off to older women."

The station, he claims has done well adding Neil Diamond and Kenny Rogers. "They're holding up in the younger female demos."

Jenkins claims the station listens closely to everything it airs to maintain a consistent, appealing sound.

"We have a playlist of 800 or 900 oldies; I'd guess we mix about 40% into 20% recurrents and the balance currents," he adds. Certain records sound old, others don't. We listen to them and listen to our research, too."

When people call in for the weather or on the request line, Jenkins or one of the staff will take the time to talk to them. "We do a rather complete job of call-out research, too," he notes. "We like to know about their lifestyle, the tv programs they watch, everything. Historically, we've done very well."

"That's when we found out that

'Rapture' was abrasive to women 25-34. It just doesn't sound right for our demographics."

Jenkins joined KLFM early this year, coming from WQPD-AM Lakeland, Florida.

"If you listen to us, you might think that our mix would have a negative impact on heavy rock fans in the 25-34 category. But our research says it's not. We're holding up well in the 18-24 male and teens category, too.

"We're playing the hits, we do care about the teens, but we day-part. We've found you don't always have to play heavy rock... we are committed to teens. In fact, we're No. 1 in teens."

Jenkins says that in addition to research and a careful, hand-picked sound, personality is a big part of the station's success.

"We feel that it's essential to be part of the community," he claims, "and we feel that personality works."

The station sponsored an Easter Egg hunt at the capitol grounds and includes Yamahopper giveaways as part of its regular promotion efforts.

Boasting that "in Oklahoma, we get up early... unless you're program director," KLFM has Mike Kenneally (of KSTT-AM Davenport) 5:30 to 10 a.m., Jenkins 10 a.m. to noon, Chuck Organ noon to 3 p.m., Pat Murphy 3 to 7 p.m., Lee Taylor 7 p.m. to midnight and Keith Davis midnight to 5:30 a.m.

Billboard Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

Based on station playlists through Tuesday (4/28/81)

Continued from page 22

- ★ RAY PARKER JR. AND RAYDIO—A Woman Needs Love 17-14
- ★ PHIL COLLINS—I Missed Again 11-8
- ★ BARRY MANILOW—Lonely Together 8-5
- STARS ON 45—Medley
- NEIL DIAMOND—America—D-28
- ABBA—Super Trouper—D-29
- GARY U.S. BONDS—This Little Girl—D-26

WTSN—Dover (J. Sebastian—MD)

- ★★ REO SPEEDWAGON—Take It On The Run 8-4
- ★★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 4-1
- ★ KIM CARNES—Bette Davis Eyes 14-8
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 15-12
- ★ A TASTE OF HONEY—Sukiyaiki 10-6
- ELTON JOHN—Nobody Wins
- PHOEBE SNOW—Mercy, Mercy, Mercy
- ROSANNE CASH—7 Year Ache

WGUY—Bangor (J. Randall—PD)

- ★★ FRANKIE & THE KNOCKOUTS—Sweetheart 3-1
- ★★ .38 SPECIAL—Hold On Loosely 25-19
- ★ JOHN COUGAR—Ain't Even Done With The Night 18-12
- ★ JOHN LENNON—Watching The Wheels 15-9
- ★ THE WHO—You Better You Bet 17-10
- ELTON JOHN—Nobody Wins
- CLIFF RICHARD—Give A Little Bit More
- GARY U.S. BONDS—This Little Girl—28
- DOTTIE WEST—What Are We Doin' In Love
- SANTANA—Winning—X-30
- TOM PETTY—The Waiting—29
- DARYL HALL & JOHN OATES—You Make My Dreams
- DAVE EDMUNDS—Almost Saturday Night—X
- JIM PHOTOGLO—Fool In Love With You
- BILLY & THE BEATERS—I Can Take Care Of Myself—X
- GET WET—Just So Lonely—X
- NEIL DIAMOND—America—X

WIGY—Bath (W. Mitchell/S. Rogers—MD)

- ★ JEFFERSON STARSHIP—Find Your Way Back 23-20
- ★ PHIL COLLINS—I Missed Again 28-25
- ★ STYX—Too Much Time On My Hands 19-16
- ★ SANTANA—Winning 27-23
- T.G. SHEPPARD—I Loved 'Em Every One
- ELTON JOHN—Nobody Wins
- GARY U.S. BONDS—This Little Girl
- THE ROVERS—Wasn't That a Party
- DOTTIE WEST—What Are We Doin' In Love—DP
- TOM PETTY—The Waiting
- DAVE EDMUNDS—Almost Saturday Night
- NEIL DIAMOND—D-30
- SMOKEY ROBINSON—Being With You
- CLIFF RICHARD—Give A Little Bit More
- RICK SPRINGFIELD—Jessie's Girl
- GET WET—Just So Lonely
- JOHN O'BANION—Love You Like I Never Loved Before—D-29
- CHRISTOPHER CROSS—Say You'll Be Mine—D-28
- DON McLEAN—Since I Don't Have You

WACZ—Bangor (M. O'Hara—MD)

- ★★ JOHN LENNON—Watching The Wheels 14-9
- ★★ STEVE WINWOOD—While You See A Chance 3-1
- ★ RICK SPRINGFIELD—Jessie's Girl 16-12
- ★ STARS ON 45—Medley 15-10
- ★ CLIMAX BLUES BAND—I Love You 7-4
- STEVE WINWOOD—Arc Of The Diver
- ELTON JOHN—Nobody Wins
- SHEENA EASTON—Modern Girl
- TOM PETTY—The Waiting—D-28
- GARY U.S. BONDS—This Little Girl—D-30
- JIM STEINMAN—Rock 'n' Roll Dreams
- PHIL SEYMOUR—Let Her Dance
- BILLY SQUIER—The Stroke
- AC/DC—Dirty Deeds Done Dirt Cheap
- MICHAEL JACKSON—One Day In Your Life—D-29

Mid-Atlantic Region

★ PRIME MOVERS

- STARS ON 45—Medley (Radio Records)
- SMOKEY ROBINSON—Being With You (Tama)
- PHIL COLLINS—I Missed Again (Atlantic)

● TOP ADD ONS

- JESSE WINCHESTER—Say What (Bearsville)
- KIM CARNES—Bette Davis Eyes (EMI)
- GINO VANELLI—Living Inside Myself (Arista)

● BREAKOUTS

- TOM PETTY—The Waiting (Backstreet/MCA)
- HALL & OATES—You Make My Dreams (RCA)
- ARETHA FRANKLIN—Come To Me (Arista)

WXXK—Pittsburgh (B. Christian—MD)

- ★★ THE POLICE—Don't Stand So Close To Me 16-13
- ★★ STYX—Too Much Time On My Hands 4-3
- ★ REO SPEEDWAGON—Take It On The Run 2-1
- ★ ERIC CLAPTON—I Can't Stand It 5-4
- ★ PHIL COLLINS—I Missed Again 10-8
- GINO VANELLI—Living Inside Myself—D.P.

- SMOKEY ROBINSON—Being with You—D.P. 10
- JAMES TAYLOR AND J.D. SOUTHER—Her Town Too—DP—27
- DARYL HALL AND JOHN OATES—Kiss On My List—DP—23
- SHEENA EASTON—Morning Train—DP—30
- CHRISTOPHER CROSS—Say You'll Be Mine—DP-X
- GREG KINN—Sheila—DP—29

WFIL—Philadelphia (D. Fennessy—MD)

- JESSE WINCHESTER—Say What
- KIM CARNES—Bette Davis Eyes
- STARS ON 45—Medley

WCCK—Erie (B. Shannon—MD)

- ★★ RUSH—Lime Light 15-10
- ★★ MICHAEL STANLEY BAND—Lover 13-9
- ★★ SANTANA—Winning 24-19
- ★ LOVERBOY—The Kid Is Hot Tonight 23-18
- ★ POINT BLANK—Let Me Stay With You Tonight 30-23
- REO SPEEDWAGON—Tuff Guys—36
- JOE WALSH—Things—30
- THE JAGS—Here Comes My Baby—D-35
- PHOEBE SNOW—Mercy, Mercy, Mercy—D-39
- TOM PETTY—The Waiting—D-38
- LIFE—Cool Down—D-37

WFBG—Altoona (T. Booth—MD)

- ★★ STARS ON 45—Medley 13-4
- ★★ JOHN LENNON—Watching The Wheels 91-3
- ★ CHAMPAIGN—How Bout Us 27-19
- ★ NEIL DIAMOND—America 20-8
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 29-24
- ★ REO SPEEDWAGON—Take It On The Run 12-5
- ★ GARY U.S. BONDS—This Little Girl 31-23
- QUINCY JONES—Ai No Corrida—31
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—32
- TOM PETTY—The Waiting—D-30
- JIM PHOTOGLO—Fool In Love With You—33
- ISLEY BROTHERS—Hurry Up And Wait
- RUPERT HOLMES—I Don't Need You
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart

WKBO—Harrisburg (B. Carson—MD)

- ★★ SMOKEY ROBINSON—Being With You 5-1
- ★★ KIM CARNES—Bette Davis Eyes 17-11
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 18-14
- NEIL DIAMOND—America
- CHAMPAIGN—How Bout Us—18
- JOHN O'BANION—Love You Like I Never Loved Before—19
- DOTTIE WEST—What Are We Doin' In Love

WQXA (Q-106)—York (S. Gallagher—MD)

- ★★ SMOKEY ROBINSON—Being With You 5-2
- ★★ REO SPEEDWAGON—Take It On The Run 6-4
- ★ JAMES TAYLOR AND J.D. SOUTHER—Her Town Too 10-8
- ★ CLIMAX BLUES BAND—I Love You 8-6
- ★ GINO VANELLI—Living Inside Myself 15-11
- CHAMPAIGN—How Bout Us—24
- GARY U.S. BONDS—This Little Girl
- TOM PETTY—The Waiting—D-30
- ELTON JOHN—Nobody Wins
- NEIL DIAMOND—America—29
- RICK SPRINGFIELD—Jessie's Girl

WRQX (Q107)—Washington (R. Holler—MD)

- ★★ APRIL WINE—Just Between You & Me 14-8
- ★★ THE WHO—You Better You Bet 20-12
- ★ STEVE WINWOOD—While You See A Chance 10-7
- ★ STYX—Too Much Time On My Hands 22-15
- ★ LOVERBOY—Turn Me Loose 28-20
- SANTANA—Winning
- TOM PETTY—The Waiting
- PRETENDERS—Message Of Love
- MANFRED MANN—For You
- AC/DC—Love At First Feel

WPGC—Washington, D.C. (J. Elliot—MD)

- ★★ CHAMPAIGN—How Bout Us 13-7
- ★★ STARS ON 45—Medley 15-8
- ★ RICK SPRINGFIELD—Jessie's Girl 19-15
- ★ FRANKIE AND THE KNOCKOUTS—Sweetheart 30-22
- STYX—Too Much Time On My Hands 18-14
- HALL AND OATES—You Make My Dreams
- ARETHA FRANKLIN—Come To Me
- TOM PETTY—The Waiting—D-30
- DON McLEAN—Since I Don't Have You—D-29

WCAO—Baltimore (S. Richards—MD)

- ★★ SMOKEY ROBINSON—Being With You 9-3
- ★★ PHIL COLLINS—I Missed Again 22-13
- ★ REO SPEEDWAGON—Take It On The Run 20-7
- ★ STARS ON 45—Medley 23-16
- ★ JOHN O'BANION—Love You Like I Never Loved Before 29-20
- QUINCY JONES—Ai No Corrida—D-28
- THE ALAN PARSONS PROJECT—Time—D-30
- SANTANA—Winning—D-29

WFBR—Baltimore (A. Szulinski—MD)

- ★★ REO SPEEDWAGON—Take It On The Run 8-4

- ★★ A TASTE OF HONEY—Sukiyaiki 4-1
- ★ GARY U.S. BONDS—This Little Girl 30-25
- ★ JOHN LENNON—Watching The Wheels 14-9
- ★ STARS ON 45—Medley 27-13
- ELTON JOHN—Nobody Wins
- ALAN PARSONS PROJECT—Time—29
- STANLEY CLARKE & GEORGE DUKE—Sweet Baby—D-28
- T.G. SHEPPARD—I Loved 'Em Every One—D-30
- RICK SPRINGFIELD—Jessie's Girl

WYRE—Annapolis (J. Diamond—MD)

- ★★ PHIL COLLINS—I Missed Again 23-10
- ★★ REO SPEEDWAGON—Take It On The Run 11-6
- ★ STYX—Too Much Time On My Hands 10-5
- ★ KIM CARNES—Bette Davis Eyes 21-17
- ★ GINO VANELLI—Living Inside Myself 12-9
- TOM PETTY—The Waiting
- HALL AND OATES—You Make My Dreams
- GARY U.S. BONDS—D-29
- NEIL DIAMOND—America—D-30
- CHAMPAIGN—How Bout Us—D-28

WGH—Hampton (B. Canada—MD)

No List

WQRK (Q-FM)—Norfolk (R. Bates—MD)

- ★★ KIM CARNES—Bette Davis Eyes 15-7
- ★★ A TASTE OF HONEY—Sukiyaiki 13-6
- ★ STYX—Too Much Time On My Hands 8-2
- ★ STARS ON 45—Medley 29-23
- ★ GINO VANELLI—Living Inside Myself 17-10
- JESSE WINCHESTER—Say What
- TOM PETTY—The Waiting
- SHEENA EASTON—Modern Girl
- HALL AND OATES—You Make My Dreams—D-30
- JIM PHOTOGLO—Fool In Love With You—D-31
- LEE RITENOUR—Is It You—D-33
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-32

WRVQ (Q94)—Richmond (B. Thomas—MD)

- ★★ GARY U.S. BONDS—This Little Girl 26-19
- ★★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 6-3
- ★ REO SPEEDWAGON—Take It On The Run 12-8
- ★ CLIMAX BLUES BAND—I Love You 14-9
- ★ .38 SPECIAL—Hold On Loosely 10-7
- TOM PETTY—The Waiting
- NEIL DIAMOND—America
- JEFFERSON STARSHIP—Find Your Way Back
- AC/DC—Dirty Deeds Done Dirt Cheap

WAEB—Allentown (J. Ward—MD)

- ★★ KIM CARNES—Bette Davis Eyes 16-10
- ★★ GINO VANELLI—Living Inside Myself 20-13
- ★ PHIL COLLINS—I Missed Again 21-19
- ★ STEELY DAN—Time Out Of Mind 25-22
- ★ STYX—Too Much Time On My Hands 22-18
- ★ GET WET—Just So Lonely—D-27
- NEIL DIAMOND—America—D-30

WIFI-FM—Bala Cynwyd (L. Kiley—MD)

- ★★ JOHN LENNON—Watching The Wheels 20-10
- ★★ TERRI GIBBS—Somebody's Knockin' 12-6
- ★ STYX—Too Much Time On My Hands 10-5
- ★ GINO VANELLI—Living Inside Myself 21-16
- ★ STARS ON 45—Medley 29-23
- JESSE WINCHESTER—Say What
- TOM PETTY—The Waiting
- GARY U.S. BONDS—This Little Girl—D-28
- JERMAINE JACKSON—You Like Me Don't You
- FRANKIE SMITH—Double Dutch Bus

WWSW—Pittsburgh (H. Crowe—MD)

- JOHN LENNON—Watching The Wheels
- KIM CARNES—Bette Davis Eyes

Southeast Region

★ PRIME MOVERS

- KIM CARNES—Bette Davis Eyes (EMI)
- STARS ON 45—Medley (Radio Records)
- REO SPEEDWAGON—Take It On The Run (Epic)

● TOP ADD ONS

- GARY U.S. BONDS—This Little Girl (EMI)
- CHRISTOPHER CROSS—Say You'll Be Mine (WB)
- QUINCY JONES—Ai No Corrida (A&M)

● BREAKOUTS

- ELTON JOHN—Nobody Wins (Geffen)
- HALL & OATES—You Make My Dreams (RCA)
- TOM PETTY—The Waiting (Backstreet/MCA)

WQXI-AM—Atlanta (J. McCartney—MD)

- ★★ PHIL COLLINS—I Missed Again 18-14
- ★★ STARS ON 45—Medley 19-2
- ★ LEON REDBONE—Seduced 23-19
- ★ DON McLEAN—Since I Don't Have You 26-22
- ROSEANNE CASH—7 Year Ache
- CHRISTOPHER CROSS—Say You'll Be Mine—D-25

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

- ★★ KIM CARNES—Bette Davis Eyes 5-1
- ★★ DARYL HALL & JOHN OATES—You Make My Dreams 29-24
- ★ RICK SPRINGFIELD—Jessie's Girl 23-19

- ★ ROSEANNE CASH—7 Year Ache 20-15
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 12-7
- ELTON JOHN—Nobody Wins—29
- GARY U.S. BONDS—This Little Girl—D-30
- PRODUCERS—What She Does To Me—28
- JESSE WINCHESTER—Say What—LP
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—LP

WBBQ—Augusta (B. Stevens—MD)

- ★★ KIM CARNES—Bette Davis Eyes 17-13
- ★★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 12-8
- ★ CLIMAX BLUES BAND—I Love You 22-17
- ★ CHAMPAIGN—How Bout Us 26-19
- ★ STARS ON 45—Medley 30-18
- SANTANA—Winning
- CLIFF RICHARD—Give A Little Bit More
- QUINCY JONES—Ai No Corrida—D-26
- JESSE WINCHESTER—Say What—D-30
- LEE RITENOUR—Is It You—D-29
- DARYL HALL & JOHN OATES—You Make My Dreams

WWSA—Savannah (J. Lewis—MD)

- ★★ KIM CARNES—Bette Davis Eyes 19-6
- ★★ STARS ON 45—Medley 5-2
- ★ DOTTIE WEST—What Are We Doing In Love 17-13
- ★ CHAMPAIGN—How Bout Us 18-14
- ★ ROSEANNE CASH—Seven Year Ache 24-21
- SHEENA EASTON—Modern Girl—32
- TOM PETTY—The Waiting—31

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

- ★★ SMOKEY ROBINSON—Being With You 5-2
- ★★ KIM CARNES—Bette Davis Eyes 13-10
- ★ JAMES TAYLOR AND J.D. SOUTHER—Her Town Too 4-3
- ★ REO SPEEDWAGON—Take It On The Run 10-7
- JOHN LENNON—Watching The Wheels 11-4
- HALL AND OATES—You Make My Dreams
- ELTON JOHN—Nobody Wins
- A TASTE OF HONEY—Sukiyaiki—D-28
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—HB
- GARY U.S. BONDS—This Little Girl—D-25
- ATLANTIC STARR—When Love Calls—D-30
- SANTANA—Winning
- TOM PETTY—The Waiting
- AC/DC—Dirty Deeds Done Dirt Cheap—HB
- QUINCY JONES—Ai No Corrida—HB
- NEIL DIAMOND—America—HB
- JIM PHOTOGLO—Fool In Love With You
- .38 SPECIAL—Hold On Loosely—HB
- LEE RITENOUR—Is It You—HB
- DON McLEAN—Since I Don't Have You—D-29
- JESSE WINCHESTER—Say What
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—HB

WAYS—Charlotte (L. Simon—MD)

- ★★ CLIMAX BLUES BAND—I Love You 13-6
- ★★ STARS ON 45—Medley 20-15
- ★ KIM CARNES—Bette Davis Eyes 23-18
- ★ CHAMPAIGN—How Bout Us 26-25
- OAK RIDGE BOYS—Elvira—30
- JIM PHOTOGLO—Fool In Love With You—HB
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—D-28
- GARY U.S. BONDS—This Little Girl—D-29
- SANTANA—Winning
- HALL AND OATES—You Make My Dreams—HB
- GENERAL JOHNSON AND THE CHAIRMAN OF THE BOARD—Carolina Girls—HB

WFLB—Fayetteville (L. Cannon—MD)

- ★★ ANNE MURRAY—Blessed Are The Believers 9-6
- ★★ GINO VANELLI—Living Inside Myself 25-20
- ★ STARS ON 45—Medley 29-24
- ★ NEIL DIAMOND—America 28-22
- ★ ABBA—Super Trouper 18-13
- SHEENA EASTON—Modern Girl
- STANLEY CLARKE & GEORGE DUKE—Sweet Baby
- GENERAL JOHNSON & THE CHAIRMAN OF THE BOARD—Carolina Girls—D-35
- TOM JONES—Darlin'—D-34
- HELEN REDDY—I Can't Say Goodbye To You
- THE DILLMAN BAND—Lovin' The Night Away—D-33
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-32

WISE—Asheville (J. Stevens—MD)

- ★★ KIM CARNES—Bette Davis Eyes 24-21
- ★★ CLIMAX BLUES BAND—I Love You 25-22
- ★ ERIC CLAPTON—I Can't Stand It 11-7
- ★ THE WHO—You Better You Bet 17-12
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 21-18
- PHOEBE SNOW—Mercy, Mercy, Mercy
- TOM PETTY—The Waiting
- SANTANA—Winning—D-27
- DOLLY PARTON—But You Know I Love You
- NEIL DIAMOND—America
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-29
- LIFE—Cool Down
- JIM PHOTOGLO—Fool In Love With You
- BILLY & THE BEATERS—I Can Take Care Of Myself
- RUPERT HOLMES—I Don't Need You

- STARS ON 45—Medley—D-24
- CHRISTOPHER CROSS—Say You'll Be Mine—D-28
- DON McLEAN—Since I Don't Have You
- A TASTE OF HONEY—Sukiyaiki

WKIX—Raleigh (R. McKay—MD)

- ★★ CHAMPAIGN—How Bout Us 20-15
- ★★ A TASTE OF HONEY—Sukiyaiki 16-11
- ★ JUICE NEWTON—Angel Of The Morning 9-8
- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 8-7
- GINO VANELLI—Living Inside Myself 11-10
- JOHN LENNON—Watching The Wheels—18
- CHRISTOPHER CROSS—Say You'll Be Mine—17
- KIM CARNES—Bette Davis Eyes—19
- CLIMAX BLUES BAND—I Love You

WSEZ—Winston-Salem (B. Siegler—MD)

- ★★ CHRISTOPHER CROSS—Say You'll Be Mine 33-25
- ★★ JOHN LENNON—Watching The Wheels 23-13
- ★ THE WHO—You Better You Bet 22-19
- ★ SMOKEY ROBINSON—Being With You 4-3
- ★ STARS ON 45—Medley 24-22
- NEIL DIAMOND—America—31
- GARY U.S. BONDS—This Little Girl—32
- TOM PETTY—The Waiting
- JEFFERSON STARSHIP—Find Your Way Back—3
- T.G. SHEPPARD—I Love 'Em Every One
- RICK SPRINGFIELD—Jessie's Girl

WANS—Anderson (J. Evans—MD)

- ★★ KIM CARNES—Bette Davis Eyes 9-1
- ★★ GINO VANELLI—Living Inside Myself 16-11
- ★ RAY PARKER JR. AND RAYDIO—A Woman Needs Love 20-15
- ★ .38 SPECIAL—Hold On Loosely 24-18
- ★ REO SPEEDWAGON—Take It On The Run 7-4
- ELTON JOHN—Nobody Wins
- HALL AND OATES—You Make My Dreams
- A TASTE OF HONEY—Sukiyaiki—D-29
- JEFFERSON STARSHIP—Find Your Way Back—D-30
- LEE RITENOUR—Is It You

WTMA—Charleston (C. Corvello—MD)

- ★★ SHEENA EASTON—Morning Train 4-1
- ★★ JOHN COUGAR—Ain't Even Done With The Night 10-9
- ★ SMOKEY ROBINSON—Being With You 7-5
- ★ KIM CARNES—Bette Davis Eyes 15-10
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 20-14
- ★ JOHN LENNON—Watching The Wheels 14-11
- ★ NEIL DIAMOND—America—D-17
- ★ CLIMAX BLUES BAND—I Love You—D-15
- ★ JOHN O'BANION—Love You Like I Never Loved Before—D-13

KLAZ-FM—Little Rock (D. Taylor—MD)

- ★★ THE WHISPERS—It's A Love Thing 18-11
- ★★ CLIMAX BLUES BAND—I Love You 2-1
- ★ KIM CARNES—Bette Davis Eyes 8-3
- ★ GINO VANELLI—Living Inside Myself 9-5
- ★ REO SPEEDWAGON—Take It On The Run 5-4
- TOM PETTY—The Waiting
- SANTANA—Winning—32
- HALL AND OATES—You Make My Dreams—30
- AC/DC—Dirty Deeds Done Dirt Cheap—29
- JIM PHOTOGLO—Fool In Love With You
- CLIFF RICHARD—Give A Little Bit More
- LEE RITENOUR—Is It You
- STARS ON 45—Medley
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—3
- DON McLEAN—Since I Don't Have You

WXXK (KX 104)—Nashville (J. Anthony—MD)

- ★★ STARS ON 45—Medley 1-1
- ★★ THE WHO—You Better You Bet 22-14
- ★ KIM CARNES—Bette Davis Eyes 17-7
- ★ DON McLEAN—Since I Don't Have You 30-22
- JESSE WINCHESTER—Say What
- ELTON JOHN—Nobody Wins
- JOE WALSH—Life Of Illusion
- TOM PETTY—The Waiting—D-29
- HALL AND OATES—You Make My Dreams—D-30
- QUINCY JONES—Ai No Corrida
- NEIL DIAMOND—America—D-28
- RICK SPRINGFIELD—Jessie's Girl—D-27
- POINT BLANK—Let Me Stay With You Tonight—LP

WHBQ—Memphis (C. Duval—PD)

- ★★ GINO VANELLI—Living Inside Myself 16-11
- ★★ NEIL DIAMOND—America D-29
- ★ JUICE NEWTON—Angel Of The Morning 7-4
- ★ STARS ON 45—Medley 18-14
- ★ CLIMAX BLUES BAND—I Love You 23-17
- CHRISTOPHER CROSS—Say You'll Be Mine
- ELTON JOHN—Nobody Wins

Radio is our only business. That's why we're better at radio entertainment than anyone else.

The Dick Clark National Music Survey is the latest in a string of musical entertainment hits created by Mutual. Hosted by the man who turned the country on to contemporary music, Dick Clark will once again be making radio music history with this new weekly show.

Dick's show will feature three hours of hit music playing the top 30 songs of the week. But it's more than just a "countdown." Listeners will hear exclusive interviews with the artists; "Update"—the inside track on what's happening with and to music people; "Showcase"—playing the week's best new releases; "Chartbound"—charting the course of the record skyrocketing through the rankings; and, "Ask Dick Clark"—where Dick answers listeners' questions.

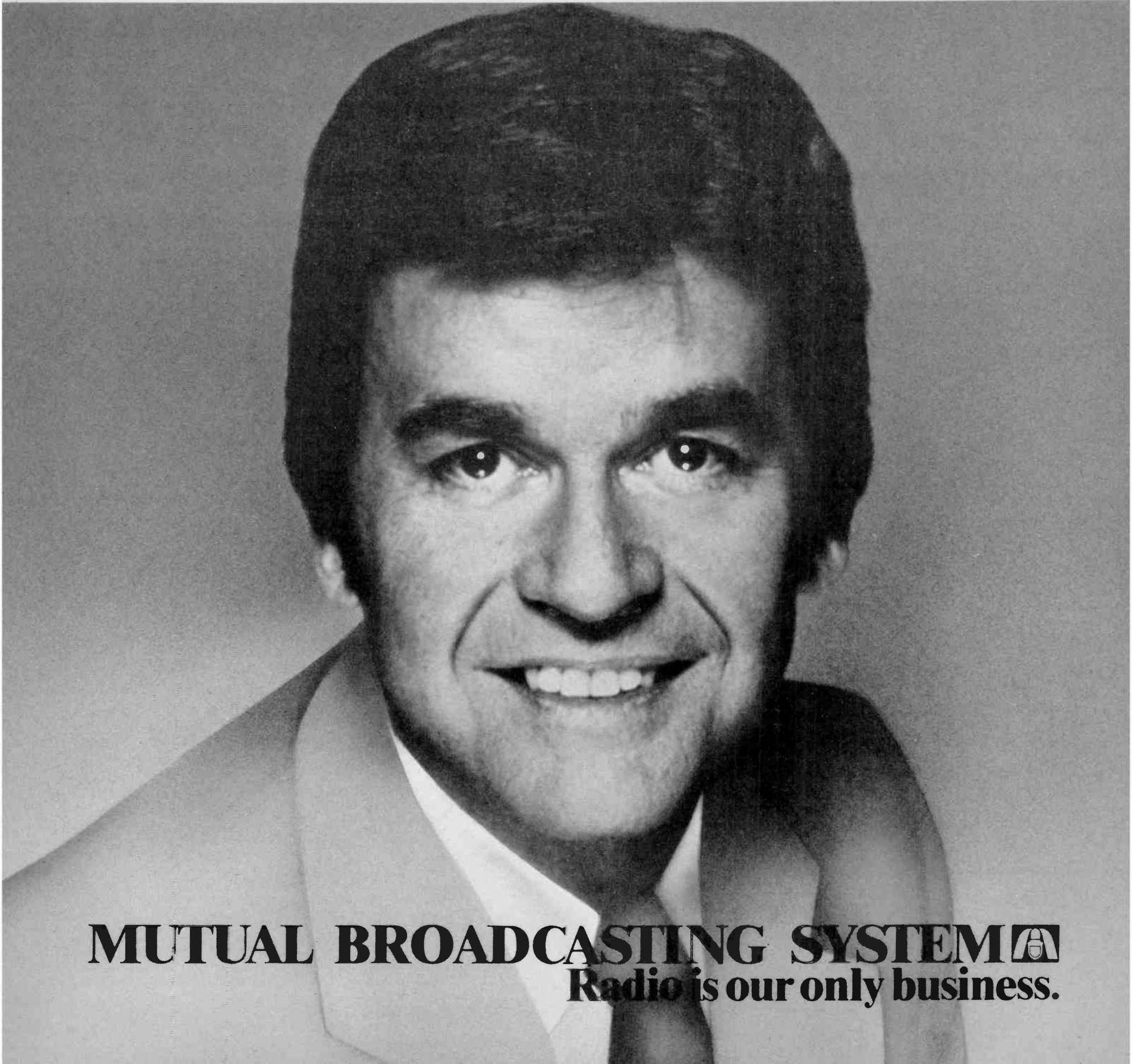
Dick Clark is probably the most visible man in contemporary music. He's a hitmaker whose launching of stars and songs is legendary.

He's on the same soundwaves as young America. And when he sells, they listen, they buy.

In addition to the weekly Dick Clark National Music Survey, Mutual will be broadcasting three Dick Clark Specials this year: Memorial Day, July 4th, and Labor Day.

Mutual has had a nonstop run of musical hits, from the "Johnny Cash Silver Anniversary Special," to "Jamboree in the Hills," to "Country Music Countdown-1980," which was carried by 705 stations reaching an estimated audience of 17.5 million.

Become a part of our greatest hit ever, The Dick Clark National Music Survey, and set new records for yourself. With Mutual it's a sure thing. We're better at radio entertainment than anyone else because radio is our only business. And because only Mutual has Dick Clark.



MUTUAL BROADCASTING SYSTEM 
Radio is our only business.

Billboard Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

Based on station playlists through Tuesday (4/28/81)

Continued from page 24

- TOM PETTY—The Waiting
- ELTON JOHN—Nobody Wins
- DAVE EDMUNDS—Almost Saturday Night
- NEIL DIAMOND—America—D-29
- JESSE WINCHESTER—Say What
- STANLEY CLARKE AND GEORGE DUKE—Sweet Baby
- SHEENA EASTON—Modern Girl
- HALL AND OATES—You Make My Dreams—D-30

WHYY—Montgomery (R. Thomas—MD)

- ★★ KIM CARNES—Bette Davis Eyes 20-10
- ★★ PHIL COLLINS—I Missed Again 18-15
- ★ A TASTE OF HONEY—Sukiyaki 24-17
- ★ JOHN LENNON—Watching The Wheels 11-5
- ★ DOTTIE WEST—What Are We Doing In Love 19-16
- ROLLING STONES—When The Whip Comes Down
- ELTON JOHN—Nobody Wins
- JOHN LENNON—I'm Losing You
- GARY U.S. BONDS—This Little Girl—HB
- TOM PETTY—The Waiting
- HALL AND OATES—You Make My Dreams—HB
- QUINCY JONES—Ai No Corrida—HB-13
- NEIL DIAMOND—America—D-27
- ANNE MURRAY—Blessed Are The Believers—HB

- DOLLY PARTON—But You Know I Love You—HB
- .38 SPECIAL—Hold On Loosely—D-28
- BILLY AND THE BEATERS—I Can Take Care Of Myself—HB
- RUPERT HIDLIES—I Don't Need You—HB
- LEE RITENOUR—Is It You—HB
- JESSE WINCHESTER—Say What
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-30

WJDX—Jackson (L. Adams—MD)

- ★★ THE WHO—You Better You Bet 13-7
- ★★ REO SPEEDWAGON—Take It On The Run 26-16
- ★ SMOKEY ROBINSON—Being With You 3-1
- ★ KIM CARNES—Bette Davis Eyes 19-14
- ★ GINO VANELLI—Living Inside Myself 14-11
- JOHN LENNON—Watching The Wheels
- CHRISTOPHER CROSS—Say You'll Be Mine
- QUINCY JONES—Ai No Corrida—D-26
- CLIFF RICHARD—Give A Little Bit More—D-29
- ISLEY BROTHERS—Hurry Up & Wait
- DON McLENN—Since I Don't Have You—D-25
- DARYL HALL & JOHN OATES—You Make My Dreams

WBJW (BJ-105)—Orlando (T. Long—MD)

- ★★ JUICE NEWTON—Angel Of The Morning 9-4

- ★★ REO SPEEDWAGON—Take It On The Run 12-7

- ★ GINO VANELLI—Living Inside Myself 17-10

- ★ STARS ON 45—Medley 19-13

- SHEENA EASTON—Modern Girl

- HALL AND OATES—You Make My Dreams—40

- GARY U.S. BONDS—This Little Girl—NP

- SANTANA—Winning—NP

- JERMAINE JACKSON—You Like Me Don't You—NP

- JOE DOLCE—Shaddup You Face—D-38

- TOM PETTY—The Waiting—D-39

- GET WET—Just So Lonely—DP

- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—DP

WRBQ (Q-105)—Tampa (P. McKay—MD)

- ★★ KIM CARNES—Bette Davis Eyes 16-9

- ★★ STARS ON 45—Medley 13-8

- ★ THE WHISPERS—It's A Love Thing 17-13

- ★ RICK SPRINGFIELD—Jessie's Girl 15-12

- ★ A TASTE OF HONEY—Sukiyaki 26-21

- ★ STYX—Too Much Time On My Hands 12-10

- REO SPEEDWAGON—In Your Letter

- THE WHO—You Better You Bet

- JESSE WINCHESTER—Say What

WLCY—Tampa (M. Weber—MD)

No List

WIVY (Y-103)—Jacksonville (S. Sherwood—MD)

- ★★ STARS ON 45—Medley 16-8

- ★★ THE ALAN PARSONS PROJECT—Time 29-24

- ★ FRANKE AND THE KNOCKOUTS—Sweetheart 5-3

- ★ .38 SPECIAL—Hold On Loosely 3-2

- SHEENA EASTON—Modern Girl

- ELTON JOHN—Nobody Wins

- ABBA—Super Trouper—C-38

- TOM PETTY—The Waiting—D-40

- HALL AND OATES—You Make My Dreams—D-35

- QUINCY JONES—Ai No Corrida

- LIFE—Cool Down—D-39

- LEE RITENOUR—Is It You

- CHRISTOPHER CROSS—Say You'll Be Mine—D-36

WKXY—Sarasota (T. William—MD)

- ★★ DOTTIE WEST—What Are We Doin' In Love 15-10

- ★★ KIM CARNES—Bette Davis Eyes 21-17

- ★ JEFFERSON STARSHIP—Find Your Way Back 17-12

- ★ TOM PETTY—The Waiting 28-22

- ★ STARS ON 45—Medley 26-21

- RICK SPRINGFIELD—Jessie's Girl

- CLIFF RICHARD—Give A Little Bit More

- BILLY & THE BEATERS—I Can Take Care Of Myself—D-20

- GARY U.S. BONDS—This Little Girl—D-28

- DARYL HALL & JOHN OATES—You Make My Dreams—D-29

WAXY—Ft. Lauderdale (R. Shaw—PD)

- ★★ GARY U.S. BONDS—This Little Girl D-28

- ★★ QUINCY JONES—Ai No Corrida D-25

- ★ SHALAMAR—Make That Move 29-21

- ★ JERMAINE JACKSON—You Like Me Don't You 26-20

- ★ STARS ON 45—Medley 19-13

- PHIL COLLINS—I Missed Again—30

- CLIMAX BLUES BAND—I Love You—29

- STYX—Too Much Time On My Hands

- SANTANA—Winning

WZGC (Z-93)—Atlanta (S. Davis—MD)

- ★★ KIM CARNES—Bette Davis Eyes 6-1

- ★★ REO SPEEDWAGON—Take It On The Run 9-4

- ★ RICK SPRINGFIELD—Jessie's Girl 22-18

- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 19-13

- GINO VANELLI—Living Inside Myself 15-9

- GARY U.S. BONDS—This Little Girl

- QUINCY JONES—Ai No Corrida—28

- JEFFERSON STARSHIP—Find Your Way Back

- CLIMAX BLUES BAND—I Love You—29

- STARS ON 45—Medley—D-25

- CHRISTOPHER CROSS—Say You'll Be Mine—D-30

- A TASTE OF HONEY—Sukiyaki—D-24

- NEIL DIAMOND—America

WMC (FM100)—Memphis (T. Presgigiacamo—MD)

No List

WBYQ—Nashville (S. Davis—MD)

No List

WHYI (Y100)—Miami (M. Shands—MD)

- ★★ STARS ON 45—Medley 28-18

- ★★ CHAMPAIGN—How Bout Us 12-7

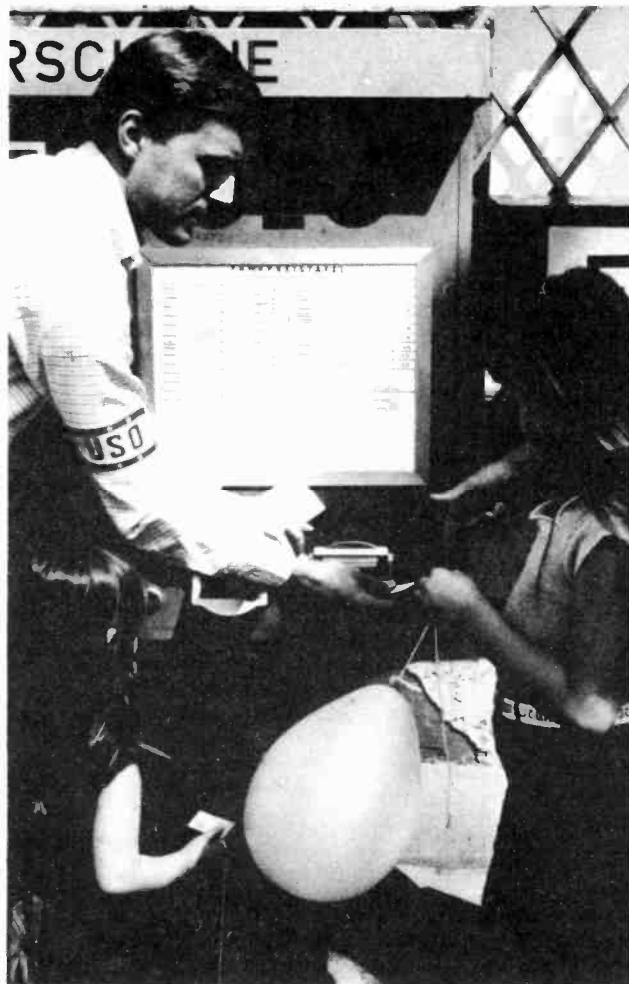
- ★ STEVE WINWOOD—While You See A Chance 7-3

- ★ REO SPEEDWAGON—Take It On The Run 26-14

- GARY U.S. BONDS—This Little Girl—28

- MICHAEL DAMIAN—She Did It—29

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USO

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Dr. Joyce Brothers

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Mike Harrison Local, National Shows Can Co-Exist

LOS ANGELES—Amidst radio's present-day changes, a battle, of sorts, is being waged between locally originated and nationally produced programming competing for air time at the individual station.

Induced by concurrent changes in technology, government control, marketplace conditions and availability of talent, a new balance and relationship between local and national programming is emerging along with an adjustment in the role of the in-house program director and air staff.



For many years leading right up to the rather blurry present, most of the programming at the individual station (meaning the traditional disk jockey/records/format situation) was locally originated as a highly consistent and repetitive 24-hour per day continuum offset every now and then by "special" national shows. Within the individual station, these syndicated shows were regarded as being distinctly separate from the "regular" programming (or format) and relegated to hours of less traffic basically to give the in-house programming staff a rest. It was, after all, their primary function and responsibility to create the locally originated format. The national shows were intruders being handed-out a mere token of "spare time." Within this context, the program director operated as producer of the

station's basic air presence, chief executive and defender of the almighty "format."

Then came the syndication boom of the late '70s immediately followed by the communications boom of the early '80s. Never before were so many forms of "special" programming available to the local station so quickly and conveniently.

All of a sudden, some of the most talented "local" personalities and programming concepts were being made available on a national level, in many cases for less cost to the individual station than it would take to produce local shows of less quality.

At first (and as is still the case to a great extent—just ask any syndicator), local program directors reacted with great resistance to this influx of big-bucks, high-talent, nationally distributed programming material. Quite simply, they viewed it as posing a threat to their positions within their radio stations. After all, they were the main producers and keepers of their station's monolithic sounds. Too many "outside" elements, though of respectable quality, would pollute the purity of the product they were charged with preserving and, in turn, eliminate their "jobs."

They came up with excuses like "it doesn't fit our format" nitpicking over such minute details as the "sound" of the hosts' voices or a record-by-record rundown of every mechanical age of programming).

But as the saying goes, one man's poison is another man's medicine.

Cream rises to the top and these special national programs, which run the gamut from entire weekend extravaganzas to weekly block-programmed "shows" to 2½-minute features and drop-ins, eventually made their way to the mainstream airwaves in abundance via the hungry competition and the persuasive persistence of syndication firm sales departments.

And now with activity on all ends of the industry supporting this trend (the big groups spawning specialized networks left and right, flocks of local programmers launching national consultancies and technology opening a virtual window to the world for each station), it appears likely that the nationally produced program will become a mainstay of local radio.

But, does that mean that the day of local programming is over and the job of program director is on the way out? Absolutely not!

As mentioned in preceding columns, at the same time that technology and big business are "shrinking" the world (a la McLuhan's Global Village), specialization and fractionalization are creating a counter-current in which localization and community consciousness are on the rise. An over-dependence upon national programming can result in long distance low ratings just as an unwillingness to use it at all can lead to an ambience of isolation and small-timeness.

Thus, this dichotomy has created a new environment in which the concept of the standard radio "format" is being broadened along with the role of the in-house program director to entail a carefully integrated blend of local and national programming.

This means the PD must now not only produce local programming, but also select and balance national material to compatibly mix with it in what results in the "production" of a new type of synergistic whole. His role has been expanded, not diminished.

This also heralds a new need for on-air local specialists to counter the effect of the national, more-homogenized personalities on each radio station. Again, the key is balance as a new diversity in programming positions begins to open up.

This flowering of a vast and rich inventory of available top-notch national programming elements coupled with an array of standard "local" approaches should add to the deepening coloration of radio, lending more definition to the gradations in format positioning from one station to another.

As a result, the divergent trends of localization and nationalization will co-exist on the radio and stations within the traditional formats of the day will be at least as different from each other as they are similar.

Wine Special

LOS ANGELES—Capitol Records has retained Goodphone Communications, headed by Billboard columnist Mike Harrison, to produce a 50-minute radio special on April Wine.

The show will run on some 100 stations across the country on various days at the end of this month. Among the stations lined up for the show are KMET-FM Los Angeles, KGB-FM San Diego, KBPI-FM Denver and KSHE-FM St. Louis.

New On The Charts



JOE DOLCE

"Shaddap You Face"—89

This single has as much to do with theatre as music. Dolce, a recent Australian citizen originally from Painesville, Ohio, is a poet and filmmaker as well as a singer.

"Shaddap" is a novelty takeoff in Italian dialect and is part of the Joe Dolce Music Theatre, founded by Dolce in 1980. The entire aggregation includes Big Joe Texas, Dolce, Lyn Van Cardinale and the Joe Dolce Band. The song was a smash in Australia and the U.K.

Dolce got his start in rock in 1966 with the group Sugarcreek in the U.S. After an album for Metro-media, he left to become a songwriter. In 1974, he formed a poetry-music fusion group with poet Matthew Von Baeyer and toured on the East Coast creating songs out of poetry by Sylvia Plath, Dylan Thomas, Yeats and others.

From 1976 through 1978, he performed in and managed the modern dance music fusion group, Ripe Fruit Music and Dance Theatre on the West Coast. In 1979, in Australia, with the modern dance music fusion group Shaper he released the self-produced "Boat People" single. A year later, he was invited to perform the song for the mid-Autumn Vietnamese community celebration for 1,000 Vietnamese refugees.

His manager is Mike Brady at Brady Music Pty. Ltd., St. James Close, 8-12 Batman St., W. Melbourne, Victoria, Australia, 3003. There is no booking agent.

Poconos Get AM Daytimer

MOUNT POCONO, Pa.—After a 2½-year building and research effort, WPCN, a 1,000-watt AM daytime operation, went on the air April 9. While providing a "voice" for the Pocono Mountains resort area, the station's 80-mile transmission radius brings its signal into northern New Jersey and southern New York.

WPCN offers live programming with an adult-contemporary musical format along with news, sports, weather and road condition reports. Staff includes Larry Negro, production supervisor; George Buynak, Jr., musical director; Steve Steinis, chief engineer; Joe Middleton, news; Dan Magnotta, sports; and Ronn Bergen, marketing director. George Buynak, president of Mount Pocono Broadcasting Inc., station licensee, is also the operations director. Al DeHope, vice president of the corporation, is general manager.

Goodphone Commentaries

Get Technical; Get Facts

By RON HARRIS

LOS ANGELES — How does Dolby noise reduction work? How about broadcast Dolby units? What effect does listening to a station that broadcasts a Dolby-encoded signal have on the sound, if the listener does not have a Dolby decoder?

If you broadcast a Dolby-encoded signal, chances are you have mentioned this to your listeners. But, how many of them have any real understanding of how it works? Every month or two, a special newspaper supplement or magazine article ("Sound In Your Home," "Getting Super Sound From Your Hi-Fi") appears that attempts to explain in ordinary, clear language phenomena such as Dolby, dbx, compression, processing, disk noise elimination devices and digital recording. The articles make it sound as though all one needs is the right selection of "black boxes" (and most are black with imitation wood finish) to have audio equal or better than most recording studios. These audio primers, while vaguely correct, usually have gross distortions throughout and, in any event, don't really provide full information about your individual market and situation.

If, indeed, you are providing a quality signal, folks should be able to enjoy it to the fullest. If you're Dolbied, you should have available—to those who want to know—full information about the Dolby system. And it should be correct. If you've just spent X thousand of dollars improving your sound, the "average listener" should have some help to listen to it with fidelity.

How about the differences between cassettes? Do you know what bias settings and what equalization settings CrO2 tapes need compared to FeCr or metal tapes? Has your sales staff done any promotion with a stereo store, perhaps a listing of different manufacturers' tapes and the interchangeableness of each (in regards to the type of tape—"normal," "CrO2," "FeCr," "metal")?

There are so many sources around for info, you, as the authority in your area—which, I assume, you would want to be—should get out there and actively promote a better understanding of the medium. Several smart stations have held audio information seminars removing the confusion about noise reduction, digital recording, etc. (What is that "PCM" jack in the back of your Betamax, anyway? I know... do you?)

Where to get your info? A little research can go a long way. Your chief engineer can set you on the trail for a variety of sources, as well as being a great source himself. You might also be able to draw upon the resources of a local recording studio. Certainly the companies that manufacture and distribute the equipment can supply information. And don't forget those ubiquitous articles in the paper.

Radio creates a mystique, but listening to it with full fidelity requires a few facts—facts that I'm sure a goodly number of your listeners would appreciate.

(Ron Harris is a leading independent radio production consultant.)

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Billboard® Rock Albums & Top Tracks™

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Rock Albums

Top Tracks

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	1	7	THE WHO —Face Dances, Warner Bros.	1	11	2	TOM PETTY & THE HEARTBREAKERS —The Waiting, Backstreet/MCA
2	3	8	PHIL COLLINS —Face Value, Atlantic	2	1	8	THE WHO —You Better, You Bet, Warner Bros.
3	2	8	STYX —Paradise Theatre, A&M	3	6	5	JEFFERSON STARSHIP —Find Your Way Back, RCA/Grunt
4	4	8	REO SPEEDWAGON —Hi Infidelity, Epic	4	14	5	AC/DC —Dirty Deeds Done Dirt Cheap, Atlantic
5	6	8	ERIC CLAPTON —Another Ticket, RSO	5	7	4	SANTANA —Winning, Columbia
6	7	8	RUSH —Moving Pictures, Mercury	6	2	8	STYX —Too Much Time On My Hands, A&M
7	10	4	JEFFERSON STARSHIP —Modern Times, RCA/Grunt	7	21	2	GARY U.S. BONDS —This Little Girl, EMI/America
8	8	8	STEVE WINWOOD —Arc Of A Diver, Island	8	8	7	PHIL COLLINS —I Missed Again, Atlantic
9	5	4	AC/DC —Dirty Deeds Done Dirt Cheap, Atlantic	9	10	8	RUSH —Tom Sawyer, Mercury
10	11	4	SANTANA —Zebop, Columbia	10	16	8	REO SPEEDWAGON —Take It On The Run, Epic
11	12	8	.38 SPECIAL —Wild Eyed Southern Boys, A&M	11	9	5	THE PRETENDERS —Message Of Love, Sire
12	19	2	GARY U.S. BONDS —Dedication, EMI/America	12	15	7	PHIL COLLINS —In The Air Tonight, Atlantic
13	9	5	CONCERTS FOR THE PEOPLE OF KAMPUCHEA —Various Artists, Atlantic	13	4	8	.38 SPECIAL —Hold On Loosely, A&M
14	14	7	APRIL WINE —The Nature Of The Beast, Capitol	14	13	4	ROCKPILE w/ROBERT PLANT —Little Sister, Atlantic
15	15	4	THE PRETENDERS —Extended Play, Sire	15	12	2	STEVE WINWOOD —Arc Of A Diver, Island
16	22	6	THE GREG KINN BAND —Rockinroll, Berserkley	16	5	8	STEVE WINWOOD —While You See A Chance, Island
17	13	7	LOVERBOY —Loverboy, Columbia	17	3	8	ERIC CLAPTON —I Can't Stand It, RSO
18	24	4	POINT BLANK —American Excess, MCA	18	19	6	THE WHO —Another Tricky Day, Warner Bros.
19	20	8	GARLAND JEFFREYS —Escape Artist, Epic	19	23	4	JUDAS PRIEST —Head Out On The Highway, Columbia
20	NEW ENTRY		FRANKE & THE KNOCKOUTS —Franke & The Knockouts, Millennium	20	29	2	THE GREG KINN BAND —The Break-Up Song, Berserkely
21	23	8	JAMES TAYLOR —Dad Loves His Work, Columbia	21	60	2	KIM CARNES —Bette Davis Eyes, EMI/America
22	17	2	KIM CARNES —Mistaken Identity, EMI/America	22	46	2	JEFFERSON STARSHIP —Stranger, Grunt/RCA
23	NEW ENTRY		JUDAS PRIEST —Point Of Entry, Columbia	23	28	8	RUSH —Limelight, Mercury
24	42	2	OZZY OSBORNE —Blizzard Of Oz, Jet	24	24	4	OZZY OSBORNE —Crazy Train, Jet
25	21	8	JOURNEY —Captured, Columbia	25	41	3	ERIC CLAPTON —Catch Me If You Can, RSO
26	30	2	BILLY SQUIRE —Don't Say No, Capitol	26	31	2	GARLAND JEFFREYS —R-O-C-K, Epic
27	18	4	THE GRATEFUL DEAD —Reckoning, Arista	27	17	8	LOVERBOY —Turn Me Loose, Columbia
28	16	3	ROBIN LANE & THE CHARTBUSTERS —Imitation Life, Warner Bros.	28	27	6	FRANKE & THE KNOCKOUTS —Sweetheart, Millennium
29	25	6	ADAM & THE ANTS —Kings Of The Wild Frontier, Epic	29	20	8	RICK SPRINGFIELD —Jessie's Girl, RCA
30	29	7	ROBIN TROWER, JACK BRUCE, BILL LORDON —B.L.T., Chrysalis	30	36	2	DAVE EDMUNDS —Almost Saturday Night, Swan Song
31	36	3	GINO VANNELLI —Nightwalker, Arista	31	30	7	JOHN LENNON/YOKO ONO —Watching The Wheels, Geffen
32	31	2	SOUTHSIDE JOHNNY & THE ASBURY JUKES —Reach Up And Touch The Sky, Mercury	32	25	2	APRIL WINE —Just Between You And Me, Capitol
33	27	8	JOHN LENNON/YOKO ONO —Double Fantasy, Geffen	33	26	4	AC/DC —Big Balls, Atlantic
34	26	8	THE CLASH —Sandinista!, Epic	34	42	2	BILLY SQUIRE —In The Dark, Capitol
35	28	8	PAT TRAVERS —Radio Active, Polydor	35	18	8	REO SPEEDWAGON —Don't Let Him Go, Epic
36	37	3	U2 —Boy, Island	36	22	8	STYX —Rockin' The Paradise, A&M
37	34	7	STEELY DAN —Gaucho, MCA	37	40	2	GRATEFUL DEAD —Dire Wolf, Arista
38	33	8	RICK SPRINGFIELD —Working Class Dog, RCA	38	33	4	JAMES TAYLOR —Stand And Fight, Columbia
39	32	8	THE POLICE —Zenyatta Mondatta, A&M	39	34	8	REO SPEEDWAGON —Keep On Loving You, Epic
40	35	4	THE DREGS —Unsung Heroes, Arista	40	32	8	JOURNEY —The Party's Over, Columbia
41	46	8	RAINBOW —Difficult To Cure, Polydor	41	45	4	THE HAWKS —It's Alright, It's OK, Columbia
42	45	4	THE FABULOUS THUNDERBIRDS —Butt Rockin', Chrysalis	42	43	5	RAINBOW —I Surrender, Polydor
43	38	8	MANFRED MANN'S EARTH BAND —Chance, Warner Bros.	43	53	8	ERIC CLAPTON —Rita Mae, RSO
44	39	4	DOC HOLLIDAY —Doc Holliday, A&M	44	49	7	ROBIN TROWER —Into Money, Chrysalis
45	40	5	CLIMAX BLUES BAND —Flying The Flag, Warner Bros.	45	47	3	ADAM & THE ANTS —Antmusic, Epic
46	NEW ENTRY		WILLIE NILE —Golden Down, Arista	46	50	4	U2 —I Will Follow, Island
47	43	8	BRUCE SPRINGSTEEN —The River, Columbia	47	37	8	GARLAND JEFFREYS —96 Tears, Epic
48	50	2	THE PRODUCERS —The Producers, Epic	48	35	3	ADAM & THE ANTS —Dog Eat Dog, Epic
49	44	5	ELVIS COSTELLO —Trust, Columbia	49	44	3	THE ROLLING STONES —Dance Pt. 2, Rolling Stone Records
50	47	3	SHOT IN THE DARK —Shot In The Dark, RSO	50	NEW ENTRY		SANTANA —Searching, Columbia
Top Adds				51	38	5	KROKUS —Winning Man, Ariola
1	JOE WALSH —There Goes The Neighborhood, Asylum			52	51	2	STYX —The Best Of Times, A&M
2	JIM STEINMAN —Bad For Good, Cleveland International/Epic			53	NEW ENTRY		ROBIN LANE & THE CHARTBUSTERS —Send Me An Angel, Warner Bros.
3	DAVE EDMUNDS —Twangin', Swan Song			54	NEW ENTRY		POINT BLANK —Let Me Stay With You Tonight, MCA
4	TOM JOHNSTON —Still Feels Good, Warner Bros.			55	NEW ENTRY		WILLIE NILE —Golden Down, Arista
5	LES DUDEK —Gypsy Ride, Columbia			56	NEW ENTRY		DAVID LINDLEY —Mercury Blues, Asylum
6	SPLIT ENZ —Waiata, A&M			57	NEW ENTRY		GARY U.S. BONDS —Jole Blon, EMI/America
7	DAVID LINDLEY —El Rayo-X, Asylum			58	55	5	THE POLICE —Don't Stand So Close To Me, A&M
8	BRAM TCHAIKOVSKY —Funland, Arista			59	NEW ENTRY		THE DREGS —Cruise Control, Arista
9	PURE PRAIRIE LEAGUE —Something In The Night, Casablanca			60	58	4	STYX —Snowblind, A&M
10	COLD CHISEL —East, Elektra						

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

VIA TM PROGRAMMING

Beatles Documentary
Definitive, Detailed

"The Beatles: Days In Their Lives," TM Programming, April through end of year, 30 hours. Produced by David Pritchard of Sonic Workshop.

NEW YORK—This Canadian production, being distributed worldwide by TM Special Projects, is a carefully assembled painstaking reconstruction of the lives of the Beatles, collectively and separately. It is obviously a labor of love from Pritchard.

The London-born Toronto-based producer has been collecting tapes and interviews about the Beatles for years. But when he got into this project he went a step further. Those sea gulls and river sounds heard from Liverpool were actually recorded on location by Pritchard.

If the show is to be criticized one might complain that one will learn more than one wishes about this subject, that one will hear more "B" sides of Beatles records than one wishes. It is, after all, an encyclopedic documentary.

There are 320 voice clips, 227 Beatles records, 92 solo records by the Beatles members, winding up with the final hour on John Lennon. There are also 50 records by others to show influences on the Beatles.

For example, when George Martin is interviewed about the early days one hears not only the first Beatles records Martin produced, but other groups Brian Epstein (the Beatles manager) brought to Martin to record such as Gary and the Pace-

makers and Billy J. Kramer at that time.

The show has wide appeal. Hot 100 formatted stations, AORs and adult contemporary stations are all signing up. TM has 50 under contract now and expects to have 100 by fall. The first station to carry the show was WPGC-AM/FM Washington in mid-April. This was followed by KZEW-FM Dallas.

It should be a good audience builder not only for the remaining weeks of the spring Arbitrons, but for the fall sweep as well.

DOUGLAS E. HALL

WNOR Norfolk
To Josephson

NEW YORK—Marvin Josephson Assoc. has completed the acquisition of WNOR-AM/FM Norfolk, Va., for \$2.6 million.

Ed Christian, general manager of Josephson's WNIC-AM/FM Dearborn, Mich., has been named group manager of the four stations. He will continue as general manager of the Michigan stations. Jack Starr, general manager of WDEF-AM/FM Chattanooga, Tenn., will become general manager of the Norfolk stations shortly.

Josephson operates several other divisions including International Creative Management and produces the Captain Kangaroo television show.

Author Files
C'right Suit

WILMINGTON, DEL.—Joel Glazier, a local school teacher and Beatles scholar, has filed a federal copyright infringement suit charging Radio WPGC-AM-FM Washington broadcast a program last November that was "copied largely" from a copyright article he wrote more than two years earlier. The station is owned by First Media Corp., a Delaware corporation with offices in Greenbelt, Md.

Glazier's article was titled "Is Paul Dead?" with an alternate title of "The Death Hoax of Beatle Paul McCartney." It is also alleged that KFMK Houston, Tex., also owned by First Media, may have broadcast a similar program at a later date. Glazier's article was published in 1979 by Strawberry Fields Forever, a Beatles fan magazine. His attorney, Roderick R. McKelvie, said the broadcasts were "essentially a direct reading" of the magazine article.

Glazier's article analyzed the basis for rumors that McCartney had been killed in a car accident and replaced in the band by an imposter. Glazier said he is also working on a book dealing with the same subject. He asks for a jury trial, that First Media be enjoined from infringing upon his copyright and that appropriate radio station scripts and tapes be impounded and destroyed.

The suit asks the court to award damages based on the defendants' profits plus court costs. Charles Giddens, manager of WPGC, deferred comment on the suit. In addition to WPGC and KFMK, First Media owns stations KAWK Provo, Utah, and KOPA Scottsdale, Ariz.



Billboard photo by Chuck Pulin
WILLY CHATS—Willy DeVill of Mink DeVille chats with Scott Muni on the air following a live broadcast of the "Scheaffer Rock City" lunchtime concert heard on 14 Northeast FM stations.

Diamond Show Must Listening

Neil Diamond Special. May 17, ABC Contemporary Network, three hours. Produced by Richard A. Foreman Assoc.

NEW YORK—This may well be the definitive biography on Diamond. All the hits are here and some interesting material that never made the charts.

In a well produced package, Diamond talks about his recordings and discloses such information as "I Am, I Said" is "the most personal song ... it probably bares my soul more than any other."

The people who have been associated with Diamond over the years are here, too—his producer Bob Gaudio, song writing team Jeff Barry and Ellie Greenwich, "The Jazz Singer" film producer Jerry Linder—all with incisive comments that fill in the picture of this superstar.

The music spans from his 1963 "Clown Town" to his selections from "The Jazz Singer." It's must listening for any Neil Diamond fan or anyone seriously interested in contemporary music.

DOUGLAS E. HALL

Vox Jox

NEW YORK—Robert Williams, the new president of RKO Radio, has promoted Jerry Lyman to president of the FM division. Lyman has been senior vice president of the FM division since 1977 and continues as manager of classical-formatted WGMS-AM-FM Washington.

He will supervise WROR-FM Boston, WAXY-FM Ft. Lauderdale, Fla., WFYR-FM Chicago, KRTH-FM Los Angeles and WXLO-FM New York.

At Lyman's home station, John Chester has joined the station as assistant program director. He comes from WILL-AM-FM Urbana, Ill. English professor and part time staffer Calvin Le Compte has been named music director succeeding Eileen Curtis, who resigned.

Winter Arbitrons

• Continued from page 23

Country WCXI-AM is down to 4.6 from 5.5 in the fall and 4.8 a year ago. Hot 100 formatted WDRQ-FM is down to 2.8 from 3.6 in the fall and 3.7 a year ago.

SAN DIEGO—AOR KGB-FM, which jumped to 7.0 in the fall has slipped back to 6.6. But adult contemporary KFMB-AM has climbed to 5.0 after a drop to 4.0 in the fall. KCBQ-FM switched to country in the fall, but has been unable to move above 2.5. Long formatted country KSON-AM-FM have a net decline. The AM is down to 2.7 from 3.2 while the FM is almost unchanged at 2.4. In the fall the station had a 2.3 share.

John R. Gambling and Kathy Novak moved into the afternoon drive slot on WOR-AM New York on Monday in what general manager Rick Devlin promises to be "the best elements of all news and music entertainment." Their weekend shows on Saturday and Sunday are being taken over by Jerry Carroll who does the "Crazy Eddie" commercials in the New York market. Gambling help conduct a charity auction in Glen Cove, N.Y. last month.

Jeff Miller has resigned as music director of Bonneville Broadcast Consultants and is looking for a new position. ... Frankie Crocker, WBLS-FM New York program director and afternoon drive jock, is celebrating 10 years in broadcasting. Rickie Ricardo has joined WBLS in the noon to 4 p.m. slot. He comes from WOKB-AM Orlando. ... WMAL-AM Washington has signed morning drive team Harden & Weaver and afternoon team Trumbull & Core to contracts running through 1985. Trumbull & Core reportedly refused "big bucks to defect to a capital all-news station."

Lou O'Neil Jr. has joined the WLIR-FM Garden City, N.Y. on-air staff to handle rock news and "Lou's Review," which will often incorporate a post concert live interview. He comes from WPLJ-FM New York where he did concert reviews. ... David Martin has been named general manager of WMAQ-AM Chicago succeeding Burt Sherwood. He comes from WDAF-AM Kansas City. Sherwood and program director Bill Hennes have both resigned to form a consultancy. No

successor has yet been named for Hennes.

Brad Fuhr has been promoted to program director of WXYQ-AM/WSPT-FM Stevens Point, Wis. ... Kernerie Leon Anderson has been named general manager of WBMX-FM Chicago. He comes from KDIA-AM Oakland, Calif., and succeeds Jim Maddox, who has left the station along with program director Jack Patterson. Maddox and Patterson have formed a consultancy, Maddox-Patterson & Assoc.

Chris Bryan is working the noon to 3 p.m. air shift vacated by Jim Clarke at WQUE-FM New Orleans. Bryan comes from WABB-FM Mobile, where he was program director. WQUE program director Phil Zach-

(Continued on page 30)

Nevada Univ.
Station Bows

LAS VEGAS—After 10 years of frustration the Univ. of Nevada at Las Vegas has a new radio station. KUNV-FM signed on from the Moyer Student Union at noon April 24.

The station, broadcasting with 15 kw at 91.5 mHz, will feature a mixture of programming, according to the station's general manager John D. Wennstrom. "Our jazz progression show, heard from 3 to 8 p.m. each day, will feature the most jazz played per week of any station in Las Vegas." Also featured is "Rock Avenue," broadcast 8 p.m. to midnight each day (till 2 a.m. on weekends), spotlighting progressive rock and new wave.

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MAY 9, 1981 BILLBOARD

WHAT IS FRANKIE VALLI'S REAL NAME?

WHO WERE JOHNNY CASH'S

Vox Jox

• Continued from page 29

ary and Dale Shaw, who were filling in the spot for awhile, are back in their normal slots: 10 a.m. to noon and 3 to 7 p.m., respectively. ... Clarke now works 7 p.m. to midnight at WRNO-FM New Orleans replacing Steve Rodio, the latest casualty in the sweeping personnel overhaul that ironically followed a good arbitron book. Bobby Reno, who's been with the station off and on since 1969, is back again, the 10 a.m. to 3 p.m. shift. ... WAIL-FM New Orleans program director Barry Richards is calling himself national p.d. of Security Broadcasting's FM stations, and Security owner Ed Muniz says that means BR is also running KZZB-FM (formerly KALO) Beaumont—by phone. In-house p.d. at "B95," which has adopted a contemporary hit rock format, is John Paul, formerly of WNOE-AM here; music director is Mike Angel, from WEZB-FM. More on WAIL; Ron Ash, once program director at WYLD-AM, replaces Deano Kruse 7 p.m. to midnight.

No one was safe from the barbs of New Orleans' chapter of American Women in Radio and Television, which roasted broadcasters recently. WAIL-FM jock Terry Young got it along with newswoman Sherry Bernardi of WQUE-FM. WYLD-AM/FM program director Brute Bailey was accused of telling a listener to "Kiss his automated system"; Ed Muniz was said to have decided against going country because "anything Eric Anderson (WNOE-AM/FM) does has got to be wrong." The victims groaned, guffawed and suffered for a good cause; AWRT was raising funds for its campaign against juvenile crime, which debuted at the roast with seven public service announcements for radio.

Pat Evans is named research coordinator at San Francisco's KSF-

FM. She comes from KYA-AM where she was assistant program director and music and research director. ... Joey Reynolds, currently on the air at KMPC-AM Los Angeles, takes over as host of "Satellite Live," the satellite-delivered call-in radio show.

★ ★ ★

At WASH-FM Washington D.C., Ed Rodriguez fills the 8 p.m. to 1 a.m. slot. Also Josh Cohen appointed production director at the station. ... At KYYX-FM Seattle, Sean Lynch, who had been music director, is appointed assistant in special projects to Pat O'Day, owner and program director. Lynch will also handle an evening airshift. Elvin Ichiyama, for the past four years in charge of automation operations, is appointed music director and Skip Towne, formerly with KZAM-FM in Seattle, is the new afternoon drive deejay. Jerry Kaye returns to the air in the 10 a.m. to 2 p.m. slot. Kaye will also do shows on O'Day Broadcasting's AM station KXA which is an oldies format.

★ ★ ★

Pat Michaels, manager of KWIZ-AM/FM for the past six years has left that post to become president and general manager of KWRM-AM in Corona, Calif. He will also become vice president and general manager of Major Market Stations Inc., operators of KQLH-FM San Bernardino and operator of KWRM.

★ ★ ★

Thomas Martin has been named manager of WRKZ-FM Hershey, Pa. ... Tony Baglio has returned to WRKO-AM Boston as creative director. He left that post two and a half years ago to work for an ad agency. ... Michael Mallace has joined KNIX-AM-FM Phoenix as research director. ... Ken Boyce has joined WTAS-AM-FM Holland, Mich., working weekends. Rich Kennedy is the new p.d. at the station.

★ ★ ★

The new on-air lineup at WNOX-FM in Knoxville, Tenn., consists of Phil Williams, 6 a.m.-10 a.m.; Scott Majors, music director, 10 a.m.-2 p.m.; Steven Kelly, 2 p.m.-6 p.m.; Tom Michaels, 6 p.m.-10 p.m.; Jim Donovan, 10 a.m.-2 a.m.; James Maurice, 2 a.m.-6 a.m. Weekend personalities include Phil Jarnigan and Mick St. John. John E. Douglas is program director.

★ ★ ★

Some programming changes at WMYL-AM in Johnstown, N.Y. Morning man Bob Kinum, who was acting program director, has been appointed general manager. Tom Martin is taking over the program director position for sister station WIZR-FM. Bob Russell will be programming WMYL-AM which is a "Music Of Your Life" format with emphasis on big bands and jazz. FM is rock oldies. Both stations have an opening for a morning man.

★ ★ ★

Jack Alix has been appointed general manager of WDOQ-FM (Q-102) Daytona Beach, Fla. He comes from WGOE-AM Richmond, Va. ... John Caravella has been named general manager of WRED-AM Monroe, Ga. The station has the following new on-air lineup: p.d. Mark Sorrow and John David Byrnes from 5:30 to 9 a.m., John Still from 9 a.m. to 2 p.m., newly-arrived Diana from 2 to 6 p.m. and J. R. Lockin from 7 p.m. to midnight. Darrell Everidge works weekends.

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 8-10, John Conlee, Country Session, NBC, one hour.

May 8-10, Santana, concert, NBC Source, 90 minutes.

May 9, Tammy Wynette, Silver Eagle, ABC Entertainment, 90 minutes.

May 9-10, Emotions, Westwood One, one hour.

May 9-10, Andy Gibb, Robert W. Morgan Special of the Week, Watermark, one hour.

May 9-10, John Conlee, Live From Gilley's, Westwood One, one hour.

May 10, Gregg Kihn, Willie Nile, King Biscuit Flower Hour, ABC FM, one hour.

May 13, James Taylor, Live From Atlanta, Starfleet Blair, 90 minutes.

May 15-16, Molly Hatchett, In Concert, Westwood One, one hour.

May 15-17, Margo Smith, Country Sessions, NBC, one hour.

May 16, Allman Bros., Coca-Cola Night On The Road, ABC FM, two hours.

May 16-17, Willie Nelson, Robert W. Morgan Special of the Week, Watermark, one hour.

May 16-17, Alabama, Live From Gilley's, Westwood One, one hour.

May 17, Neil Diamond, ABC Contemporary, three hours.

May 17, Eric Clapton, King Biscuit Flower Hour, ABC FM, one hour.

May 22-24, REO Speedwagon, NBC Source, two hours.

May 23, Ted Nugent, Coca Cola Night On The Road, ABC FM, two hours.

May 23, Bobby Bare, Moe Bandy, Joe Stampley, Best of Silver Eagle, ABC Entertainment, 90 minutes.

May 23-24, Supertramp, Robert W. Morgan Special of the Week, Watermark, one hour.

May 23-24, Neil Diamond, Star '81 Sound series, RKO, two hours.

May 23-24, Dr. Hook, Live From Gilley's, Westwood One, one hour.

May 24, '38 Special, King Biscuit Flower Hour, ABC FM, one hour.

May 29-31, Marshall Tucker, concert, 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.

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

June 6-7, Earth, Wind & Fire, Robert W. Morgan Special of the Week, Watermark, 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 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 27-28, Abba, Robert W. Morgan Special of the Week, Watermark, one hour.

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

Billboard [®] Adult Contemporary

Survey For Week Ending 5/9/81

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TOP 50	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
★	1	12	12	MORNING TRAIN Sheena Easton, EMI-America 8071 (Unichappell, BMI)
★	2	2	11	ANGEL OF THE MORNING Juice Newton, Capitol 4976 (Blackwood, BMI)
★	4	13	13	JUST THE TWO OF US Grover Washington Jr., Elektra 47103 (Antisia/Bleunig, ASCAP)
★	8	10	10	SUKIYAKI A Taste Of Honey, Capitol 4953 (Beechwood, BMI)
★	6	9	9	BEING WITH YOU Smokey Robinson, Tamla 54321 (Motown) (Smokey Robinson/Bertram, ASCAP)
★	12	9	9	HOW 'BOUT US Champaign, Columbia 11-11433 (Champaign/Dana Walden)
★	7	7	8	LONELY TOGETHER Barry Manilow, Arista 0596 (Kenny Nolan, ASCAP)
★	10	6	6	WATCHING THE WHEELS John Lennon, Geffen 49695 (Warner Bros.) (Lenono, BMI)
★	9	8	8	I LOVED 'EM EVERY ONE T.G. Sheppard, Warner Bros. 49690 (Tree, BMI)
★	11	6	6	LIVING INSIDE MYSELF Gino Vannelli, Arista 0588 (Black Keys, BMI)
★	11	3	15	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)
★	15	5	5	WHAT ARE WE DOIN' IN LOVE Dottie West, Liberty 1404 (Chappell/Sailmaker, ASCAP)
★	13	13	7	TIME OUT OF MIND Steely Dan, MCA 51082 (Zeon/Freejunkt, ASCAP)
★	14	14	7	SUPER TROUPER Abba, Atlantic 3806 (Countess, BMI)
★	16	6	6	SAY YOU'LL BE MINE Christopher Cross, Warner Bros. 49705 (Pop 'N' Roll, ASCAP)
★	19	5	5	BLESSED ARE THE BELIEVERS Anne Murray, Capitol 4987 (Chappell/Unichappell, ASCAP)
★	22	6	6	A WOMAN NEEDS LOVE Ray Parker Jr. & Raydio, Arista 0592 (Raydiola, ASCAP)
★	24	4	4	BETTE DAVIS EYES Kim Carnes, EMI-America 8077 (Plain And Simple, ASCAP/Donna Weiss, ASCAP)
★	19	20	8	LITTLE BALLERINA BLUE George Fishoff, Heritage 300 (George Fishoff/Ken-Cher, ASCAP)
★	25	4	4	SINCE I DON'T HAVE YOU Don McLean, Millennium 11804 (RCA) (Bonnyview/Southern, ASCAP)
★	21	21	6	I DON'T NEED YOU Rupert Holmes, MCA 51092 (WB/Holmes Line, ASCAP)
★	23	4	4	BUT YOU KNOW I LOVE YOU Dolly Parton, RCA 12200 (Tro-Devon, BMI)
★	31	2	2	AMERICA Neil Diamond, Capitol 4994 (Stonebridge, ASCAP)
★	24	5	9	HER TOWN TOO James Taylor And J.D. Souther, Columbia 11-60514 (Country Road/Leadsheetland, BMI/Ice Age, ASCAP)
★	23	30	4	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)
★	33	2	2	SAY WHAT Jessie Winchester, Bearsville 49711 (Warner Bros.)
★	32	6	6	I LOVE YOU Climax Blues Band, Warner Bros. 49669 (C.B.B., ASCAP)
★	28	17	9	WHILE YOU SEE A CHANCE Steve Winwood, Island 49556 (Warner Bros.) (Island/Irving/Blue Sky Rider Songs, BMI)
★	29	18	14	WHAT KIND OF FOOL Barbra Streisand & Barry Gibb, Columbia 11-11430 (Stigwood/Unichappell, BMI)
★	40	2	2	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE Paul Anka, RCA 12225 (Al Gallico, BMI)
★	37	5	5	HALFWAY HOME Maureen McGovern, Maiden Voyage 120 (Dijon/BMI/Harlene, ASCAP)
★	38	6	6	FOOL IN LOVE WITH YOU Jim Photoglo, 20th Century 2487 (RCA) (20th Century/Nearytunes ASCAP/Fox Fanfare/Nearytunes, BMI)
★	33	35	3	LATELY Stevie Wonder, Tamla 54323 (Motown) (Jobete/Black Bull, ASCAP)
★	34	34	5	SOME LOVE SONGS NEVER DIE B.J. Thomas, MCA 51087 (Southern Nights, ASCAP/Youngum, BMI)
★	39	2	2	STILL RIGHT HERE IN MY HEART Pure Prairie League, Casablanca 2332 (Polygram) (Kentucky Wonder BMI)
★	36	29	7	DON'T KNOW MUCH Bill Medley, Liberty 1402 (Capitol) (ATV/Mann And Weil/Braintree/Snow, BMI)
★	37	26	11	MISTER SANDMAN Emmylou Harris, Warner Bros. 49864 (Edwin H. Morris, ASCAP)
★	38	27	16	CRYING Don McLean, Millennium 11799 (RCA) (Acuff Rose, BMI)
★	40	41	4	ONE DAY IN YOUR LIFE Michael Jackson, Motown 1512 (Jobete, ASCAP)
★	41	36	3	SWEETHEART Franke & The Knockouts, Millennium 11801 (RCA) (Big Teeth, BMI/Bright Smile, ASCAP)
★	42	28	12	MONA LISA Willie Nelson, Columbia 11-02000 (Famous, ASCAP)
★	43	42	12	WHAT'S IN A KISS Gilbert O'Sullivan, Epic 19-50967 (Not Listed)
★	44	44	12	SOMETIME, SOMEWHERE, SOMEHOW Barbara Mandrell, MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)
★	45	46	4	WILLIE, MICKY AND "THE DUKE" Terry Cashman, Lifesong 45086 (Blendingwell, ASCAP)
★	46	43	16	LET ME LOVE YOU GOODBYE Bobby Vinton, Tapestry 006 (Algee, BMI)
★	47	44	15	DARE TO DREAM AGAIN Phil Everly, Curb/CBS 5401 (Everly And Sons, BMI)
★	48	49	2	HELLO AGAIN Neil Diamond, Capitol 14960 (Stonebridge, ASCAP)
★	49	45	22	IS THIS A DISCO OR A HONKY TONK Susan Hart, Dore 967 (Hillary, ASPO/Alta Vista, BMI)
★	50	47	4	9 TO 5 Dolly Parton, RCA 12133 (Velvet Apple/Fox Fanfare, BMI)
★				SOMEBODY SEND MY BABY HOME Lenny LeBlanc, Capitol/MSS 4979 (Muscle Shoals Sound, BMI)

★ 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.)

MAY 9, 1981 BILLBOARD

Bubbling Under The HOT 100

- 101—WHEN LOVE CALLS, Atlantic Starr, A&M 2312
- 102—WHAT CHA' GONNA DO FOR ME, Chaka Khan, Warner Bros. 49692
- 103—OLD FLAME, Alabama, RCA 12169
- 104—DARLIN', Tom Jones, Mercury 76100 (Polygram)
- 105—PARADISE, Change, Atlantic 3809
- 106—COOL DOWN, Life, Elektra 47128
- 107—MAGIC MAN, Robert Winters And Fall, Buddah 524 (Arista)
- 108—LET ME STAY WITH YOU TONIGHT, Point Blank, MCA 51083
- 109—TWO HEARTS, Stephanie Mills, 20th Century 2492 (RCA)
- 110—IS THIS A DISCO OR A HONKY TONK, Susan Hart, Dore 967

Bubbling Under The Top LPs

- 201—JIM PHOTOGLO, Fool In Love With You, 20th Century T-621 (RCA)
- 202—NOEL POINTER, All My Reasons, Liberty LT-1094
- 203—GENE DUNLAP, It's Just The Way I Feel, Capitol ST-12130
- 204—BILLY & THE BEATERS, Billy & The Beat-ers, Alfa AAA-10001
- 205—DAVID LINDLEY, El-Rayo-X, Asylum 5E-524 (Elektra)
- 206—JOHN O'BANION, John O'Banion, Elektra 6E-342
- 207—FANTASY, Fantasy, Pavillion JZ 37151 (Epic)
- 208—SUN, Force Of Nature, Capitol ST 12145
- 209—DENNIS BROWN, Foul Play, A&M SP-4850
- 210—PASSAGE, Passage, A&M SP-4851

Talent

Shep Gordon Promoting Talent With 'Hooks'

By JEAN WILLIAMS

LOS ANGELES—Alive Enterprises, with one of the most diversified artist rosters in the personal management field, uses "hooks" to launch some careers with an eye toward career expansion, suggests Shep Gordon, firm president.

Gordon notes that among the "hooks" he employs are: Alice Cooper, shock; Teddy Pendergrass, sex appeal; Blondie, Deborah Harry's unique look; and Stephanie Mills, fun and energy. All artists also have distinctive musical sounds. Other performers handled by Alive are Yvonne Elliman, Burton Cummings and the recently signed Jean Luc-Ponty.

Elliman is experimenting with different producers and working on a new musical identity. But Gordon says he plans a totally different approach for violinist Ponty.

Although no longer with the company, other artists previously guided by Gordon include Raquel Welch, Carole Bayer Sager, Ben Vereen, Anne Murray, Manhattan Transfer, Ronette Blakely and the late Groucho Marx.

Cooper continues with what some call his "bizarre," ever-changing stage presentation, while Pendergrass' "For Women Only" concerts, which gave his career an electric charge, have been discontinued.

Gordon says the company is working on a new concept for Pendergrass. Additionally, the singer is gearing up for major product endorsements.

On the other hand, he is looking for Mills to resume her career on Broadway ("I think there can be Broadway stars again") as well as

touring overseas. She was set for concerts in England Friday (1-2). Also, for the first time, there are videotapes for Mills.

Because Blondie chooses not to tour, "I direct the time and energy in other places such as videocassette albums, endorsements for that public exposure and other things. If you

what the artists do in theatrical visual terms is important. Plus, as the music industry shrinks each year, there are fewer months an artist can tour. Successful artists are now finding they can use their energies in other ways.

"Patience is important here," he continues. "In a case like Debbie (Harry), we must be very careful. There is a tender line between rushing into a film just to take a film and taking the right part. It's hard to predetermine these things.

"I believe Debbie would like to do a romantic comedy or medieval epic or a 'Star Wars'-type epic. The most important thing for her is the director she works with on her first project, someone who will treat her properly in front of the cameras."

He explains that each member of Blondie will do solo projects, then get back together as a group.

Gordon also is interested in video for all his artists. "Stephanie is ideal for the entire video medium. She is musical and she has great theatrical presence." He notes that he has been involved in video about five years.

Gordon is believed to have had the first entertainment for pay television with "Raquel Welch Live In Las Vegas" for Home Box Office. The company also did the first videocassette LP with Blondie. Alive is setting its first original production for videodisk and pay tv to the tune of seven figures, says Gordon.

The company also is credited with making the first deal with the AFM to allow home videos with music to be sold.

As for film projects, Gordon is coproducing with Atlantic's Jerry Wexler and Carolyn Pfeiffer, who heads Alive's film division, a Universal film, "Tea For Texas," written by Dan Jenkins, of Sports Illustrated.

(Continued on page 33)

Chicago's Concerts Point To Slump End

By ALAN PENCHANSKY

CHICAGO—In spite of persistent negative economic factors leading to a concert market slump here, seasonal venues are promising a major summer of top name bookings.

Final touches are being put on the summer lineup which runs from late May to early September. At the center of hot weather activity are the Nederlander Poplar Creek Music Theatre, the Alpine Valley Music Theater in Wisconsin and the Ravinia Festival which has potent jazz, folk and pop offerings alongside its classical cornucopia.

The trend here has been away from the large scale "festival" type events of yesteryear and toward fewer summer concerts promoted by independents. This will be the first year since 1976 that no stadium concerts are planned. Also a cut-back in concerts featuring r&b and contemporary black performers is evident.

The 20,000 capacity Poplar Creek facility, which opened last year, is returning as the area's summer concert capital. According to general manager Lou Raizin, ticket price increases have been held down due to underwriting from Michelob beer for the entire season of concerts.

Poplar Creek is a 45-minute drive by expressway from Chicago's Loop.

"Basically we're seeing a depressed economy but things have held strong throughout our organization," Raizin stated. He believes Nederlander amphitheatres have done well because the "facilities are a pleasant experience in themselves."

Poplar Creek's almost two dozen announced dates begin June 4 with Paul Anka. The soft rock/adult contemporary slant is maintained with James Taylor, Dionne Warwick, Anne Murray, Donna Summer, Liza Minnelli, Mac Davis, Jimmy Buffett, Victor Borge, Linda Ronstadt and Willie Nelson, among headliners.

Harder edged offerings include Jefferson Starship, Journey, Joe Walsh, Pat Benatar and Moody Blues.

Poplar Creek has announced only one cultural offering, the Alvin Ailey American Dance Theatre. Last year, it was host to Boston Symphony and New York Philharmonic appearances.

Alpine Valley Music Theatre, located in East Troy, Wis., again is

(Continued on page 65)



Next Concert: Shep Gordon, left, Alice Cooper and Cooper's wife Sheryl, deplane to rush off to a concert.

Co-Sponsor For Philly Concerts

PHILADELPHIA—The summer rock-pop concert series promoted by Electric Factory Concerts for the past five years at the Mann Music Center will be expanded and also take on a co-sponsor this year. Larry Magid and Alan Spivak, who head up the locally-based concert promotion firm, stage the concerts for the Music Center, which is also the summer home for the Philadelphia Orchestra. The park facility, built at a cost of \$7 million, is open-sided with a roof covering 5,000 seats and accommodations for another 10,000 on the outside lawns.

Kicking off June 6 with at least 20 concerts already scheduled—four more than offered last year—the season will be known as "Wendy's Summer Music Festival 1981." The involvement of Wendy's International Inc., the third largest hamburger restaurant fast-food chain in the country, marks the first time that a commercial operation has been involved as a "promotional partner" at the city-owned Mann Music Center.

Another innovation this summer will be the establishment of four subscription series, each consisting of four concerts. Under the subscription plan, patrons will be able to purchase the same reserved seats for each of the concerts included in the series they select. Bench and lawn seats on the outside will also be offered on the subscription plan. The four separate subscription series will be priced from \$53 to \$63. Individual tickets will remain basically what they have been last summer, ranging from \$12 to \$15 per ticket, depending on a given concert.

Concerts scheduled for subscription Series A are: Santana, June 12; Jefferson Starship with Grace Slick, June 26; Pat Benatar, Aug. 5; Kansas, Aug. 27. Series B: Charlie Daniels Band, July 24; Weather Report, Aug. 4; Pat Benatar, Aug. 6; Kansas, Aug. 27. Series C: Burt Bacharach and Carole Bayer Sager, June 6;

(Continued on page 32)

know up front that you're not going to tour you can turn that around and use it to your advantage," says Gordon of Blondie's decision not to tour. "We can build a mystique around the group," he adds.

As for Ponty, Gordon says he has limited himself to a particular audience (jazz). "So far he has only used his music for records and live presentations." However, Gordon is looking to build Ponty into a major soundtrack artist like John Williams.

Gordon says he would prefer to involve all of his acts in films. "It's going to become more and more important to an artist's career because of video. The more experience they can gain in films the better.

"The concept of thinking about

Classic Acoustic Sounds Make Strong N.Y. Revival

By ARNOLD JAY SMITH

NEW YORK—There are signs here that classic acoustic jazz is again paying club owners and promoters the returns they seek in both dollars and clientele.

In a city recognized for its high concentration of jazz venues, talent presenters have tried all styles of jazz, fusion and avant-garde creative music in search of profitable format. And according to several key sources, the search has recently led full-circle to the straight-ahead, swinging lyricism of purer acoustic stylings.

New York's premier showcase venue, the Bottom Line, has instituted a series of weekly concerts called the "Birdland Series," named for the now defunct club once located on Broadway just north of "Swing Street," West 52nd St.

Bottom Line proprietors Allen Pepper and Stanley Snadowsky are deep-rooted jazz fans whose time goes back to sitting in Birdland's "Peanut Gallery"—a space reserved for those who came to listen and not imbibe—and catch triple-tiered performances by artists like the Clara Ward Singers, the John Coltrane Quintet with Eric Dolphy, and Bill Evans trio.

The new series at the Bottom Line incorporates some of those elements. There is an admission charge, but no pressure to buy anything. For one \$6

price, audiences are presented with three groups, all in the mainstream of jazz, a la Birdland. The weekly series, which began March 25, has thus far included the groups of Roy Haynes, Melba Liston and Pepper Adams, Walter Bishop Jr., Michael Urbaniak and Lou Donaldson, Al Cohn, Dakota Staton and David "Fathead" Newman, and Slide Hampton, Bill Hardman-Jr. and Joe Morello. The atmosphere lends itself to sitters-in and guest stars.

So there were pianist Kenny Barron, drummer Haynes and bassist Buster Williams with violinist Urbaniak, saxophonist Gary Bartz and trombonist Curtis Fuller with pianist Bishop, alto saxophonist Hank Crawford reunited with Newman after having served together in a sax section of an early Ray Charles band. Ed Williams is the emcee.

Pepper and Snadowsky, who formed Jazz Interactions, and not-for-profit organization that runs JazzLine, the telephone answering service that doles out club and concert information to New York and environs, see the Birdland Series as a "conscious fight against inflation" in jazz clubs. Pepper noticed the continuing upward spiral of prices patrons were paying just to sit in a club and hear jazz, "the way we used to" (Continued on page 51)

Costa Mesa Punk Nitery Wins Calif. Court Decision

LOS ANGELES—Jerry Roach is reopening Orange County's punk rock showcase, the Cuckoo's Nest, Costa Mesa. The California Supreme Court has stayed Costa Mesa revocation of his club license, pending review of his Orange County Superior Court challenge of the city's stand.

The 400-seat capacity club has been dark for about a month. Prior to that time, Roach booked three bands per night on a seven-day weekly basis, providing punkers with their most consistent audition point in Southern California.

Roach's trouble with the city started early in 1981. Complaints came into the local city council, branding the Cuckoo's Nest as a bane to the community. The city revoked Roach's license in March, claiming that after the gigs, the customers tended to remain in the club's general area, demoralizing the neighborhood with their alleged misconduct.

Roach countered by claiming that he and his security people not only

worked the surrounding area after the nightly performances but actually policed the area, cleaning up any debris.

After the club's license was withdrawn, Roach through his attorney, Ron Talmo of Santa Ana, filed suit in Superior Court. McDuck Corp., Roach's corporate entity, sued the city of Costa Mesa in Superior Court, arguing that the local ordinance on which the license revocation was based was too loosely worded, violating the First Amendment. Coincidentally, the complaint closely followed the argument of those retailers in the U.S. who operate head shops or handle smoking supplies in retail record shops. Talmo volunteered he had also been involved in such litigations.

The Orange County Superior Court found in favor of the city council and Talmo appealed to the Fourth District Court of Appeals, San Bernardino, which denied his petition. It was then he appealed to the state supreme court.

Industry Heavyweights Spark Georgia State Univ. Seminar

ATLANTA—The first seminar on Live Entertainment in Hotels, Restaurants and Clubs was held April 21-26 at the Marriott Hotel here. The event, sponsored by Georgia State Univ. brought together booking agents, managers and various hotel entertainment organizers from around the country to discuss the state of the live entertainment industry and to educate students of the university's commercial music/recording program.

The three-day seminar, which included daily panel discussions and a Saturday evening dinner with entertainment by Atlanta artists William Bell, Jerome Olds and Mary Welch, covered such topics as "Performing Rights Societies And The Copyright Law," "Entertainment Unions," "Contracts," "The Role Of Agents," "The Marketing Of Entertainment," "Trade Publications" and "Hotel, Restaurant And Nightclub Entertainment Operations."

"Nobody has done this sort of thing before," said Geoffrey Parker, one of the organizers of the seminar and an instructor. "The National Restaurant Assn. usually has just one panel for entertainment out of four days of talking about food, beverages and that sort of thing. So we decided to do three days on it."

Although equal emphasis was placed on attracting students as well as industry figures, the seminar became primarily a forum in which the entertainment moguls exchanged ideas about the maintenance of profitable ventures in the hotel and nightclub entertainment businesses in the face of a souring economy. Only a handful of students attended the seminar, but this was anticipated by the organizers.

"It was more or less intended for the dissemination of knowledge for the industry and not necessarily for

the students. I figured it was a little higher priced (at \$25) than my other seminars, which are \$5 and \$10, so I just didn't think our students would come," explained Parker after the weekend's events.

The three-day seminar began with a keynote speech by Russ Sanjek, vice president of BMI, who gave an overview of the history of licensing music and the emergence of ASCAP and BMI. He stressed the vital importance of recorded music to both the nation's economy and culture. A panel discussion of entertainment unions, headed by Karl Bevins, president of Atlanta's chapter of the American Federation of Musicians, gave the students and a few aspiring performers in attendance an informative overview of the functions of the AFM and other entertainment unions.

The most engaging panel discussion was held Saturday afternoon, when nightclub operators from Atlanta and neighboring southern cities gathered to discuss their new

procedures for maintaining a profit in the nightclub business. "We can no longer make it on the music alone," said Buddy Maver, national booking agent for the 10 Agora Ballrooms around the country. "In most of our clubs we cannot survive on the regular national touring acts alone. For one, bands are not going out as much and we have found that special promotions have worked in drawing more people. We have become more aggressive, tying in radio station promotions and record company giveaways with our shows. In one of our clubs we held an Elvis Costello look-alike contest, which drew a lot of people. The winners received an Elvis catalog from CBS Records and a year's free admission to the Agora."

Other panel members pointed to the drawing power of gimmicks such as amateur mud wrestling nights, urban cowboy nights (which they say is on the decline), and offering special drink prices. Gail Livingston of Raleigh's The Pier, told of her success with a club-sponsored "Gong Show" and Bruce Piefke, owner of Atlanta's Moonshadow Saloon, stressed the need for clubs to have a high profile in the community, either through affiliations with local radio stations or through "good vibes and word of mouth."

The final day's events were highlighted by a discussion of hotel and restaurant entertainment operations, led by Frank Henshaw, Vice President of the Arnold Agency, and a panel on the marketing of entertainment. The latter included representatives of two major industry trade publications, as well as a local music critic and WKLS program director. Allan Sneed. The panel members each gave their own sug-

(Continued on page 33)



Billboard photo by Chuck Pulin

VARESE TRIBUTE—Frank Zappa and orchestra conductor Joel Thome take a bow during the "Tribute To Edgard Varese" concert at the Palladium in New York. Zappa, who has credited Varese for shaping his music, narrated the concert.

San Diego Scene Blooms

SAN DIEGO—San Diego State Univ.'s 4,250-seat Open Air Theatre, in its fifth year as this city's most popular summer concert venue, is looking forward to its busiest season yet.

"We have 25 dates booked and the season hasn't even started," says promoter Marc Berman, who, with Avalon Attractions, has an exclusive booking agreement with the school's Associated Students-run Cultural Arts Board.

Last year, the facility made it to number nine in Billboard's annual listing of top grossing venues, 6,000 and under, despite its availability for concerts being limited to the five summer months—May to October. That year, the Open Air Theatre grossed approximately \$800,000. This year, Berman says, he expects boxoffice figures to top \$1.5 million.

Judas Priest is to open the season May 25. Other dates are shows by

Smokey Robinson, June 7; Jerry Jeff Walker and Pure Prairie League, June 28; Harry Belafonte, July 14; Chuck Mangione, July 21; Jefferson Starship, July 29; Jimmy Buffett, Aug. 1; and Teddy Pendergrass, Aug. 2.

Also booked are Santana, Aug. 8; Emmylou Harris, Aug. 9; the Kinks, Aug. 18-19; Gordon Lightfoot, Aug. 20; Air Supply, Aug. 22; Leo Sayer, Aug. 29; the Pretenders, Sept. 6; and Crystal Gayle, Sept. 12.

Rounding out the season are Natalie Cole and Lou Rawls, Sept. 13; Peter, Paul & Mary, Sept. 17; Christopher Cross, Sept. 19; the Little River Band, Sept. 27; Beatlemania, Oct. 2-3; George Benson, Oct. 9; and Pat Benatar, Oct. 10.

Berman books and promotes the shows, and the school rents him the theater and provides staffing, says Russ Wright, the Cultural Arts Board's business manager.

TOM ARNOLD

MAY 9, 1981 BILLBOARD

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Survey For Week Ending 5/9/81

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	REO SPEEDWAGON/707 —Feyline Presents/Schon Productions, McNichols Arena, Denver, Co., April 25 & 26 (2)	34,278	\$9-\$11	\$390,291*
2	STYX —Flying Turn Productions/Ruffino & Vaughn Productions/Cedric Kushner Productions, Colis., Uniondale, N.Y., April 25 & 26 (2)	25,934	\$13.50	\$343,697*
3	RUSH —Contemporary Productions/New West Presentations, Arena, Kansas City, Mo., April 23 & 24 (2)	24,439	\$9.50	\$230,280*
4	JAMES TAYLOR —Bill Graham Presents/C.A.L., Greek Theatre, Berkeley, Ca., April 26 (2)	17,000	\$11-\$12.50	\$152,119*
5	STYX —Ruffino & Vaughn Productions/Cedric Kushner Productions, Civic Center, Providence, R.I., April 24	10,317	\$10.50-\$12.50	\$123,001*
6	REO SPEEDWAGON —Contemporary Productions/New West Presentations, Colis., Wichita, Kansas, April 24	12,200	\$9.50	\$115,188*
7	SANTANA —Syracuse Univ., Carrier Dome, Syracuse, N.Y., April 25	15,213	\$7.50	\$113,700*
8	STYX —Cross Country Concerts, Colis., New Haven, Ct., April 20	9,906	\$9.50-\$11.50	\$110,533*
9	REO SPEEDWAGON/707 —Sunshine Promotions, Arena, Univ., Dayton, Ohio, April 20	12,547	\$8-\$9	\$110,253*
10	WILLIE NELSON/DELBERT McCLINTON —Pace Concerts/Louis Messina, Colis., Lafayette, La., April 25	10,000	\$9.50-\$10.50	\$91,593*
11	APRIL WINE/LOVERBOY —Di Cesare-Engler Productions/Sunrise Productions, Aladdin Theatre, Las Vegas, Nev., April 27	7,399	\$10	\$73,990*
12	GAP BAND/BAR KAYS/SISTER SLEDGE/YARBROUGH & PEOPLES —W.G. Enterprises/Alan Haymon Presents, Civic Center, Providence, R.I., April 26	6,765	\$9-\$10	\$66,922
13	WILLIE NELSON/DELBERT McCLINTON —Pace Concerts/Louis Messina, Colis., Starkville, Miss., April 24	6,732	\$8.50-\$9.50	\$62,016
14	GAP BAND/BAR KAYS/SISTER SLEDGE/YARBROUGH & PEOPLES —W.G. Enterprises/Alan Haymon Presents, Civic Center, Hartford, Ct., April 24	5,920	\$10	\$59,200
15	NAZARETH/DANNY JOE BROWN/HENRY PAUL —Fantasma Productions/Albert Promotions, Civic Center, Lakeland, Fla., April 25	7,306	\$8	\$58,448
16	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS —W.G. Enterprises, Aud., Greenville, S.C., April 23	6,914	\$8-\$9	\$58,226*
17	STATLER BROTHERS/BRENDA LEE —Varnell Enterprises, Stadium, Evansville, Ind., April 26	6,418	\$7.50-\$8.50	\$53,000
18	STATLER BROTHERS/BRENDA LEE —Varnell Enterprises, Colis., Ft. Wayne, Ind., April 25	6,187	\$7.50-\$8.50	\$51,000
19	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS —W.G. Enterprises, Civic Center, Augusta, Ga., April 24	5,608	\$8-\$9	\$49,185
20	JOE ELY/JOHN STEWART/J.D. CROWE/BYRON BERLINE —S.C.U.L.B., Cal. St., Long Beach, Ca., April 26	7,200	\$6-\$8	\$49,000*

Auditoriums (Under 6,000)

1	BEATLEMANIA —Di Cesare-Engler Productions/Sunrise Productions, Aladdin Theatre, Las Vegas, April 21-25 (8)	8,304	\$15	\$124,565
2	WILLIE NELSON/DELBERT McCLINTON —Pace Concerts/Louis Messina, Saenger Theatre, New Orleans, La., April 26	6,000	\$11-\$15	\$81,352*
3	RODNEY DANGERFIELD/STEINETTES —Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., April 24	5,649	\$12.50-\$15	\$71,067*
4	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS —W.G. Enterprises, Omni, Atlanta, Ga., April 25	5,064	\$9.50-\$10.50	\$52,640
5	APRIL WINE/LOVERBOY/DOC HOLLIDAY —Feyline Presents, Arena, Univ., Denver, Co., April 22	5,844	\$8-\$9	\$51,191*
6	RONNIE MILSAP/LEON EVERETT —Varnell Enterprises, Civic Center, Asheville, N.C., April 25	5,800	\$7.50-\$8.50	\$46,500
7	STATLER BROTHERS/BRENDA LEE —Varnell Enterprises, Arena, Muskegon, Mich., April 24	5,700	\$7.50-\$8.50	\$45,000*
8	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS —W.G. Enterprises, Colis., Columbia, S.C., April 26	4,471	\$8.50-\$9.50	\$41,904
9	JIMMY BUFFETT —Bill Graham Presents, Civic Aud., San Francisco, Ca., April 21	3,875	\$9.50-\$10.50	\$40,640
10	JIMMY BUFFETT —Bill Graham Presents, C.P.A., San Jose, Ca., April 26	4,115	\$10-\$11.50	\$38,514*
11	BEATLEMANIA —Frank J. Russo, Inc., O'Connell Center, Gainesville, Fla., April 26	4,333	\$7.50-\$8.50	\$34,030
12	HUMBLE PIE/TRAPEZE —Brass Ring Productions, Music Theatre, Royal Oak, Mich., April 24 & 25 (2)	3,323	\$10	\$33,230*
13	JIMMY BUFFETT —Avalon Attractions, Events Center, U.C.S.B., Santa Barbara, Ca., April 24	3,428	\$9-\$10	\$32,510
14	RONNIE MILSAP/CHARLY McCLAIN/LEON EVERETT —Varnell Enterprises, Colis., Jackson, Tenn., April 24	4,000	\$7.50-\$8.50	\$30,033
15	GAP BAND/BAR KAYS/YARBROUGH & PEOPLES —W.G. Enterprises/Alan Haymon Presents, Shea's Theatre, Buffalo, N.Y., April 25	3,111	\$9.50	\$29,555
16	JIMMY BUFFETT —Bill Graham Presents, Mem'l. Aud., Sacramento, Ca., April 25	4,300	\$7.95-\$9.95	\$29,031*
17	NAZARETH/DANNY JOE BROWN/HENRY PAUL —Fantasma Productions, Civic Center, Ft. Pierce, Fla., April 24	3,538	\$8	\$28,304

Talent Talent In Action

DEAD KENNEDYS THE SIRENS

Bond's International, New York Admission: \$5

It was an unusual show in more ways than one when the Dead Kennedys from San Francisco came to New York for a four-date stint including a "Fresh Fruit" show on Sunday afternoon (26) at the cavernous Bond's International club, which for this show served no booze, and allowed all ages to come in.



AUDIENCE PARTICIPATION—A shirtless Jello Biafra, lead singer for the Dead Kennedys, is helped up by members of the audience after one of his swan dives off the stage at Bond's International in New York during an afternoon show for teenagers.

About 1,000 teenagers, and younger, showed up after the doors opened at 1 p.m. Despite the black leather jackets and a couple of swastikas (the band in a pre-show press conference made

it quite clear it has no sympathy at all for Nazis, fascists, or their paraphernalia), it was a remarkably peaceful crowd.

Peaceful, that is, until the music started. But even then, when the jumping, shoving and diving off stage began, it was still a good natured event. It was youthful high spirits, much like kids carousing and pushing each other into a swimming pool. And when the show ended, everybody went home in good humor.

"Don't judge us on how well we play the guitars or the bass, we just get up here and play,"

Instead, the band uses its outrageous name, provocative songs, an air hammer musical delivery, and an on-the-brink stage show to shake up the audience's me-generation complacency. More punk than new wave, and more garage band than spiky-haired English punk (circa 1977), the D.K.'s are the most radically political band to emerge since the Sex Pistols and the Clash. The band records for the International Record Syndicate.

Opening number was "Kill The Poor," which was dedicated to Secretary of State Alexander Haig. Then, the band went through such blistering numbers as "Let's Lynch The Landlord," "Holiday In Cambodia," "Chemical Warfare," and the band's latest single, guaranteed not to be heard on the radio.

Lyrics to Dead Kennedy songs are more than passingly literate, but as usual in a live show they were difficult to understand. Also with so many words, and the band playing at breakneck speed, it was remarkable that Biafra could keep up at all, considering that he would spend much of the show swan diving into the audience.

Biafra is one of those totally charismatic lead singers, his moves reminiscent of a wired Ian Anderson, as well as Iggy Pop and Johnny Lydon. Biafra also has the busiest hands of any singer in memory, acting out weird pantomimes in his songs.

But it was the Biafra dives into the audience, packed near the stage, that were the most spectacular. He just jumped right in head first, the crowd would break his fall, and eventually the roadies would fish him out. It got the audience involved, and some audience members joined in the plunges off the stage. But when things got too crowded, Biafra asked the kids to move back, and politely enough, they did. "This isn't no Ted Nugent show," said Biafra.

Opening was the Sirens, a four-women band, who got off to a shaky start, but overcame chants of "D.K.'s, D.K.'s," to complete a 30-minute set in good form.

The Sirens played Devo-like basic new wave. It was a bit noisy and maybe not as tight as it will get. But some good musical ideas and a no-nonsense approach to rock'n'roll made these four women an attraction to look out for.

ROMAN KOZAK

Talent 'Hooks' Interest Gordon

• Continued from page 31

The film is a period piece that takes place in Texas in the late '20s and early '30s. "Things happened during that period, like the emergence of radio as a tool and the emergence of country swing bands on radio," says Gordon. This marks Wexler's debut as a film producer.

Gordon also is working on the "Alberta Hunter Story," a five-hour documentary for Southern-TV in Europe, which Pfeiffer will co-produce. Hunter will play herself in the film, says Pfeiffer.

Also upcoming is an MGM film "Endangered Species," to be produced by Pfeiffer. The film, to begin shooting Sept. 1, is being cast.

Gordon has several other films to his credit and he was once a member of a group of investors who backed Columbia Pictures.

He has been in the entertainment industry 13 years, moving to L.A. after graduating from college in New York with a degree in sociology.

"When I arrived in L.A. in 1968, I moved into a hotel where the Chambers Brothers were staying in the next room. As the money I had saved started to run out Lester Chambers said to me, 'You're Jewish aren't you?' I said yes and he followed with, 'then you should be a

rock'n'roll manager.' I said... it sounds good to me. He said he had this guy Alice Cooper living in his basement, and told me he wanted me to meet the guy so I could get him out of his basement. The next thing I knew I was a manager.

"I had no idea what personal management was. At the time I thought it was a good way to get into parties. I went to see Alice and his act was the weirdest—or at least the most different I had ever seen. When he got up to perform the entire room cleared out except for Frank Zappa. He stayed and wanted to sign Alice to a record contract.

"I recall that in my sociology class we talked about anything you get parents to hate, kids will like. So we decided to irritate everyone and see what happened. That's how I got into the business," concludes Gordon.

Ga. State Seminar

• Continued from page 32

gestions on how to gain support for live entertainment from their respective branches of the media. One panelist quietly quipped, "You can always hold a seminar."

"The feedback I've been getting has been tremendous," said Geoffrey Parker after the seminar, "especially from the hotel people. At this point, I don't know if we'll do it again next year, but I'm happy with the way it turned out."

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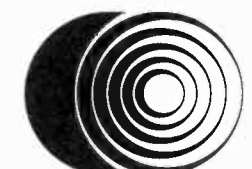
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Rights Suits Grow Against Businesses

LOS ANGELES—The U.S. performing rights groups' suits against alleged copyright infringers in commercial locations continues to expand its scope.

First known complaint against a bank has been filed by Broadcast Music Inc. in Federal District Court, Chicago, against the Bank of Palatine, Ill. Like prior suits against clothing and shoe stores, this filing alleges musical compositions are publicly performed at the bank without the proper licensing.

Plaintiffs in a growing number of suits filed by publishing entities are accused of using instore music in

violation of the Copyright Act of 1976 provision which specifically outlines the difference between music for "customers' enjoyment" and business location where a "sophisticated commercial sound system" is utilized.

In early February this year, Federal District Court, New York City, ruled that two Manhattan Gap clothing stores, averaging about 4,000 square feet, infringed. The court granted a group of ASCAP publishers an injunction and the plaintiffs' motion for summary judgment.

In late January, the Federal District Court here awarded BMI \$14,000 damages plus interest and \$46,763 in attorneys' fees and \$1,527.29 in costs from the United States Shoe Corp. and U.S. Specialty Retailing Co., doing business as Casual Corner, a shoe retailing chain, ruling the defendants infringed by piping music through a sophisticated sound system in a public performance.

Creative Moves

LOS ANGELES—The Creative Music Group, a six-month-old publishing house headed by Jay Warner, has moved to new offices locally at 6430 Sunset Blvd., Suite 1502. The phone remains the same at (213) 467-1135.



ASCAP REMEMBERS—The 82nd anniversary of Duke Ellington's birth is marked by ASCAP with a plaque given to his son Mercer. Seen, from left, are: Paul Marks, ASCAP's managing director; Mercer Ellington, who is the arranger and conductor of "Sophisticated Ladies" on Broadway; Hal David, ASCAP's president; and Bert Litwin, vice president of Belwin-Mill and the show's coproducer.

3rd Term Copyright Leads To Legal Fray

NEW YORK—A third term of copyright hassle pits two publishers against each other in an action in U.S. District Court here.

In the suit, Cromwell Music, an affiliate of The Richmond Organization, claims it's due royalties on six copyrights penned solely or co-authored by the late Leo Woods as a result of the deal between the company and the heirs and next-of-kin of Woods.

The defendant is Denton & Haskins, a music publisher that obtained the second term of copyrights.

The suit charges that despite termination notices made effective last year and last January, ASCAP and the Harry Fox Agency have failed to pay Cromwell royalties on the six songs, even though Cromwell has notified them it is now the copyright owner. It's understood that ASCAP and Harry Fox are holding performance and mechanical income on the songs in escrow pending a resolution of the matter.

In addition to unspecified damages, the suit asks the court to declare Cromwell the sole and exclusive proprietor of the songs.

Woods' best known song, "Somebody Stole My Gal," is also under the umbrella of Cromwell, with the heirs and next-of-kin having terminated its ownership by Robbins Music.

Under the Copyright Act of 1976, an additional 19 years of copyright ownership—the third term—was granted and writers or their heirs were given rights of termination with the second term publisher.

The songs in question are "God's Service Flag Of Love," "That's What God Made Mothers For," "My Mary's Eyes," "Mother's Rosary Of Love," "Mothers Of France" and "Are You Mine." They were written and copyrighted between 1918 and 1925 and all fall within the total of 75 years protection offered by the 1976 Act.

TV Music Publishing No 'Pimple' For Reno

By PAUL GREIN

LOS ANGELES—"It's a pimple on a cow if you look at it from the producers' standpoint, but for us it's big dollars."

That's Bob Reno's analysis of how he and partner Steve Metz have been able to step out as publishers or administrators of television music just a year after setting up shop.

"The cost of the most expensive album can't compare to the budget for one episode of any major hour-long series," says Reno, who claims that Reno/Metz Music collected more than \$1 million from its stable of clients in its first year.

"I went to a few big publishers (with the idea)," adds Metz, "but they laughed at me and thought it was a joke. But when the first statements came in, we saw that it was valid. We fill a void. Now when someone looks for a tv theme, whether it's ours or not, they call us first."

The firm represents the music for Spelling-Goldberg, MTM, Tandem, T.A.T., Bob Banner Associates and Factor-Newland.

"Every minute of underscoring during prime time," says Metz, "is worth \$80 a minute to the composer and publisher (combined). When a show's on in the morning it's worth \$60; late-night it's worth \$70. Overseas it averages about \$60."

"It's a different kind of business," says Reno. "We're paid ultimately from the performance societies overseas, which, with few exceptions, are either government-controlled or non-profit."

"Producers get their money faster," Reno says, "who otherwise might have two-year delays. Conceivably that money could be lost forever, since show titles don't always translate literally into all languages. But to make sure all usages are tracked down, we provide key sheets, the stars' names and a slide of the cast."

Reno/Metz's original function was administration and exploitation of tv and film music, but it has a new division that specializes in creative packaging for producers. "They give us the finished film," Reno says, "and the rest is up to us."

The firm also handles management duties for two composers, Mark Snow and John Davis, for-

merly leader of John Davis & the Monster Orchestra, a hot disco group.

"We recruited John from the record business," says Reno, "He saw the writing on the wall."

Reno, too, indicates that he is easing out of the record business. Midland International's deal with CBS expired in January. "We had gone through a number of distributor changes," says Reno. "Actually it started as a publishing company. The record label just came about by accident."

Reno and Metz agree that if they were to re-enter the record business it would be as a production house for a major rather than as a new indie label.

"You'd have to be crazy in my view," says Reno. "There's just too much against you—unless you're a Columbia or an RCA—between collection problems and pirating."

Cream Music's Al Bennett Buys Burgess-Hale Firm

NASHVILLE—Burgess-Hale and Associates, a music publishing and production operation, has been purchased by Al Bennett, owner and president of the Los Angeles-based Cream-Hi Records and Cream Music Publishing Group.

Bennett purchased Burgess-Hale from William H. Hale and has renamed the firm Music Publishing Corp. Included in the acquisition are Singletree Music (BMI), Lariat (ASCAP), Doubletree (SESAC), partnership interest in Sage and Sand Music, administration of Hank Williams Jr.'s Bocephus Music catalog, and the Doubletree Production Co.

Named to the presidency of Music Publishing Corp. is Bob Todd. Dave Burgess has been retained as vice president and general manager of southeastern operations and will produce Liberty Records artists Bill Nash and Tom Grant, who have production and publishing contracts with Music Publishing Corp. Chuck

Howard Jr. serves as the firm's professional manager.

Already signed to Music Publishing Corp. are writers Kent Westberry and Eddie Burton. Chuck Howard Jr. will serve as the publishing division's professional manager.

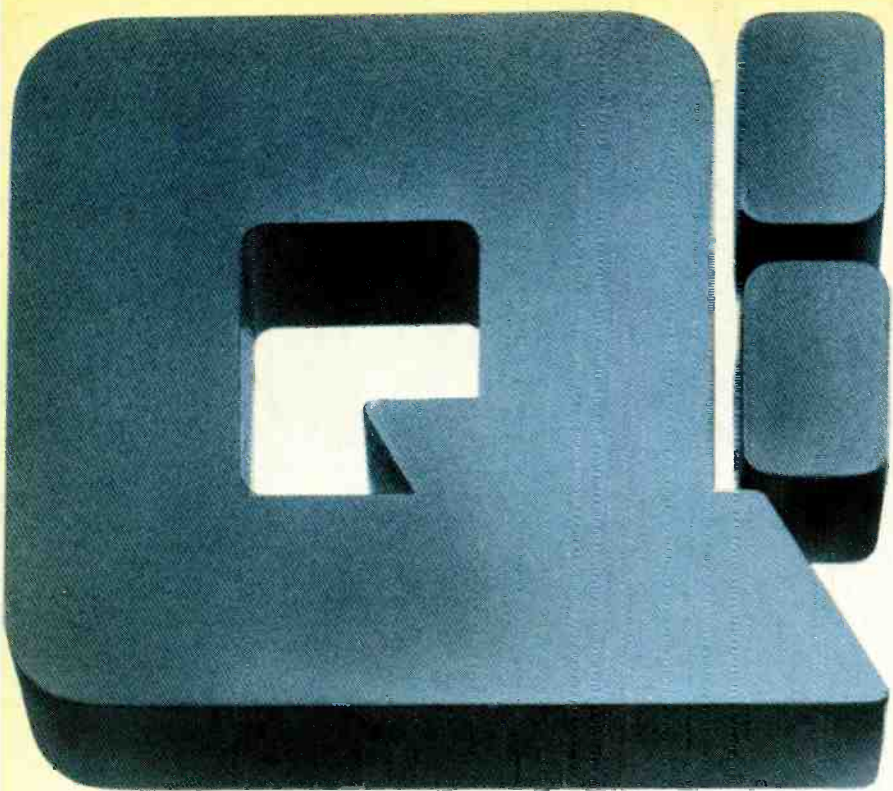
Bennett is the former owner of Liberty Records, which was sold in 1968 to Transamerica. In 1977, Bennett purchased East Memphis Music, formerly the publishing wing of Stax Records. He later bought Hi Records, and through this acquisition, gained copyrights to such hits as "Dock Of The Bay," "Woman To Woman" and "Knock On Wood."

With the purchase of Burgess-Hale in Nashville, Bennett has acquired such titles as "Don't The Girls All Get Prettier At Closing Time," and "Burning Bridges."

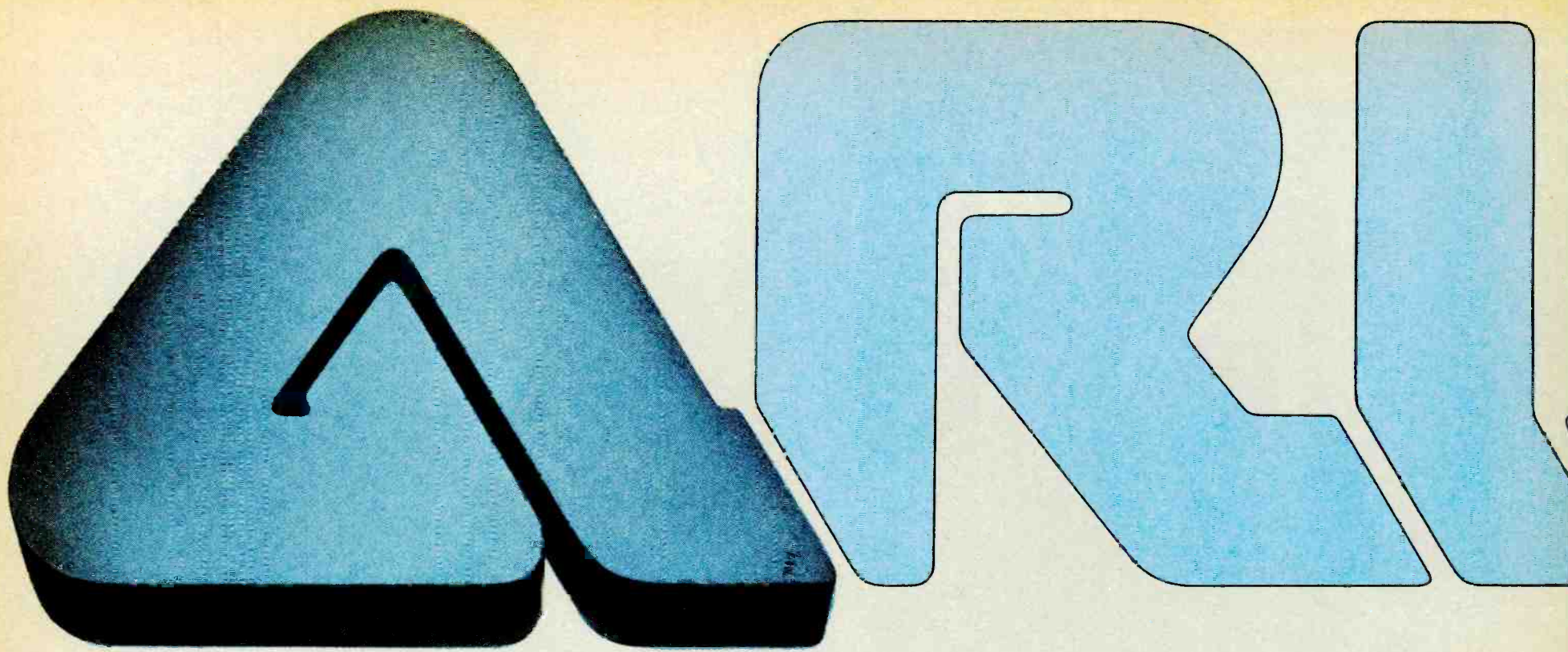
Music Publishing Co.'s foreign publishing and licensing arrangements will be handled by Bobby Weiss, vice president and director of international operations in Los Angeles.

MAY 9, 1981 BILLBOARD

Survey For Week Ending 5/9/81			
Billboard® Special Survey		Hot Latin LPs™	
N. CALIFORNIA (Pop)		CHICAGO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LIZA LOPEZ Si quieres verme llorar Hacienda 6981	1	LIZA LOPEZ Si quieres verme llorar Hacienda 6981
2	CONJUNTO MICHOCAN Piquetes de hormiga Odeon 73171	2	LOS SAGITARIOS Chava Romero Olimpico 5016
3	JOSE JOSE 15 grandes exitos Telediscos 1015	3	EMMANUEL Intimamente Arcano 3535
4	CARLOS Y JOSE El chubasco TH 2099	4	JOSE JOSE 15 grandes exitos Telediscos 1015
5	LUPITA D'ALELIO Ya no regreso contigo Orfeon 16047	5	LOS BUCKYS Profono 3024
6	LOS JONICS 14 super exitos Atlas 5084	6	LOS POTROS Me llaman el asesino Perlees 10048
7	EMMANUEL Intimamente Arcano 3535	7	CUNJUNTO MICHOCAN Piquetes de hormiga Odeon 73171
8	HERNALDO Al 3209	8	LOS REYES LOCOS Personalidad CBS 20497
9	LOS TIGRES DEL NORTE Un dia a la vez Fama 607	9	LOS TIGRES DEL NORTE Un dia a la vez Fama 607
10	CHELO Ya no me interesa Musart 1801	10	LOS HERMITANOS CBS 20441
11	CAMILO SESTO Amanciando Pronto 1086	11	CARLOS Y JOSE El chubasco TH 2099
12	LOS SAGITARIOS Chava Romero Olimpico 5016	12	CAMILO SESTO Amanciando Pronto 1086
13	ROBERTO CARLOS CBS 12314	13	ESTELA NUNEZ Demasiado amor Pronto 1079
14	DYANGO La radio Odeon 74112	14	LOS BONDADOSOS Hoy te quiero tanto Anahuac 4910
15	LOS FREDYS Perlees 10051	15	LUPITA D'ALELIO Ya no regreso contigo Orfeon 16047
16	JUAN GABRIEL Con mariachi Pronto 1080	16	LOS JONICS 14 super exitos Atlas 5084
17	ROCIO DURCAL Con mariachi Pronto 1078	17	JUAN GABRIEL Con mariachi Pronto 1080
18	BEATRIZ ADRIANA Mexico y su musica Perlees 2183	18	LOS HUMILDES Mas de lo que merecias Fama 595
19	ESTRELLAS DE ORO Vol. 3 Telediscos 1013	19	LA MIGRA Amargo dolor Mar Int. 111
20	LA MIGRA Negra cruz Mar Int. 120	20	LOS YUMAS Pedida y dada Olimpico 5015
21	LOS BUCKYS Profono 3024	21	JUAN GABRIEL Recuerdos Pronto 1076
22	JUAN GABRIEL Recuerdos Pronto 1076	22	YURI Esperanza Profono 3036
23	RAY CONNIFF Exclusivamente latino CBS 10312	23	JULIO IGLESIAS Hey CBS 50302
24	JULIO IGLESIAS Hey CBS 50302	24	VICENTE FERNANDEZ 15 exitos mas grandes Telediscos CBS 20422
25	MANOELLA TORRES Ahora no CBS 20468	25	LOS MELODICOS Amparito Discolando 8475



- 1** What one record company released 46 albums in 1980, and made the **Billboard** album charts with 38 of them, for an outstanding **83%** ratio of success?
- 2** Which company had more than half of its artists place LPs on at least **two** charts (pop, R&B, AOR-airplay, jazz) last year?
- 3** Which record label has an artist roster of 48 acts, **75%** of whom have released albums that have sold more than 200,000 copies?
- 4** Which label has consistently had the best track record in breaking important new artists, and taking established performers to incredible new heights?



AOR

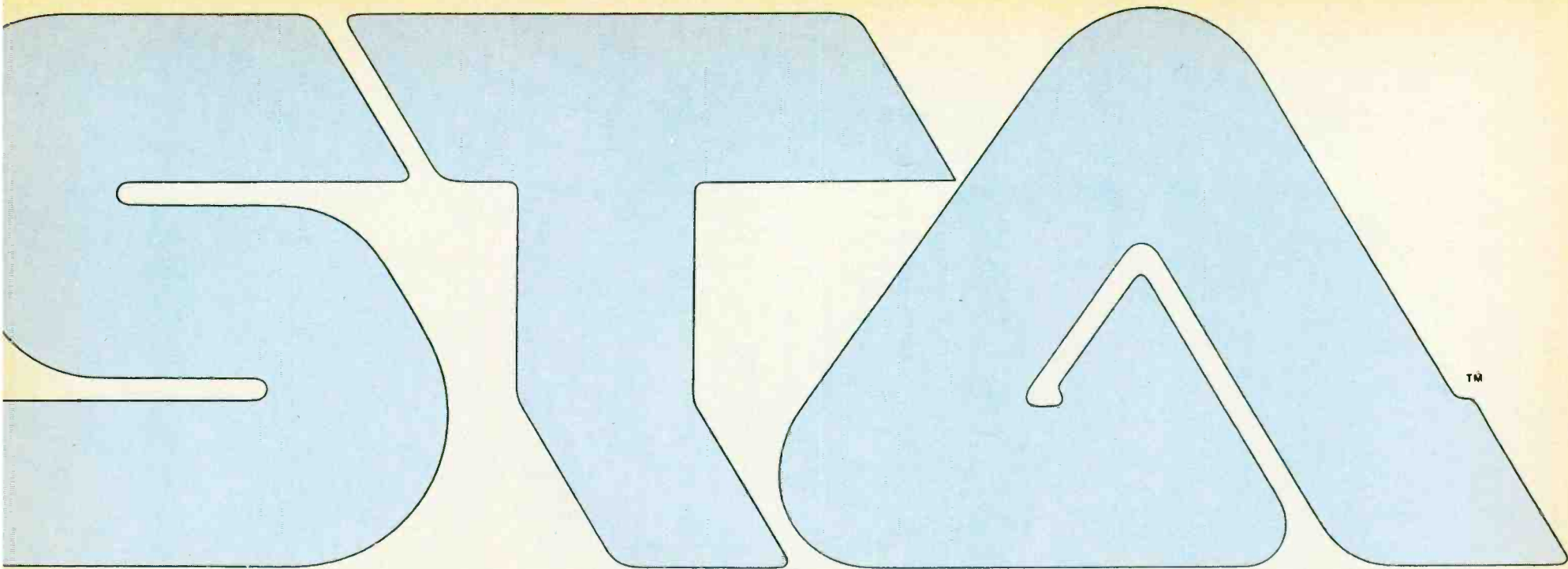
**THE KINKS · GRATEFUL DEAD
ALLMAN BROTHERS BAND
WILLIE NILE · ALAN PARSONS
PROJECT · AL STEWART
THE DREGS · THE OUTLAWS
GRAHAM PARKER · BRAM
TCHAIKOVSKY · SEA LEVEL
PATTI SMITH · THE BUS BOYS
DWIGHT TWILLEY · TYCOON
SKY AND... GINO VANNELLI**

Legendary bands like The Kinks, The Grateful Dead and The Allman Brothers Band... major creative forces in modern rock like Alan Parsons, Graham Parker, Patti Smith and Al Stewart... new and adventurous performers like Willie Nile, The Bus Boys and Sky... All have made artistic, commercial and critical breakthroughs on Arista. Whether in building a rock group's career from scratch, as in the case of the currently rampaging Outlaws, or taking The Kinks to their highest heights **ever** (two gold LPs in a row), or spotting the unique wizardry of an artist like Bram Tchaikovsky, Arista has always been the home for spirited, innovative rock music.

R&B

**ARETHA FRANKLIN
RAY PARKER JR. & RAYDIO
DIONNE WARWICK · GQ · TOM
BROWNE · GIL SCOTT-HERON
MICHAEL HENDERSON
ANGELA BOFILL · NORMAN
CONNORS · PHYLLIS HYMAN
HIROSHIMA · BREAKWATER
AVERAGE WHITE BAND
LOCKSMITH · HARVEY MASON
ROBERT WINTERS**

Triumphant returns for Dionne Warwick and Aretha Franklin. Gold albums for Ray Parker Jr. & Raydio, GQ and Tom Browne. Top 10 R&B hits for Michael Henderson and Norman Connors. Mass national attention for Angela Bofill, Phyllis Hyman and Hiroshima. No other label has managed to span the ever-widening territory of black music from classic soul to jazz-funk with the success of Arista.



TOP 40

**BARRY MANILOW • AIR SUPPLY
GINO VANNELLI • DIONNE
WARWICK • DAVID GATES
MELISSA MANCHESTER
ALAN PARSONS PROJECT
ARETHA FRANKLIN
RAY PARKER JR. & RAYDIO
JENNIFER WARNES • GQ • AWB
ERIC CARMEN • AL STEWART**

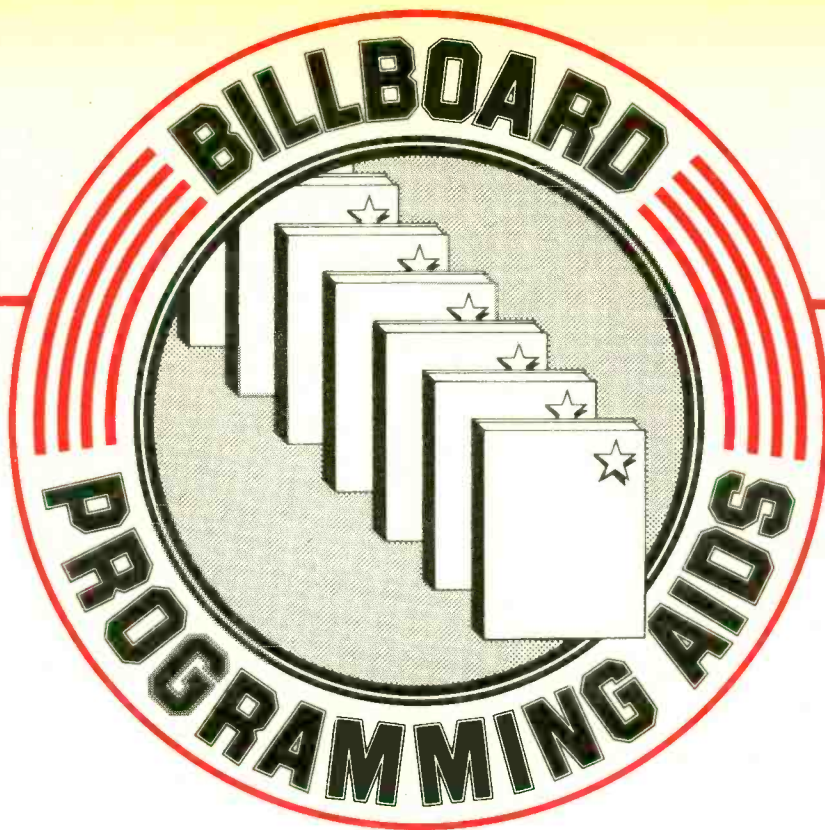
At Arista, the hits come from all over. From the artist who has a record-shattering string of chart-topping singles: Barry Manilow. From discoveries like Air Supply, who made a brilliant debut in 1980 with a trilogy of top 3 hits and a million-selling album (and were also the year's #1 adult-contemporary group). From rockers The Outlaws and The Alan Parsons Project, riding the hottest singles in their history. From Gino Vannelli, off to a spectacular start with "Living Inside Myself." From AOR star Al Stewart, R&B giant Ray Parker, soul queen Aretha, peerless pop singer Dionne. We believe that there's no musical style that can't make a strong impact at 45 revolutions per minute.

JAZZ

**ANGELA BOFILL • JEFF
LORBER • TOM BROWNE
HIROSHIMA • GIL SCOTT-HERON
THE DREGS • DAVE GRUSIN
THE BRECKER BROTHERS
BERNARD WRIGHT • DAVE
VALENTIN • LOCKSMITH
ANTHONY BRAXTON
HARVEY MASON**

The enormous, across-the-board smash "Funkin' For Jamaica" by Tom Browne is just one dramatic example of Arista's ability to broaden the base of jazz. Arista/GRP, with Browne, Angela Bofill (today's #1 female jazz vocalist), Dave Valentin, instrumental wunderkind Bernard Wright, and Dave Grusin, is by far the most dynamic label in the field of jazz fusion. Add to this the sales, acclaim and airplay for The Dregs (two Grammy nominations, a #1 jazz-on-AOR LP), Jeff Lorber, Hiroshima, Gil Scott-Heron, The Brecker Brothers, Anthony Braxton, and you have the entire spectrum of jazz from its funkier to its most innovative.

Which label is, categorically, the record company for the 1980's?  (celebrating our sixth year)



ATTENTION RADIO PROGRAMMERS... AND EVERYONE INTERESTED IN MUSIC PAST AND PRESENT!

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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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B-1	Number One Pop Albums, 1947 to Present	50.00
B-2	Top Ten Pop Albums, August 1948 to Present	50.00
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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	25.00
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

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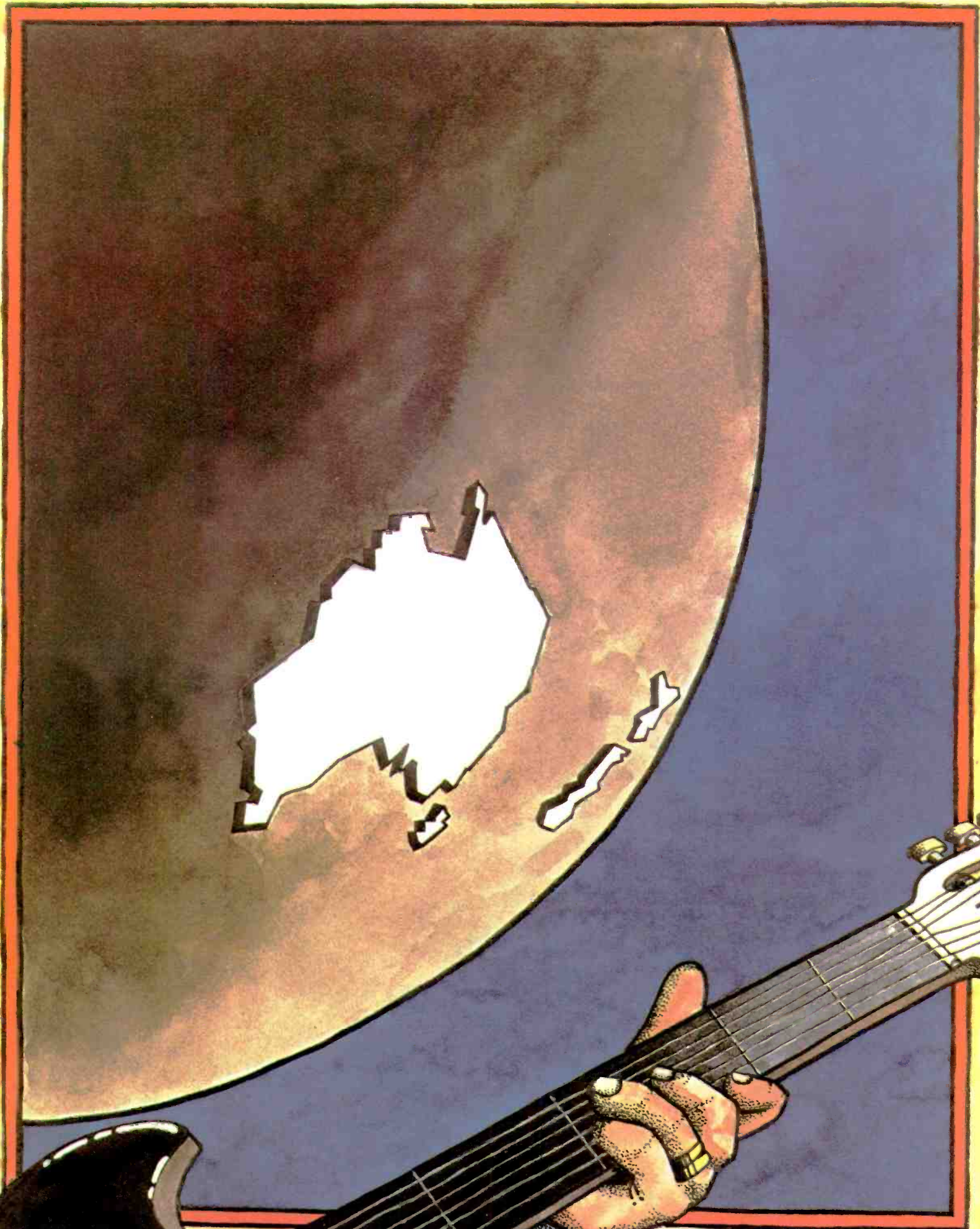
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A BILLBOARD SPOTLIGHT ON

Australia & New Zealand



R.G/80

AN INNOVATIVE MARKET
COMES INTO ITS OWN

Festival Records



THE NO.1 AUSTRALIAN COMPANY

Local Talent And The Indies:

SCORING HIGH ON WORLD AND HOME COURTS

By GLENN A. BAKER

For the Australian music industry, 1980 was the year that the international success of indigenous acts, of which we are all so vocally proud, began to be tangibly reflected in the domestic market. As in previous years, small (and indeed not-so-small) independent labels underlined the startling inability of many major record companies to recognize and develop unproven Australian talent to any significant or consistent degree.

The refreshing change, however, was the companies' willingness to recognize their deficiency in this vital area; as manifest by a sudden urgent desire to distribute, support and encourage small labels under their corporate umbrellas, while still recognizing their independence.

The presence of local recordings in the Kent annual charts for 1980 was the strongest since 1976, with 22 singles and 16 albums in the respective top 100s. This compares with 14 and 12 for 1979. Particularly encouraging was the fact that three of the top 10 albums of the year were Australian—"True Colors" by Split Enz (Mushroom) "East" by Cold Chisel (WEA) and "The Boys Light Up" by Australian Crawl (WBE). Similarly, the No. 1 single for 1980 was "I Got You" by Split Enz, while "Space Invaders" by Player 1 (WEA) came in at seven.

'The Australian market is probably the best managed in the world . . . we have virtually no piracy, no parallel imports, no dumping of deletions and an intelligent attitude toward local talent' . . . Allan Hely, Festival Records

The real key to the nature of the market is that 14 of the 22 Australian hits in the annual singles chart were on independent labels distributed by a major. Most successful were Melbourne's Mushroom imprint, Sydney's brash new Regular Records, and the WBE label of Little River Band manager Glenn Wheatley—each scoring three hits each on the annual chart. Alberts, Full Moon and Wizard were represented by strong local hits, as were majors Festival (Monitors), WEA (Cold Chisel), CBS (Mi-Sex, the Angels) and EMI (Kim Hart).

But for every independent battling with the majors for chart honors, there are 10 "hole in the wall" operations content to reap moderate returns for their faith in raw Australian talent. With these tiny concerns may lay the development of Australian music for the future.

At least 35 significant new indies commenced business over the past 18 months, some of the more notable being Green, Basalisk, Phantom, Airborne, Full Moon, Midnight, Raven, Deluxe, Porksword, Leo, Result, Mambo, Au Go Go, Missing Link, Axle, Avenue, Refugee, Method, Rissolo, Lil, Prince Melon, Primate, Greville, M Squared, Coin Language, Adhesive, Shamrock, Giant, Ralph, Illicit, Groove, Larrikan, Cleopatra, Relief, 4AD, Piranha Bros., Doublethink, Blue Goose and Gap.

Of particular note is Deluxe Records, distributed by RCA. Helmed by former AC/DC manager Michael Browning, the label made a sizeable investment early in 1980 in the recording of four quality albums with four untried new wave acts. Those acts, the Dugites, InXs, Toy Love and the Numbers, are all national entities with hit singles and nationally charting LPs. The Dugites LP has actually gone gold.

Possibly eclipsing this is the extraordinary success of avant garde new wave act Flowers on the Regular label, who debuted nationally at 14 with their first album "Icehouse," which went on to achieve platinum status. Regular has just two acts on its roster. The other is Mental As Anything, who made it into the top 100 singles of the year with "Come Around" and only recently left the charts with the top 20 item "Romeo & Juliet." Australian Crawl on the WBE label made an impact similar to Flowers with their debut album "Boys

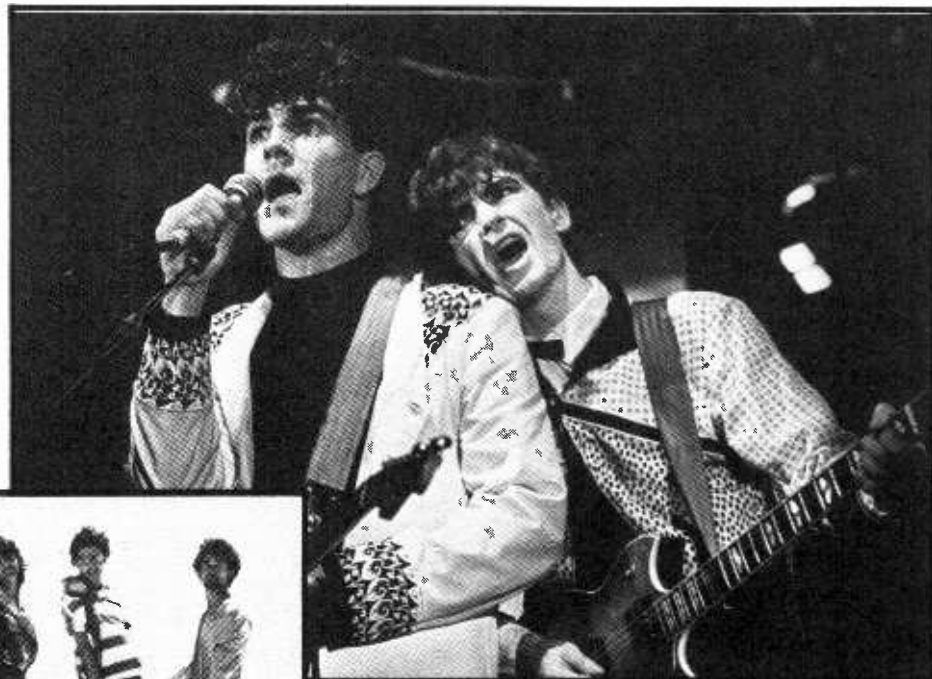
(Continued on page ANZ-4)

Glenn A. Baker is Billboard's correspondent in Australia.

Australia



ANZ-3



Split Enz

Photo by Trevor Coppock



Dugites



Cold Chisel

Photo by Bob King



Australian Crawl

Australian labels have hit a local talent motherlode. Among the frontrunners pictured here are: Split Enz, originally from New Zealand and on Festival-distributed Mushroom, who scored the top LP and single for 1980, have moved on to global success; The Dugites, whose first album (recorded in Perth) went gold for the RCA-distributed Deluxe; Cold Chisel, a WEA act who vie with Split Enz for top local band honors; Australian Crawl, on Glen Wheatley's WBE label (EMI distributed), who made it into the year's top 10 with their debut "Boys Light Up" LP.

A Billboard Spotlight

MAY 9, 1981 BILLBOARD

PACING THE MAJORS



Smooth Sailing: Representatives of five major labels sail Sydney Harbour while presenting gold albums to the Readers Digest Music Division in honor of its 21st anniversary. From left are: Bill Hagan, CBS; Peter Jamieson, managing director, EMI; Rex Barry, managing director Astor; Michael Maton, managing director Readers Digest; Morrie Smith, managing director, RCA; Keith Anderson, Readers Digest; Ross Barlow, managing director, PolyGram.

In terms of chart share, the past three years have seen Festival and WEA emerge as constant leaders in both albums and singles. In 1980, CBS made a strong presence known, expanding the leadership role to a "top three" situation.

Following is a brief resume of the eight major companies' performance during 1980. Chart percentages quoted are derived from success performance over the entire year and have been based on statistics from the Kent Music Report, Australia's industry-accepted chart. Two sets of figures have been computed; one for overall chart performance (top 60 albums and top 100 singles) and one for top 10 performance.

The tenacious independent Festival Records came close to once more seizing overall prominence in the chart market. Its singles supremacy was rather marked at 22%, ahead of WEA at 16.8% and CBS at 16.6%. With albums it came in third with 17.1%, behind CBS (21.6%) and WEA (20.8%). Split Enz (distributed for Mushroom) was the greatest contributor to Festival's strong fortunes, abetted by the Police, Blondie, J.J. Cale

and Supertramp. The company's performance in the first two months of 1981 has been so exceptionally strong that it looks unassailable for supremacy this year. Mondo Rock, The Rocky Horror Picture Show Cast (with 5-year-old recordings), the Swingers and Blondie, have been primarily responsible for this situation. As a distributor, Festival stands unmatched, a fact readily endorsed by retailers.

Heavy marketing during 1980 saw CBS become the titan of the top 10. In top ten albums it romped home with a share of 34.8%, ahead of WEA at 19.1% and Festival at 17.4%. In top 10 singles the lead was a little more modest—22.5% ahead of Festival's 19.25% and EMI's 17.6%. Most of CBS's "gorillas" tended to come in the first half of 1980, in the form of Pink Floyd's "The Wall," Michael Jackson's "Off The Wall," Willie Nelson's "Stardust," the "Xanadu" soundtrack and Billy Joel's "Glass Houses." Recent success has centered around Barbra Streisand's "Guilty."

(Continued on page ANZ-23)

SCORING HIGH

• Continued from page ANZ-3

Light Up," which became one of three local recordings in the top 10 charting LPs of the year.

Distribution of independent labels, once left almost exclusively to Festival (which has been doing it for almost 30 years, with great success), is now being effected by almost every major.

Behind Festival (home of Mushroom, Regular, Avenue, Shamrock, ATA and progressive house labels Parole, Alternative and Infinity) comes EMI which at the direction of new managing director Peter Jamieson, has thrown open its massive recording, distribution and promotion facilities to indie labels and acts. EMI lists indie releases on its regular catalog and distributes them on the same basis as its standard product. The Custom Pressing division, once a cobwebbed room for the use of school choirs, is now one of the busiest sections of the company and has actually released a hot new Australian album (by the Saints) on its own imprint. EMI proper represents WBE, Alberts, Wizard, Larrikan, Gap and ATV Northern Productions (the latter utilizing the prestigious Parlophone label).

Of the other majors, CBS has announced plans to begin acquiring indie labels (it already has Giant, run by its former a&r director Peter Dawkins); RCA has Deluxe and Trafalgar Productions; Polygram has Airborne, Result and Leo; 7 has Stunn (from New Zealand), Missing Link (and its numerous associated labels), Blue Goose and Relief; and Astor has Full Moon, Image and the new Rough Diamond production company helmed by Little River Band guitarist David Briggs (who discovered Australian Crawl and Me0245).

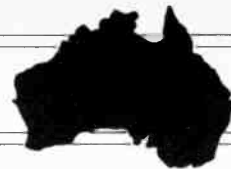
In terms of the majors' direct success with local recording, there is a little more to become excited over than in previous years. CBS scored very well in 1980 with Mi-Sex (two platinum albums), Angel City (one platinum) and Sharon O'Neill (hit single). Other CBS local acts are Redgum, Street Angel, Matt Finish, Men At work (the latter two through Giant), Little Heroes, Trevor White, Doug Parkinson and Pop Mechanics.

WEA has a similar, solidly successful Australian artist roster, spearheaded by Cold Chisel, who vie with Split Enz for the honor of being Australia's No. 1 band. Also on the WEA roster are the Radiators, Playback, the Hitmen, Crossfire, Chris Peller, Johnny Chester, Loaded Dice, Swanee, Gunther Gorman and others.

Polygram's direct local commitment centers around Jon English, MOR superstar Kamahl and quirky new wave outfit the Reels.

Outside of Australia it was a rich and varied set of acts that

Australia



Back Home Again: Above, Olivia Newton-John and Peter Allen return to Australia in 1980 for a Royal Command Performance. At left is Festival managing director Allan Healey, and at right is Allen's manager Dee Anthony.



Although it would seem Australian talent is dominated by male rock groups, top vocalists Sharon O'Neill, right, (CBS) and Jon English, above, (PolyGram) offer strong evidence to the contrary.

flew the antipodean flag. Air Supply scored three consecutive American smash singles, including a No. 1 (but managed only a gold album in the home market), Melbourne's Joe Dolce made it to No. 1 in England with "Shaddap You Face"; power-rock purveyors Rose Tattoo broke out in Germany and France, and bubbled under in America with three-year-old recordings. Expatriates AC/DC exploded globally with the multi-platinum "Back In Black" LP. Split Enz charted respectably in the U.S. and U.K. with its "True Colours" LP and "I Got You" single. Player 1 (Playback) made the U.S. disco charts with "Space Invaders"; Mi-Sex and Flash & the Pan went gold and platinum in Canada; Angel City performed respectably on the U.S. LP charts; Jon English caused riots and amassed huge record sales throughout Scandinavia; former teen idols The Sherbs were snapped up by the highly selective ATCO label and are now on the U.S. album and single charts; Little River Band kept the American pot boiling with a double live album and Jo

(Continued on page ANZ-13)

A Billboard Spotlight

MAY 9, 1981 BILLBOARD



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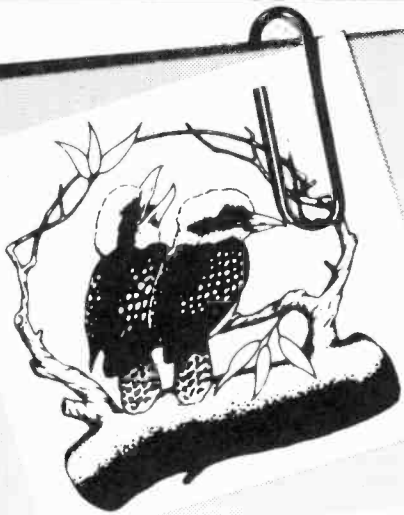


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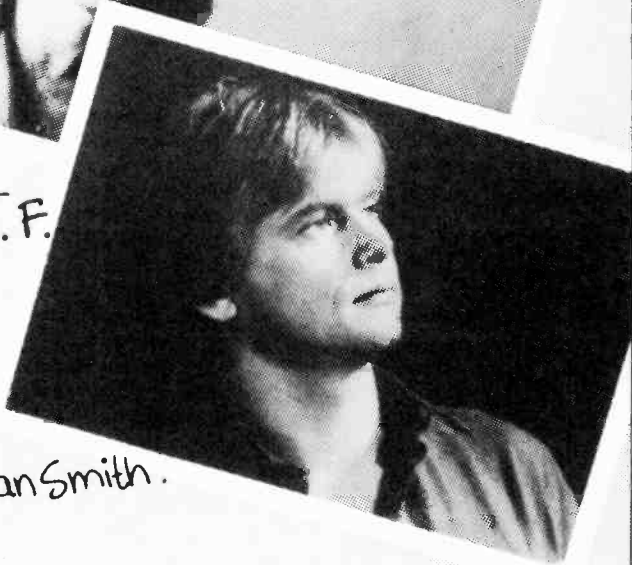
Oz Crawl.



Lisa.



Darryl.



J.F.

Management:

Little River Band; Australian Crawl;
John Farnham; Lisa Bode; Darryl Cotton.
Contacts: Glenn Wheatley; Richard East; Ian Smith.

W.B.E. Records:

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Australia



WORLD'S 3RD LARGEST CONCERT MARKET HELPS KEEP LOCAL TALENT HOME

By CHRISTIE ELIEZER

If the 1978 multi-million dollar Computicket crash that left Rod Stewart and Linda Ronstadt with burnt fingers did affect touring prospects for the world's third largest concert market (after the U.S. and Japan), it certainly wasn't obvious in 1980.

Certainly the crash culminated a surging backlash against the excesses and discomforts of outdoor concerts, such as those by Abba, David Bowie, Bob Dylan and Rod Stewart, where audiences were subject to harsh prices, primitive conditions, disgraceful security and the mercy of inclement weather. While there were scattered concert tours by mega-platinum acts in the months that followed, an alternative pub/small club circuit sprang up where essentially club bands like the Knack and Squeeze played equal facilities here without fanfare or exaggerated prices.

The situation has leveled out, and is definitely looking healthier.

1980 saw established charting acts like the Boomtown Rats, Black Sabbath, Elton John, Thin Lizzy, Gary Numan and the Osmonds easily selling 5,000 seaters, and often forced to do repeat performances due to high demand.

After the backlash against open air concerts, they came into vogue once more. Homecoming heroes like AC/DC and acts like Kiss and Willie Nelson, who transcended age barriers easily, played outdoor auditoriums to crowds between 15,000



Ignatius Jones, lead singer of Jimmy & the Boys, demonstrates why they are one of Australia's most exciting live acts (Bob King photo)

and 20,000. In one 6-day period in February of this year, AC/DC, Willie Nelson and the Police all played outdoors in Sydney to capacity crowds. A year prior, the Police had performed before approximately 25,000 in Sydney, without the benefit of any real hits to justify the mass turnout.

Unfortunately, complaints of over-excessive volume and crowd violence by a minority (highly exaggerated by the press) have resulted in the open air venues closing their doors to rock'n'roll. The Sydney Showground will have no more acts, and similar moves are now being pursued by authorities responsible for Melbourne's Myer Music Bowl and Adelaide's Memorial Drive.

The introduction of FM radio in July 1980, with an effect that was particularly marked in cities not in the rock hub of



Gary Numan, left, receives gold awards from WEA's Roger Langford and managing director Paul Turner (right), in Sydney at the end of a 50-date world tour.

'Seeing the overseas pub bands set against the local acts, the crowds have realized that Australian bands are as good, if not better, than their overseas counterparts. They've come of age professionally . . .' Frank Stivala, Premier Artists

Sydney/Melbourne, introduced a new dimension to concert tours. There was a greater audience awareness of less singles-oriented acts such as George Benson, Janis Ian, Taj Mahal, the Motels and the B-52s, resulting in unexpected sellouts and extra shows in the cities of Perth, Adelaide and Brisbane.

Despite AM's now-expired preoccupation with disco, very few if any of those acts ever fared well on the concert circuit. Even the fanfare accompanying the Village People and the accompanying "Can't Stop The Music" movie failed to move tickets as quickly as expected.

According to major promoter Gary Van Egmond, whose re-

(Continued on page ANZ-26)

A Billboard Spotlight

MAY 9, 1981 BILLBOARD

Christie Eliezer is the Assistant Editor of Juke, an Australian music magazine based in Melbourne.

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Australia

TV TURNS MARKETING KEY IN \$200 MILLION DOOR

By MIKE DUNNE

To say that the Australian record industry is going through a flat period is to state the obvious, but underneath an unexciting surface things are bubbling.

Growth in recent years has stemmed more from inflationary pressures and price hikes than from unit growth in retail sales. It is a picture which will seem all too familiar to international readers. Rationalization of manufacturing and pressing facilities has been accompanied by heavy emphasis on marketing techniques and a continuing trend toward mass merchandising. The shakeout in the industry is not imminent. It has already happened. The good got more professional; the not so good either got badly mauled, or got out.

At retail, the battle for market share between the conventional record houses and a new breed of entrepreneurs—the latter concentrating on high volume turnover stimulated by massive television advertising—continues. Current projec-

tions are that the industry will spend in excess of \$20 million on tv time this year—up from \$18 million in calendar 1980.

TV spots already account for better than 93% of the record industry's advertising thrust and the trend continues upward. In terms of media spending, this is supported by 1979 figures, which indicate \$11.728 spent for tv, \$491,000 spent for print and \$404,000 for metropolitan radio. The 1979 spending figures were up 15% over 1978, about in line with inflation, and 1980 data suggests that the pattern sustained. These figures do not include below the line promotional activity, which is unquantifiable. (Ed. note: As is noted in the story on major labels, by setting up separate tv marketing companies, the labels get up to \$1 per LP in tax break, which they then channel into tv advertising). Record sales are expected to reach between \$170 million and \$200 million—it depends who you talk to—with most of the optimism coming from the go go boys controlling the two major tv marketing indies, Hamnard and J&B.

Less comfortingly, there is little sign that the industry is yet ready to mount a co-operative campaign aimed at stimulating growth in the market as a whole. The present mood is essentially defensive, with shippers aiming simply to grab a larger slice of the existing pie at the expense of the guy down the road.

The marketing strategies, however, are getting a whole lot sharper.

Brian Nicholls, formerly with RCA and managing director of the aggressive J&B Records, controls a local operation concentrating on compilations and, with Hamnard, is making a charge for market leadership. With each of those outfits cur-

EMI marketing manager Brian Harris, right, with Rocky Burnette and EMI's Stephanie Madrron. Says Harris: "There is probably only one factor that hasn't changed in the history of this business. If they haven't heard it, they won't buy it."

A Billboard Spotlight

Mike Dunne is a Sydney based marketing journalist and former Editor of Australia's B&T Weekly.



rently spending at around the \$2.5 million rate, they tend to get most of the visibility in the marketplace. Both have adopted saturation tv campaigns as their primary marketing weapon. And they are moving a very large heap of product, to the discomfort of the established majors.

J&B's Nicholls, for example, now claims 1,500 retail outlets, including an estimated 450 in the vital Sydney market. Activity is concentrated in the chain and variety stores, along with conventional record bars. In contrast, to, say, EMI, J&B ships on a consignment basis, offering sale or return terms on inventory.

Recommended retail price is \$6.99 (cassette: \$7.99)—significantly below main line product prices which occupy a closer to \$10 price slot and seem to be suffering (breakouts apart) a significant decline in market share.

J&B repertoire broadly comprises 80% local compilations—MOR "best of" material stitched together from international releases. The remaining 20% are largely local pressings of existing overseas disks which have not been picked up by the Australian licensees.

'It seems everyone in the business is bitching about a flat market. We're laughing. We haven't had time to sit down and try to compute our market share . . .' Brian Nicholls, J&B Records

Inventory includes artists such as Eddie Cantor, Willie Nelson (currently hot), Suzi Quatro, Neil Diamond, Harry Secombe, Des O'Connor, Del Shannon, Box Car Willie and multi-sourced compilations such as a new album tagged "Kings of Swing." All of these, with the exception of the Secombe and Quatro albums, are local compilations. With a fairly bland lineup—even if a highly diversified one—J&B has stunned some sceptics by managing to double sales each year.

Says Nicholls, "It seems everyone in the business is bitching about a flat market. We're laughing. We haven't had time to sit down and try to compute our market share. You may assume it is a hell of a lot higher than the competition finds altogether comfortable." (Continued on page ANZ-24)

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FM GAINS A FOOTHOLD AND AM RISES TO THE CHALLENGE

A Billboard Spotlight

The long-awaited introduction of commercial FM radio into Australia in July/August 1980 proved to be an effective stimulus to the medium it seeks to conquer—AM 'pop' radio.

As a body, AM has not been slow in reassessing its role in the marketplace in the face of the FM challenge. Formats and target audiences have become more sharply defined and overt promotional efforts have increased.

A good many AM broadcasters seem convinced that their role will inevitably center around news, information and talk. It is an attitude that the gregarious FMers are keen to foster.

The most impressive aspect of the new FM stations is that they are staffed by the very cream of Australian radio. The seven new stations were able to draw from the most experienced personnel available in AM, noticeably weakening that area. As Melbourne's 3EON-FM likes to put it, "We have a No. 1 attitude here. All the staff have worked at No. 1 stations and know what it takes to come out on top."

FM broadcasting has only been the subject of two McNair-Anderson rating surveys at this point. The first survey figures illustrate that the new medium has a long way to go before it seriously threatens the hold of AM on the mass market. (*See newer ratings data, page ANZ-26)

Initial reaction varied across the nation. In Perth, a city of 10 radio signals, station 96FM debuted with a quite staggering 12.9% of the overall market. On the other hand, its (rock) counterpart in Sydney, a city of 15 radio signals, managed only 2.6%, while the second commercial FM station in the city, 2DAY-FM, got 2.4% of the 3 million plus audience.

Melbourne, a market demographically almost identical to Sydney, provided the most logical and encouraging response.



Members of three of Australia's most popular power rock acts invade AM radio's 2SM in Sydney to promote a giant outdoor concert. From left are, John Swann of Swanee, John Brewster of Angel City, deejay John Bell and Angus Young of AC/DC.

Rock station 3EON-FM pulled 4.5%, while the MOR outlet 3FOX-FM pulled 3.5%.

The nation's FM broadcasters are not very kind in their attitude toward FM operation in Sydney, a city where they see the new medium as having "failed before takeoff." In a frantic move to beat everyone else to air, the two harbour city stations (using the same transmitters) widely advertised a July 11 start-up and then fell foul of transmitter problems complicated by Sydney's hilly terrain. When they did finally make it to air, some weeks later, their credibility had been severely blighted and the initial momentum lost. To add to the dilemma, the signal was so weak that only 65% of Sydneysiders could (and still can) hear it without interference and distortion.

From Melbourne, 3EON program director Lee Simon says bluntly: "Sydney's problems are causing headaches for other operators. FM is seen to have been a non-event in Sydney and because most of the advertising agencies are located there, we have the situation where they don't want to have anything to do with us in Melbourne because of the image of FM they've gained. Perth's 96-FM PD Gary Roberts is even blunter: "Sydney showed a total lack of understanding of what their market required. They went to air without proper market research and made themselves look like amateurs. Our approach was entirely different. We set our date at Aug. 8 and didn't care about being first on air. We studied our market minutely, hired jocks with a minimum of 10 years on-air experience and got off to a clean start with our credibility intact."

Sydney's 2MMM-FM is bravely shrugging off the torrents of criticism, much of which is quite unfair. Says PD Cherie Romaro, "No other city has had to bear the sort of transmission problems we have and I can understand how that would hinder the acceptance of FM in this city. But I am completely satisfied with our on-air situation and very happy about the sound and direction of the station. What I feel is holding FM back in Sydney is a lack of promotional finance. There has to be a lot of money spent to get across the message of FM as a listening concept in this city."

'FM People Do It With More Frequency . . . ' 3EON-FM bumper sticker.

Sydney's 2JJJ-FM is in a truly unique situation. A government funded avant-garde rock station free of commercials, the station spent its first five years masquerading as an AM station, patiently waiting for the introduction of the superior frequency. Its highly progressive role over these years may have rendered Sydney FM somewhat of an anti-climax, as it was difficult to offer anything more imaginative than 2JJJ at its best. Station co-ordinator Marius Webb sees the problem as, "a technical advance that's hard to explain to people who are not technologically minded—which is about everyone. It has to be accepted that a great many radio listeners are simply unaware of the tremendous capacity for increased audio quality, even though there is supposed to be an 80% penetration of FM hardware in this country." 2JJJ-FM has suffered from the low acceptance of FM, losing a chunk of its small but always-loyal audience when it shifted from the AM band.

(Continued on page ANZ-26)

MAY 9, 1981 BILLBOARD

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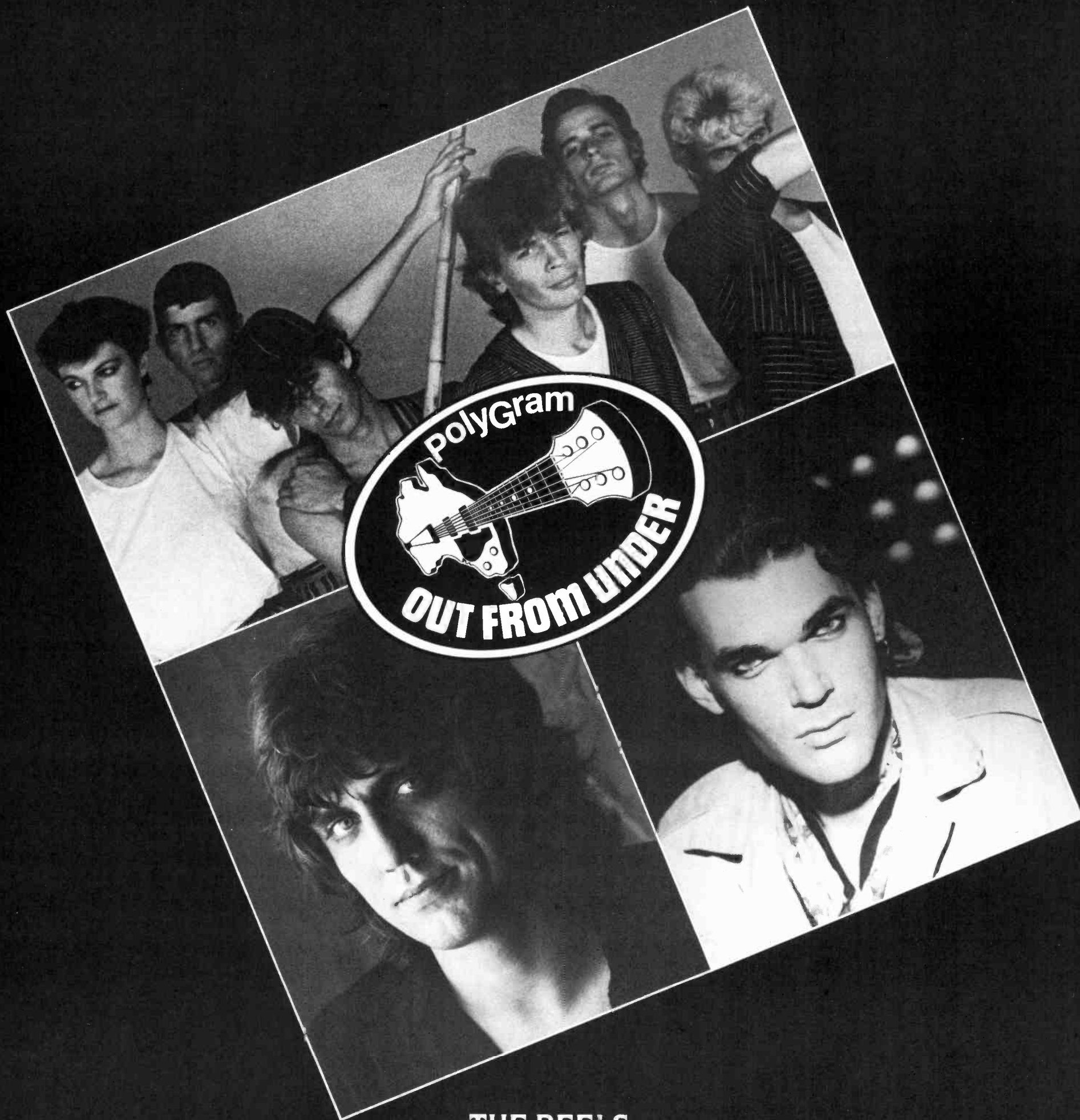
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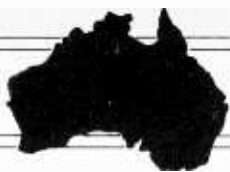
Now in London recording new material to be released in May.

MARC HUNTER

Currently recording his new album to be released in May.



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CREATIVE PUBLISHERS HUSTLE FOR HITS AMIDST TALENT BOOM

The Australian publishing scene differs little from that in other countries. The increasing focus on Australian talent has simply meant that the business grew up a lot quicker than it might otherwise have done and its overall professionalism is no longer in doubt. The cost of failure is too high.

Most active in the field, on the basis of street talk, would include Mike Gudinski (Mushroom), ATV-Northern's Chris Gilbey/Don Bruner duo, David Wyatt (Tumbleweed), Ted Albert at Alberts, Colin Cornish of Chappell and Joe Halford of Allens Music. That is hardly a definitive list, merely a sample of the firms which seem to have the knack of making the most waves in a business that is jumping like no one's seen for 10 years.

As J&B Records and Hammard tend to typify the new breed of record entrepreneur currently making a distinct impression on the Australian marketing scene, so are some enterprising publishers. The 30-month old ATV Northern publishing outfit exemplifies what's happening at the creative end.

'The whole trade is now creatively oriented. More than at any other time in my experience, the search is for that elusive international hit . . .' Don Bruner, ATV

With a stable of local writers and talent anchored by Alan Caswell, Andrew Thomas Wilson (the Helicopters), the Church, Edith Bliss and Chett Reynolds—and actively scouring the market for more—ATV's local chief, Chris Gilbey, reckons the firm is in the market to stay.

Gilbey's claim takes on added credibility when backed by his casual mention that the group is currently publishing local

material at the rate of 50 numbers a year. That is around one song per week, and increasing. Says professional manager, expatriate Californian Don Bruner, "I guess we work in that creative grey area which isn't very well understood by either the talent or the producers/manufacturers."

"We get our satisfaction out of watching a raw demo track kick out to No. 1. We're in the talent development business and if that means actively encouraging our own artists/writers to collaborate with outside talent, so be it. The international connection, of course, helps immensely. It means that when you hit the magic button and come up with a 'maybe' hit, you can clamber all over the telex putting a hold on it for Manilow."

The reverse also applies. Receipt of the demo tape of "Too Much, Too Soon" from ATV's affiliate in Los Angeles, saw some fancy footwork on the part of the Australian group, who managed to put a reservation sticker on the tune for local pop giant Johnny Farnham. Bruner, well aware that Farnham nurtures international ambitions, explains, "We don't handle Johnny, but the opportunity was just too good to pass up, and his managers know a potential hit when they hear one."

A lot of Australians turned up at MIDEM. Almost without exception, they returned with stories of being cornered by U.S. and European heavies, each of whom had precisely the same question: "Look, aaah, you don't know me but . . . who has their finger on the next AC/DC and Little River Band?"

Stemming from that sort of stimulus, on the local front, the heat is on. According to Bruner, "The whole trade is now creatively oriented. More than at any other time in my experience, the search is for that elusive 'international hit'."

Underpinning that drive, in a general economic climate which is, to say the very least, singularly unexciting, a lot of time and effort goes into the negotiation of sub-publishing deals, with material flowing both ways and the Australian offices of the big multi-nationals under considerable pressure from the local front runners.

The international groups have some inbuilt advantages and exploit them to the full. Gilbey and Bruner for example, cheerfully organized Split Enz into a deal with ATV London, although the Australian ATV group has no domestic responsibility for the band.



Publishing Bliss: Signing Edith Bliss (seated) to ATV Northern are from left, Chris Gilbey, ATV managing director; Kelly Liadis and Don Bruner.

The recent availability of commercial rights on Beatles catalog tends to preoccupy Gilbey and Bruner, with numbers like "Yesterday" subject to sustained bidding by ad agencies otherwise a bit short on the big idea. Commercial rights to international hits have become huge business in the Australian marketplace, with national airline TAA picking up a rinse of the TWA edition of "Up, Up and Away," and the Overseas Telecommunications Commission walking off with international awards on the basis of a tear jerking ad series built around Streisand's "The Way We Were." Current word is that Kodak is a likely big bidder for the rights to "Yesterday," despite tight control over lyric revision demanded by the publishers. Gilbey won't comment.

The scale of the market—remember that there are more people resident in greater New York than there are in the whole Australian continent—poses some problems when it comes to talking terms on access to international inventory material.

Says Bruner, "Being smaller, we have to act quickly. There aren't any prizes for coming second in an auction situation. The Australian rights for Billy Joel material were available for \$200,000, Two hundred grand? Hell, think what we could do in the local talent development scene with that sort of bread. Yeah, we made Joel's French attorneys an offer. I have to tell you it wasn't anything like \$200,000. Since you ask, we didn't win the rights, either."

Relations between publishers and record houses seem to have settled down into an atmosphere best described as guardedly cordial. Some blurring of promotional functions (not peculiar to Australia) means that most deals are subject to point by point negotiation, with the little matter of "who pays for what?" generating a considerable amount of strife and, invariably, rather more heat than light. As EMI's Brian Harris says in an accompanying report, "We could use a bit more help from the publishers, preferably financial."

By and large, however, relations between the various branches of the industry are amicable enough. Most of the sharpies got theirs a couple of years back when the onset of economic hiccoughs caught many in the business with their pants around their ankles. What seemed to happen was that a great deal of smart money—much of it rattling around in the tills of 'establishment' finance houses—suddenly discovered the entertainment scene. They simply went stage happy and, as a result, the market was saturated with a flood of imported and local acts, not all of them performing up to specification.

After a couple of near disastrous experiences (in a wholesome family magazine, let's leave them anonymous), the record retail turnstiles suddenly stopped spinning as a jaundiced Junior put away his/her piggybank and went to the movies instead. If it is possible for a market to become 'over-entrepreneuried', this one was. Those remaining in the business, the pros who had never subscribed to the theory that managing the three-way marriage of writing talent, performing talent and production/promotion flair was akin to having the backdoor key to the U.S. Mint, have as a consequence, become very, very good at their jobs. They had to. As Brian Harris says, "It's called survival."

So, creative publishing lives. The term 'creative' might be applied as much to the nailing together of deals, side deals and sub-licensing as it is the management end of talent care and feeding. The definition of the publishing function—taking raw talent and training it over a trellis into productive areas—is being honed to very sharp edge in the Land of Oz. Says Don Bruner: "You shop around a lot."

The scene? There has developed a tremendous camaraderie among the restructured Australian music/record industry. The contrast between the mood of interdependence apparent here and the dog-eat-dog attitudes which still characterize most of the major international markets, showed up dramatically at MIDEM. At the very least, people down at this end of the trade have learned to talk with each other. They learned it the hard way.

The big question? Where is the next big one? Who is hiding the next Newton-John, Bee Gees, LRB, AC/DC, Split Enz, Air Supply—or Vanda and Young, for that matter?

The answer?

Probably doing a gig in a Sydney pub. With that streak of creative arrogance which epitomizes the trade, the consensus emerging from long incoherent chats with Australian publishers is: Listen, sport, we got a couple of dozen pub bands down here—most of them writing their own material—that are already up to international release standard.

Watch this space.

MIKE DUNNE 

Australian Crawl

Tomorrow's
international
Australian debut.

"There's no reason for
you to know (yet)
but in Australia the
sound is already
triple platinum and
you've guessed again
—they're with

 AUSTRALIA

naturally..."

Scoring High

• Continued from page ANZ-4

Jo Zep & the Falcons brought driving r&b to the Montreaux Festival.

The overall feeling in the industry is that 1980 was merely a warm-up for an onslaught to follow this year. Almost every significant Australian rock act has been signed to an international deal and a dozen individual theatres of success could very well snowball into one giant combined assault. The most promising acts, with strong potential for the world market are the Swingers (currently with a No. 1 single), Cold Chisel, Flowers, Cheetah, Midnight Oil, the Innocents (strong Japanese interest), the Breakers (soon to be signed to a major global deal), Matt Finish (who recently debuted with a staggeringly good CBS album), Australian Crawl, John Farnham, InXs, The Dugites, ME0245, Jo Jo Zep & the Falcons, James Freud & Berlin, the Birthday Party, studio group the Monitors and Mondo Rock (just signed to WEA International).

It is becoming increasingly evident that a&r men from the Northern hemisphere are not content to wait for Australian acts to be offered to them. Over the past six months a steady stream of starry-eyed executives have been arriving down-under to check out the talent on offer. Companies who have dispatched "ears" include A&M, Atlantic and Epic. Even acclaimed producers such as Glyn Johns and Tom Werner have been seen nosing about.

Such visits are giving rise to the quite real fear, on the part of record companies here, that foreign interests are intending to sign acts direct to international deals, bypassing them. Such a concern is, rather advantageously, leading to a situation where every new "buzz" in the rock scene is being well checked out by majors and indies alike; for it has become both foolish and dangerous to dismiss any local act as being unsuitable.

This was recently well illustrated by adept young producer Mike Brady who shattered his own record for the largest domestic selling Australian single ever ("Up There Cazally" by Two Man Band, 1979). A quick ear in a studio corridor in 1980 led him to a novelty act called Joe Dolce and a nifty singalong ditty called "Shaddap You Face." Released on his own Full Moon label (through Astor), the single shot straight to No. 1 and has sold 300,000 (triple platinum) copies. Released in virtually every world market, it has already hit No. 1 in England, New Zealand and South Africa and is gathering momentum elsewhere.

This was just one of the smash hits which continued the trend toward singles emphasized so strongly in 1979. After leaping from 25 to 51 gold/platinum singles in 1979, 1980 achieved exactly the same figure, with 17 being by brand new

artists. Manufacture figures released by the Australian Bureau of Statistics showed that 10.928 million singles came off the nation's presses in 1980, compared to 10.527 million in 1979. Album/cassette production, down by a third of a million units from 1978 to 1979, improved by over a million units in 1980, coming in at 35.455 million for 1980, compared to 34.148 million for 1979. There were enormous surges in the final quarter both years, indicating the strong Christmas market in Australia.

Pricing continued to remain a sensitive and contentious point in 1980 and was inflamed in October when CBS hiked some of its select "Rocktagon" titles from \$8.99 to \$9.99. EMI attached the same tag to "The Jazz Singer" soundtrack and now it appears that RCA will be the first company to adopt that level across the board. Converting to around US \$11.50, the price level is among the very highest in the world, in fact often equated to (but not quite justified by) a government sales tax slug of 27½%. Its impact on album sales is being monitored very carefully by other companies, particularly Festival which is traditionally the most reluctant to adopt an increase. One interesting point is that, true to managing director Peter Jamieson's pledge upon taking up his position, EMI did not lead a fourth consecutive price increase. RCA managing director Brian Smith cites savage increases in vinyl, fuel and wages for his company's move.

One consumer consolation in the face of \$10 albums is the marked growth of the \$6.99 second-line racks. WEA stormed ahead early in the year with an initial 100 "LP" (low price) titles and now has more than 200 available. CBS followed suit later in the year with 125 "Nice Price" albums, based on its parent company's U.S. strategy. PolyGram is marketing more than 50 historical reissue albums at \$5.99 under the banner of "Rock Legends," while EMI is making available sporadic oldie issues at a cut price. Virtually every major record company in Australia is now feeding substantial product into budget-priced racks (\$4.99-\$7.99), hoping to pick up some bonus market share from material gathering dust in tape vaults.

A sudden proliferation in the number and prominence of tv marketing companies (see separate story) became evident during 1980. Around eight significant concerns are now battling each other for a share of a market that was once almost the sole property of K-tel. The most obvious result of the fierce competition has been a most welcome increase in overall aesthetic quality of the releases. Both Hammard and J&B have recently impressed with albums that have been packaged and annotated with a degree of care and quality; while K-tel has begun to meet the challenge with commendably-created hits packages such as "Gone Troppo," which looks as if it could have come from a "regular" record company. However the cat-among-the-pidgeons could be the newly-created Telmark Teleproducts, which is securing expert consultants

Australia

ANZ-13

to help improve the image of tv-marketed albums with credibly conceived releases.

Chart music trends in 1980 followed a pattern set in 1979, with imaginative "new music" elbowing disco off into a dark corner, much to the delight of a very large part of the industry. In fact, r&b music only really survived when blended with liberal doses of rock, as in the case of Lipps Inc.'s "Funkytown." Top 10 hits were forthcoming from such imaginative entities as the Vapors, the Motels, the Tourists, the Romantics, Blondie, Kate Bush, the B52's, the Buggles, Flowers, Martha & the Muffins, the Police, Mi-Sex, the Korgis, the Pretenders and Rocky Burnette.

Australia's reputation as one of the most receptive rock markets in the world was emphasized by the startled demeanor of such visiting acts as the Romantics, the Motels, Rocky Burnette, and the B52's—who are far from being hot chart acts in their home territories.

While resisting the full-tilt American obsession with AOR, the Australian charts over the past year have indicated a strong foothold for MOR and crossover country material. Kenny Rogers, Anne Murray, Mac Davis, Fiddlers Dram, Barbra Streisand, Willie Nelson and Colleen Hewett all made a substantial impact, while country music legend Slim Dusty recently shattered a 21 year chart drought to hit the national top five with the plodding but catchy "Duncan."

But it was still primarily the well-established superstar acts who dominated the "gorilla" albums and singles of 1980. Pink Floyd, Billy Joel, Michael Jackson, Leo Sayer, the Police, Queen, Kiss, Village People and Willie Nelson took most of the plum honors, though the likes of Split Enz, the Pretenders and Cold Chisel were on hand in the mega-platinum stakes to ventilate a little fresh air into proceedings.

"The Australian market is probably the best managed in the world," observes Festival Records' highly respected managing director Allan Hely. "Because the whole industry here has got off its arse and stopped problems in their infancy, we have virtually no piracy, no parallel imports, no dumping of deletions and an intelligent attitude toward local talent. We only produce what is required, rather than shipping out tons of product and hoping it will sell."

"After waiting for many years, I've witnessed an incredible swing toward a universal belief in Australian music. Media and public alike are committed to our own talent and this has been one of the most significant factors in the strong nature of the whole market over the past year. 1981 will be another great year—there's no reason for pessimism at all when you're surrounded with some of the world's best artists."

Billboard

A Billboard Spotlight

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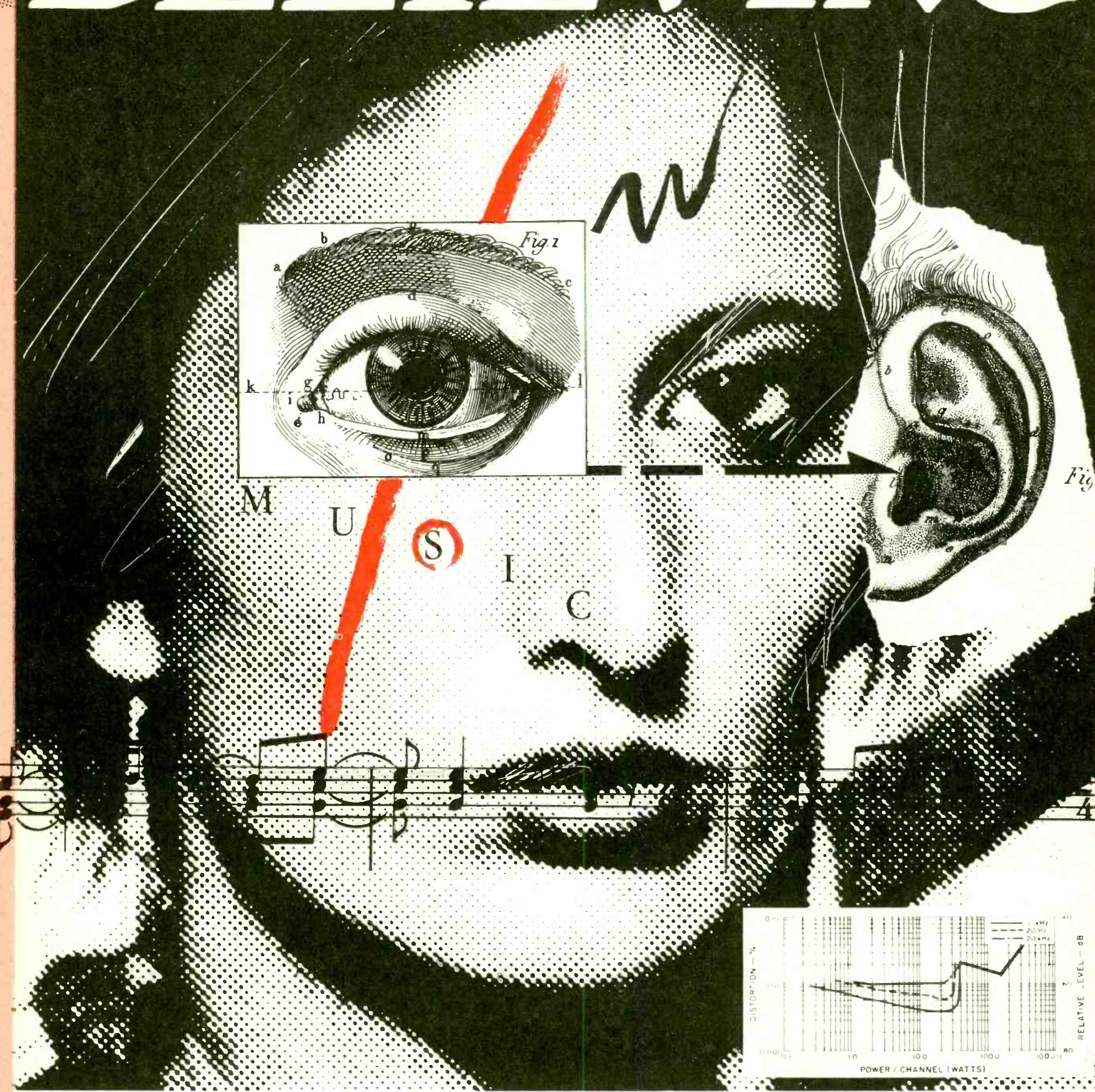
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TO THE WORLD....



New Zealand

Steve Gilpin of Mi-Sex, right, who along with Split Enz, the Swingers Sharon O'Neill and Kim Hart, had to head across the Tasman to Australia to find success. (photo by Trevor Coppock)



Still basing in New Zealand are Pop Mechanix, below, who toured with Split Enz, and reggae-influenced Coup D'Etat, above.



CRIPPLING TAX AND LIMITED AIRPLAY PLAGUE A TALENT-RICH MARKET

By PHIL GIFFORD

Roll some good scenes from the music industry in New Zealand. . . .

At a track and field stadium where American runner Mary Decker had not long before set a world women's mile record George Benson bows his thanks to a cheering crowd of 22,000 fans.

On the New Zealand record charts a local band, Split Enz, clock up 52 weeks in the top 40 with the album "True Colours," easily the best chart performance ever by a New Zealand band.

In an Auckland record shop the range of product selling is vast. Kids in pegged pants and tennis shoes buy the Clash's albums. Local Polynesians, Maoris, in rasta dreadlocks, buy Bob Marley singles.

But take a closer look and the pictures are not so rosey. . . . The local agent for the Benson show, Ian Magan, says that three years ago a superstar, as Benson is in this market, would have drawn 30,000. Split Enz may be made up of four New Zealanders and two Englishmen, but their recording base is in Australia, and it is an Australian company, Mushroom, that holds their recording contract, not a New Zealand label.

At Record Warehouse manager Roger King notes that while tastes are wide, impulse buying is virtually a thing of the past. Markups on albums have to be slashed from the generally accepted norm of 40% to counter buyer apathy. Many retail shops are buying albums at \$7 wholesale and selling them to the public at \$7.99.

Hanging over all music industry efforts in New Zealand is the savage 40% government sales tax.

Record industry association head Tim Murdoch puts it bluntly: "It grieves us to have to say it, but 1980 has been a disastrous year for the recording industry. Record sales have declined by 15% in unit volume."

The government's continued policy of high sales tax, says Murdoch, "has reduced demand for records to an untenable level which cannot be sustained for very much longer without doing irreparable harm to the economic viability of the whole industry."

It is clearly a troubled time for the music industry here, in a small market of three million people, in a country plagued with double figure (at least) inflation, and the total of unemployed topping 30,000 for the first time since the 1930s.

DUAL DIFFICULTIES

Dollar sales for the record industry, after two price hikes, are up 7% for 1980, but unit sales are down. Albums are down by 16%, singles by 18%. Only cassettes, up 14%, show improvement. Sales trends in the first quarter of 1981, say industry sources, are down.

An approximate breakdown of the New Zealand market shows albums dominating with 60% of dollar sales, cassettes accounting for 25%, and singles trailing at 15%.

Two targets are firmly in the sights of record company executives when they discuss their problems. One is the tax—the other local radio.

Phil Gifford is Billboard's correspondent in New Zealand.



'I heard my son playing "Whip It" at home for a month before I heard it in a radio station. . . . They're not leading their listeners, they're behind them . . .'
John McCready, CBS



Tim Murdoch, head of WEA New Zealand and the N.Z. Phonographic Federation, says the 40% sales tax "has reduced demand for records to an untenable level."

On the tax front the industry has tried several approaches. In March last year a big public campaign alerted the public to the extraordinary size of the tax bite on records. Full page newspaper advertisements compared the tax paid on classical or ethnic recordings with the fact Playboy and Penthouse magazines attracted no tax at all. The association pointed out that the magazines were considered, for tax purposes, to be "cultural objects."

But the campaign blew up in the association's face with a counterattack by Prime Minister Rob Muldoon. His reaction was to start a debate on whether rock music was "cultural" or not. He went to a Wellington concert by Mi-Sex, a New Zealand band now based in Sydney, but emerged unimpressed. Instead of offering any tax relief Muldoon said he would instruct his tax inspectors to consider putting a tax on Playboy and Penthouse. To date no such tax has been applied.

Having mounted what most observers called a model public relations campaign, only to be cut off at the knees by a prime minister who is never slow to make political capital by appealing to conservative voters, association officials are now moving in ways that don't attract too much publicity.

'To go over \$12 a ticket you need a superstar that people have been wanting to see since they were about six years old . . .' Ian Magan, promoter

The association is seeking meetings with the Minister of Customs, Hugh Templeton, who in the past has indicated that, despite Muldoon's objections, he can see the justice in the association's case. Association head Murdoch, in a letter to Templeton, says: "We fear the recording industry, which depends so much on maintaining a consistently high volume of production and sales each year, is in a state of rapid decline."

The damage, says Murdoch, could lead to further unemployment in the industry and related trades. "Two major record retail chains in Auckland are currently in receivership and many smaller retailers are no longer trading in records. It will also mean lost opportunities for artists as the depleted financial resources for investment in new recordings dries up completely.

"Continued disregard by the government of the seriousness of the situation will not only cripple the recording industry, but also the interests and livelihoods of all writers, composers, performers and others who are dependent on the industry, to the detriment of the whole community."

"For these reasons a review of sales tax is urgently required. A reduction in the rate of sales tax and a commensurate reduction in the price of records could stimulate demand sufficiently to halt the current decline.

"In any event, it would restore confidence in the industry
(Continued on page ANZ-18)



A Beverly Hills restaurant story.

CG: "Another bottle of Bollinger?"

FH: "Sure, why not"

FH: "Well what's going to make big news down under this year?"

CG: "After this lunch, probably my expense account"

FH: "C'mon"

CG: "OK. The Church is the hottest new band in Australia right now. Their debut album really kicks."

FH: "Sounds as though you made a good investment"

CG: "No doubt about it."

FH: "How about some Beluga?"

CG: "(Sighhh)"

ATV NORTHERN SONGS AND PRODUCTIONS ARE PROUD TO ANNOUNCE THE RELEASE OF THE DEBUT ALBUM FROM THE CHURCH. 'OF SKINS AND HEART'

PRODUCED BY CHRIS GILBEY AND BOB CLEARMOUNTAIN.



New Zealand

TALENT-RICH MARKET



• Continued from page ANZ-16

and hopefully encourage renewed investment in the development of New Zealand recordings to the point where they could rapidly realize their potential to earn and save valuable overseas funds for New Zealand."

Nobody in the industry is prepared to hazard a guess as to whether there will be more luck this time in a move to axe, or reduce, the tax. If there is no change in the tax Murdoch says he sees 1981 as "a great year for record company executives to show their true abilities."

Getting new product radio time will be a major problem in 1981. Says Murdoch: "The overall sound of New Zealand radio is very tired and boring. I think radio is the biggest downer for the record business here, because radio stations are preoccupied with historical recordings. They're not creating anything that will be known hits for tomorrow."

"It's like looking down a tube and seeing no light at the end."

Murdoch's criticism is echoed by John McCready, who has just left his job as head of CBS in New Zealand to become director of marketing for CBS in Australia.

Says McCready: "I have found that almost to a man the program directors have a total lack of understanding and empathy with English music, or with new wave music."

"They just don't know about the groundswell for English-style music. As one example, Adam & The Ants had a No. 1 record in Britain, but in New Zealand no radio station treated it as a potential top 40 record. Yet the record's selling. What's worrying is that to the radio guys it sounds strange to their ears. But to the 14 to 20 year old consumer in the market-

place it doesn't sound strange. The radio guys are out of step with the public because they're so committed to the American top 40 format."

"As another example I'd mention Devo's 'Whip It.' I heard my son playing 'Whip It' at home for a month before I heard it on a radio station. That's how long it took program directors to pick up on it. They're not leading their listeners, they're behind them."

Brian Pitts, managing director of RTC, the leading independent company in New Zealand, says: "The major radio stations continued their policy of maintaining very tight playlists, and, generally, in peak listening times played almost solely top 20 product. I believe that annoys a wide sector of the listening public."

In an odd twist, both Murdoch and McCready agree that one way for New Zealand artists to get radio play in their own country is to get radio play in Australia first.

Says Murdoch: "Since so many stations are influenced by Australian programmers it seems that as long as a record is made in Australia it will get airtime. But it's still just as hard as it ever was to get New Zealand records on the air."

Says McCready: "Radio doesn't expose New Zealand records as much as it should. A New Zealand band, the Swingers had a No. 1 single in Australia. I really believe that if that single had been released here first we would have had a hard job to get it played on radio at all."

(Continued on page ANZ-20)

The concert market in New Zealand is impressive for a country of 3 million. Below, David Bowie performs for 10,000 at Auckland's Western Springs; above, Roxy Music for 30,000 at the Sweetwaters Festival. Above center, Andy Partridge of the U.K.'s XTC performs at Auckland's Logan Campbell, and above left, Bob Marley, very popular with New Zealand's Maori population, is at Western Springs. (all photos by Trevor Coppock)



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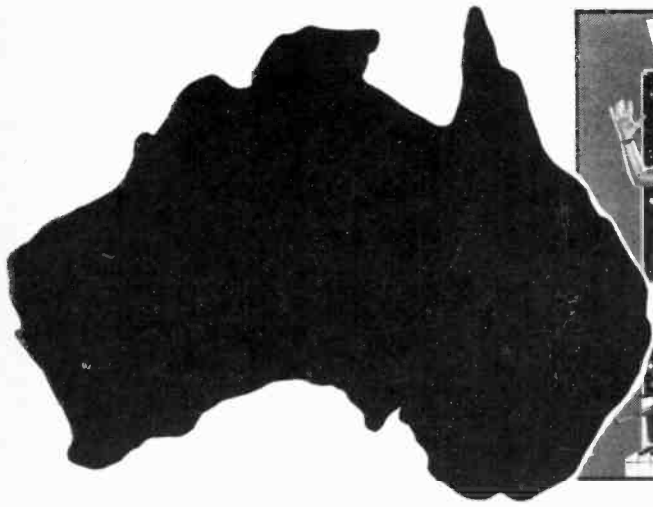


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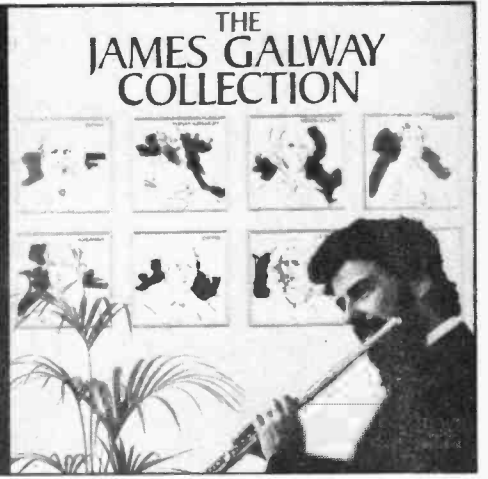
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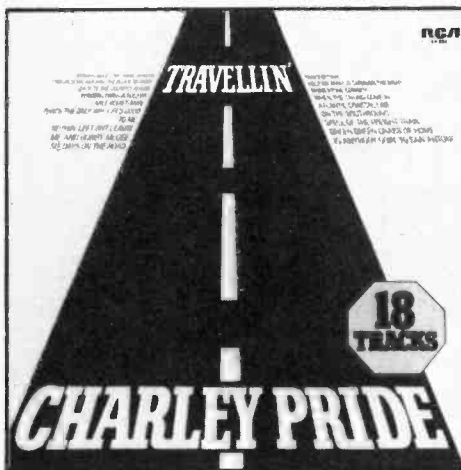
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David Bowie. Scary Monsters



Sky



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RCA

The marketing muscle in Australia & New Zealand.

Talent-Rich Market

• Continued from page ANZ-18

Pitts says RTC which, with very little airplay, has scored major chart success with British bands like UB40 (No. 1 single) and XTC (No. 1 album), has invested heavily in artist development via advertising and promotions. He believes the majors have reduced spending on advertising and promotions quite substantially, and cites a special supplement on rock in the country's biggest magazine (readership 1.2 million) in which RTC was the only company to advertise.

CHANGING MARKET

To many in the industry a feature of 1980 was the change in consumer tastes from superstars in the Fleetwood Mac/Eagles mold to new product from bands like the Clash, the B-52s, the Jam, the Specials and Talking Heads.

General manager of Record Warehouse in Auckland, one of the country's major retail stores, Roger King, says the market is increasingly fragmented: "A lot of American superstar product has missed out in the last 12 months while some of the successes have been oddball ones."

Playing albums and singles in-store and talking with customers has been vital in breaking many of the new acts, says King. "The vast majority of new albums never get radio time at all. Radio seems content to just sedate the nation."

New wave product has sold as albums, while singles sales have leaned very heavily on black music, most notably the reggae of Bob Marley. CBS's McCready also points to the trend in black music, estimating that up to 50% of all product in the New Zealand top 100 in the last 12 months would have been soul influenced. "Once again," says McCready, "this fact is not reflected in any way by radio playlists."

King says a lot of younger buyers seemed influenced by imported British magazines like New Musical Express and Melody Maker, sometimes seeking records that were still some weeks away from release in New Zealand.

A hopeful development was the upsurge in interest in local bands, mainly new wave. Some singles buyers were "almost fanatical" about buying local product, even at \$3 a single.

With more orthodox material one marketing ploy that had been very successful in 1980 was the forming of a retail company, HMV, by EMI. Existing record retailers were contracted as HMV agents and product was on a sale or return basis, with a reduced profit margin for the store.

Greatest hits packages from Kenny Rogers and Anne Murray that were extensively advertised on television were huge successes using the wholesale-retail companies method.

King praises the attempts at lowering back catalog prices made by CBS, with its Nice Price range, and Polygram, with the Disc Count system. Both, he says, were well founded, and

reduced the bulk of the companies' catalogs to \$6.99 retail, compared with \$9.50 full price albums. "We found it worked very successfully here," says King, "but there was a lot of dealer apathy elsewhere. So the schemes folded."

As in every section of the New Zealand industry the tax on records was a blight for retailers.

Government regulations mean the tax must be prepaid, so from the wholesale price of \$7 a cut of \$2 went immediately in tax, which must be prepaid. "A vast amount of tax paid product is sitting on retailers' shelves," says King.

ARTISTS

As always, a major trend has been the success of New Zealand artists in the booming Australian market.

The list is large and growing all the time: Split Enz, Mi-Sex, the Swingers, Sharon O'Neill (New Zealand's top female singer for 1980, now signed to CBS Australia), Kim Hart, all enjoyed chart action across the Tasman.

CBS's John McCready says one of the things that he looks forward to in Australia is working with O'Neill. He says it is inevitable that New Zealand, with the limited size of its market, must lose acts to Australia, 1,200 miles and only a \$200 air fare away.

A performer with a charting debut album here, Dave McArtney, says potential record sales are what draw performers to Australia: "There's not much difference in the conditions of live work between New Zealand and Australia. In fact it's probably easier to get reasonably well paid work here. There's less competition than there is in the bigger Australian cities."

He and his band, the Pink Flamingos, may be in Australia this year, but it depends on record company reaction to their album. It would not be worth their while to go unless there was product to promote.

As well as McArtney there are several bands that are likely to catch the attention of Australian record companies and buyers.

Pop Mechanix have toured Australia with Split Enz at the express request of the top billed band. Many observers think Pop Mechanix could follow Enz and the Swingers at the vanguard of what has almost become a style of Kiwi rock, tight, fast and slightly quirky.

More orthodox are Coup D'Etat, a three man, one woman band that has charted heavily with reggae flavored rock, and the Hammond Gamble Band, a blues based group led by Gamble, the lead singer of the now defunct Streettalk, a band whose first album was produced by L.A. industry eccentric Kim Fowley.

TOURS

Major outdoors shows in New Zealand—at which David Bowie and Fleetwood Mac have drawn audiences of more than 40,000 to Auckland's Western Springs stadium—depend very heavily on whether the Australian outdoor scene is thriving.

New Zealand

All major (3,000-plus audiences) shows here are promoted by Australian promoters, with local promoters acting as agents. The most successful local promoter in 1980 was Ian Magan, a former disk jockey, who had major indoor tours with Australian-based acts Jon English and Marcia Hines, and also enjoyed sellout tours by locals Split Enz and Sharon O'Neill.

Magan says the most significant thing in promotion in 1980 was the acceptance of local acts. "For the first time we were able to tour the country using the advertising and staging we would for an overseas act and get the audience response we would for a visiting act."

Inflation and the booming cost of gasoline—now \$2.50 a gallon—has pushed costs up for promoters here. "Transportation and advertising are the lifeblood of the industry, and both are very expensive," says Magan.

As examples he compares trucking costs here with Australia, where they are half the cost. Advertising rates here are similar to Australia, but the ads reach a much smaller audience.

On the other hand ticket prices here, in a generally depressed economy, cannot be pushed too far past the \$10 limit. "To go over \$12 a ticket you need a superstar that people have been wanting to see since they were about six years old," says Magan.

Luckily many artists realize the New Zealand situation and don't look for "a pot of gold" according to Magan. "If they know the territory they are prepared to make some compromises, knowing that a successful tour will have additional payoffs in the form of better record sales."

And as always the crucial factor remains choosing artists to tour while they are hot in the marketplace. "With the economics of the industry now you must be very careful about who you tour," says Magan.

FM RADIO

Campaigners for FM radio here should know in September whether their work has paid off. After years of delaying tactics the government finally made some firm commitments to FM here this year with the setting up of a tribunal which will report by the end of August on the introduction of FM. The tribunal will decide on how many stations will be licensed, whether the stations will be government or privately owned, and when the first services will go to air.

Already available are eight transmitter sites which currently beam television channels. Broadcasting minister Warren Cooper says several FM channels could operate from each site.

Record industry reaction is cautiously optimistic. Association head Tim Murdoch sees danger from private tapings, at present limited by the poorer quality of AM sound. "Copying records will undoubtedly accelerate and threaten the industry by reducing potential sales."

But retailer Roger King hopes that FM may bring more varied programming, with more emphasis on new albums, so stimulating sales.

VIDEO

The importation of video recorders for private use was prohibited in New Zealand until last December, but the new availability of video recorders has not led to a rush in the machines. Early impact has been minimal, largely due to the retail price of between \$2,200 and \$2,900.

Industry sources think it may take a couple of years for total numbers in the country to reach 10,000, and many of those machines may be owned by rental companies.

But for 1981 there are other pressing needs—tax, record sales, FM—that totally overshadow the video issue.

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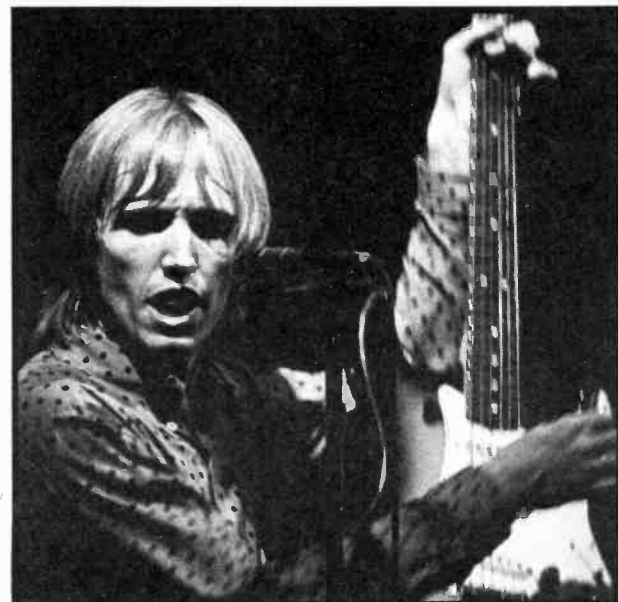


Photo by Trevor Coppack

Tom Petty performs at Auckland's largest indoor venue, the 3000-seater Logan Campbell Centre.

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Pacing Majors

• Continued from page ANZ-3

Even though there was less chart activity with the eight LPs involved in the company's expensive Rocktagon campaign, managing director Paul Russell claims that the company's last quarter of 1980 sales were up 22% from the 1979 figures. His assessment of Rocktagon is, "The entire campaign was staggeringly successful. We had better charts in 1979 only because we had more superstar product. There will most definitely be a similar campaign this year with as much money spent." The Rocktagon cost, although no figure would be revealed by CBS, is estimated at \$250,000. By comparison, most other companies would not spend more than \$150,000 for a large campaign.

1981 has seen CBS acquire the Virgin catalog and launch it with an enormous amount of confidence, excitement . . . and expense. Says managing director Paul Russell, "We began to realize during 1980 that the market was shifting toward Australian and British artists, at the expense of American artists, and that one of the very best sources of U.K. product was Virgin, a label that I have respected and admired for many years.

"I felt it would be good for us. We had to attack it in a very different way. We had to become a little more sophisticated on a street level. But the sales figures coming back for the first couple of months of 1981—normally a quiet market period—have really staggered me."

WEA, to its delight, enjoyed its biggest album success over the past year with a local band, Cold Chisel. The company ranked second in both albums and singles and top 10 albums. It faltered in top 10 singles, ranking fourth with just 12.6%. The soundtrack of "The Rose," the B52's, the Pretenders, George Benson, Fleetwood Mac, Queen and Jackson Browne spearheaded WEA's 1980 chart force.

"Finally bringing home Cold Chisel with a four-platinum album and an international Elektra deal was an exciting culmination to a decade of WEA in Australia," says MD Paul Turner. "This year won't be easy. It's out there but you have to work for it."

EMI, top 10 singles champion of 1979, had a quiet 1980 on the charts, coming in fourth with both albums (14.6%) and singles (15.9%). However, this possibly reflected a reorientation of the company following a changeover of managing directors. New MD Peter Jamieson has spent a year quietly but forcefully implementing intelligent new procedures and innovations which are bound to pay off handsomely over the next two years. The loss of Arista to Festival seems to have been well compensated by the acquisition of United Artists and its leading light Kenny Rogers, who gave the company its biggest Christmas album (cross promoted on tv with Anne Murray). Strong hit singles were again EMI's forte during 1980, no-

tably "Turning Japanese" by the Vapors which was the second biggest hit of the year. New artist Rocky Burnette, travelled downunder for a very successful round of media appearances, delivered two huge hits; while the surprise hit of the year was an obscure duet rendition of "You've Lost That Lovin' Feelin'" by Long John Baldry & Kathi McDonald, which hit number two nationally and was a hit nowhere else in the world.

Jamieson estimates the overall record/tape market was up 20% in 1980—which would mean \$40 million in this \$200 million market. Jamieson also claims that despite EMI's fourth place chart showing, his company had a 65% turnover increase in the same period.

PolyGram ranked fifth, managing 11% of the album chart and 11.5% of the singles chart. In top 10 placings it came in sixth and seventh respectively, with 5.7% and 6.6%. This was somewhat surprising in the light of its acquisition of Casablanca and the monumentally promoted presence of Kiss in the country in November. However, like EMI, PolyGram tends to dominate the classics and MOR and its real market share is obviously a great deal larger than the charts indicate.

The presence of acts in the country has been PolyGram's ace card over the past few months. A most fortuitous run of tours has given them promotional windfalls with Kiss, Black Sabbath, Thin Lizzy, Elton John, Dr. Hook and (soon) Dire Straits. Three of its biggest 1980 singles were on Casablanca—Lipps Inc.'s "Funkytown" (platinum), Skatt Bros. "Life At The Outpost" (gold) and Mac Davis' "It's Hard To Be Humble" (gold). But according to international repertoire manager Bob Aird, the biggest excitement of the year was the fact that local artist Jon English sold a quarter of a million albums outside of Australia.

"The Reels are now released in 20 countries," he points out, "and their upcoming second album will put them over the top."

RCA spent 1980 still "trimming off fat" and was noticeably down on its overall chart share, notching up 6.5% for albums and 9% for singles, although it soundly outperformed PolyGram in the top 10 area with 9.1% for albums (ahead of Poly's 5.7%) and 8.6% for singles (PolyGram at 6.6%). In 1979 its share of top 10 albums had been a dismal 1.4%.

The company's top 10 strength came from the enormous and unexpected performance of the "Can't Stop The Music" soundtrack, which enjoyed a marathon No. 1 run on the LP and singles chart in mid-1980. A clever promotional ploy brought the film's stars, director and producers together in Australia at one time and the enormous tv-inspired mass popularity of the Village People created a furor of buying excitement.

A second major success came late in the year with the platinum David Bowie "Ashes To Ashes" LP. Classic-rock group Sky delivered two platinum album releases, as did Abba.

Australia

ANZ-23

Charley Pride and James Galway gained one platinum LP each. One of the company's quietest successes was a lavish Australian-originated Elvis Presley boxed set (one in a series of four) which generated almost \$1 million at the retail level. An escalating local involvement was evident with RCA's distribution of the active Deluxe label and Trafalgar Productions; the latter producing excellent product by the Innocents and master guitarist Dennis Wilson.

RCA has moved strongly into tv marketing, with the establishment of Starcall, a separate company under the direction of Ted Bull. Most other major labels have similar set-ups, but not under separate names, encouraged by the fact that by registering a separate tv marketing company, they can save up to \$1 per LP on sales tax, which they can then put into tv advertising costs. Starcall has done notably well with a David Bowie best-of package titled "Chameleon."

The loss of Casablanca was a bodyline blow to the plucky Astor Records, after a best-ever showing in 1979. Although it fared well with a "gorilla" single (Joe Dolce's "Shaddap You Face")—which came very late in the year—actual chart share was down to 4.2% of albums and 6.8% of singles. However, managing director Rex Barry is far from despondent: "1980 was the best year Astor has ever had in terms of profitability in 25 years of operation. In industry terms it was not a terribly brilliant year but it was not a depressed one either. I think we should see this as the fairly obvious pattern for the decade."

Astor's current promotional thrust is centered upon the MCA and Motown labels, soon to be joined by the promising Australian production house Rough Diamond. Aggressive promotions manager Mike Crawler worked like a beaver at MIDEM, tying up a series of interesting deals that are soon to be announced.

By fairly mutual industry concurrence 7 Records became accepted as the eighth major over the past year, and although it barely made a showing on the singles chart, managed to snatch an impressive 3.1% of the top 10 singles with hits by the Tourists ("I Only Wanna Be With You"), the Flying Lizards ("Money") and Genghis Khan ("Moscow"). The latter was a national No. 1, coming right on top of the label's severance from RCA distribution (to its own) midway through the year.

Managing director Ken Harding is pursuing a determined master plan for expansion into the contemporary rock market which is beginning to bear fruit. Local recording is spearheaded by the highly popular Midnight Oil, currently charting well with a 12-inch 5-track picture jacket EP. **GLENN A. BAKER**

Billboard

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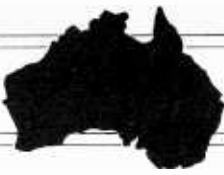
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Australia



MICHAEL'S MAGIC MUSHROOM

In 1973 a three-disk set tagged "Sunbury Festival" hit the Australian market. Appearing under the Mushroom label, it picked up some of the great material showcased at Australia's own Woodstock.

"Sunbury" was the product of the imagination and drive of the then-19 year old, Michael Gudinski who, with partner Ray Evans, had concluded that Australian talent was being at best undersold, at worst totally ignored, by the majors. Since the then-teenaged Melbourne dance promoter got that feeling about nine years ago, things have changed.

In February '82, Mushroom, and the publishing philosophy it represents (they still do not have an overseas artist on standard repertoire), will celebrate its first decade in the business. With a stable including Split Enz and Sky Hooks, it threatens to be a celebration of some international impact. Gudinski remains the great enigma. Those who work with him, love him; those who compete with him, would much rather he went somewhere else. How did Mushroom mushroom?

Gudinski: "We set out to become an alternative to the multinationals. Australian talent was dying on its feet. I had no 'corporate' experience, nothing much to unlearn.



Michael Gudinski: owner of Mushroom Records, Mushroom Publishing, director of Frontier Touring Company, coordinator of "Nitemoves" tv rock show, co-manager of Jo Jo Zep & the Falcons, and soon to celebrate Mushroom's 10th anniversary.

"We made some horrible mistakes. As recently as a couple of years ago, my accountants were convinced I was nuts. We overspent to hell on Split Enz and Sky Hooks—to the extent that we could (and did) go gold and still lose money. Frankly, if Sky Hooks had failed to take off, we were dead."

Today, Mushroom boasts an Australian talent stable claimed greater than that of EMI, WEA and Phonogram com-

pared. The absence of international content from their lineup means that the company's success rate has to be just that much higher. It is.

From a publishing standpoint, Gudinski is nothing if not eclectic. Says he, "The biggest myth in this (Australian) market is that an overseas release just automatically guarantees a group fame and fortune.

"We adopted the stance that we would offer local talent everything they needed to upgrade—complete freedom to find their own international association (and advice if they didn't)—in other words, we acted as godfather. We had a godfather, too, in Allan Hely at Festival. Intuitively, he knew what we were trying to do, liked it and helped.

"Right now there is not a single company in the U.S. which could take on all our acts and make a success of the lot. It's just beyond the scope of an individual company, no matter how big. Everyone has their priorities. This means that the great add-on we offer talent is the freedom to negotiate across the board. I think we have demonstrated that we can help."

Gudinski claims that the secret of Mushroom's rise to fame and fortune has been its ability to control its international activities out of Australia. Suddenly, it seems to have advantages which offset the "tyranny of distance" syndrome which has for so long isolated Australia from the mainstream of events.

Says Gudinski: "These days, when you say you come from Australia, nobody says 'Where?'—they don't even say 'Why?' anymore. We have a scene down here where a group can make \$3,000-\$4,000 a night. Not just any group, but a lot of the top acts—some get up around the \$10,000 a gig mark. This, without being tied into a label.

"You know, it's funny. My parents wanted me to go to university. They never did have much time for the band scene. It's kind of nice to be in a business that has achieved the ultimate in respectability. Australian music and film now rank among the country's major exports."

MIKE DUNNE

Billboard

TV Marketing

• Continued from page ANZ-8

Nicholls reflects the opinion of others in the business who regard the boom in cassette players as the salvation of the industry. The Australian trend towards California-style outdoor living, coupled with the cassette player's convenience and portability, has made hefty inroads into the traditional record market. Cassettes now share the market 50:50 and their growth continues, even with a price disadvantage of around \$1 a copy.

J&B, having had some unhappy—and expensive—experiences with elaborate point of purchase bins, racks and sales aids, has resorted to a very simple strategy, explained by Nicholls thus: "Point of purchase material is a pain in the ass. We just keep pouring the money into tv."

He admits to the occasional foray into press ads—mostly in the hectic lead-up to the peak Christmas period (when tv can be difficult to buy, even for the man with \$2.5 million to spend) with mixed results. Radio does not attract him: "OK, so we haven't really given it a fair go, but our limited experience with the medium suggests that it doesn't work for us anything like as well as tv."

At EMI Records, marketing manager Brian Harris surveys a somewhat battered marketplace with a fair degree of cool, saying: "EMI is no different from anyone else. We are getting a lot more professional. It's called survival." As he points out, there are fewer, but better, people in the business, which one could take as an oblique reference to the fact that EMI's Australian operation has undergone a dramatic shakeup over recent times.

The group's main thrust remains in the contemporary segment, with renewed emphasis on merchandising and retailer support. "There is probably only one factor that hasn't changed in the history of this business," says Harris. "If they haven't heard of it, they won't buy it."

A stand-out exception to that fact of life would have to be 1980's runaway sales of a Smurf album—already scoring double platinum with sales well over the 100,000 mark. The album made it solely off the back of a national character franchise deal with oil major BP Australia. With zero airplay and little else to promote it, the Smurf phenomenon took off like a rocket, its success stemming largely from a beautiful distribution pattern.

The twin problems of distribution and airplay seem to preoccupy Brian Harris. "Facings are becoming as important to us as they are to the food industry," he says. Coupled to this, and reflecting some consumer resistance to the \$8.99-\$9.99 price tag on main line product, is a resurgence in the budget sector and a reawakening of interest in the racking scene. Harris estimates as much as 15%-20% of EMI product is accounted for by vendor refills. The real action in the Australian racking area commenced with Abba, but the emerging softness of the overall market has burnt the fingers of some retailers stuck with dead stock.

The calibre of retail counter staff causes general concern among shippers. Inter-department transfer of shop staff in the chains and department stores means that the person who is selling records this morning was probably peddling pantyhose yesterday. A lack of detailed product knowledge places additional strains on the marketing and merchandising resources of the record company and further accelerates the move to racking where the supplier has more direct control over product exposure.

According to Harris, the rack is no longer the exclusive preserve of the cut price, budget disk. Increasingly, top of the line product—in EMI's case, such lines as Dr. Hook (enjoying great sales)—is making its racking debut. As well as moving nicely out of the bins, it is claimed to be stimulating impulse buying of the cheaper range. With budget product selling at \$4.99 and under, the price differentials are now considerable.

EMI, along with the rest of the majors, is backing new release material with support marketing activity aiming to exploit the full catalog of the currently hot artist material. Merchandising aids include jacket listings, posters, bin cards and banners. The problem seems to be the usual one—actually getting all that expensive printing out there in the window.

"I guess the trouble is not exactly unique to us," says Brian Harris. "You get to learn to live with it. We give them (the retailers) every possible assistance but, in the last analysis, you can't abdicate the responsibility. You just have to sell it yourself at point of purchase."

Harris agrees with J&B's Nicholls that the contemporary market has divided evenly between disks and cassettes. He notes Queensland as an exception, but fails to adduce any reason for a situation which sees cassettes outselling records three to two in the northern state.

In overall terms—including classical and standard repertoire—cassettes account for about 38% of sales and continue to increase at some 8% per year. Says Harris wryly, "They are about the only sector showing any excitement in a generally static market." Thirty-eight percent is a pretty solid performance. Cassettes hit the scene 10 years ago and, from a standing start, killed off any significant local manufacture of 8-track four years ago. The rapidly expiring 8-track market now remains the exclusive preserve of imports.

Brian Harris is more optimistic than most about the Australian business following the "Give the Gift of Music" market development campaign introduced here mid-1980. EMI has persevered with the concept at a lower level than the original campaign and claims to have achieved some startling results.

Launching a major "Gift" promo plugging 10 contemporary albums just before Christmas, EMI saw its market share leap spectacularly in the metropolitan markets where the promo majored. Says Harris, "We had the biggest Christmas and biggest December ever. At best estimate, we grabbed maybe 28% market share. We are now moving that campaign out of the mets and into the regional markets."

The rationalization of production and pressing facilities has, according to Harris, had the effect of bringing the whole business closer together, without noticeably reducing the at-times acrimonious competitive atmosphere which pervades the industry. Meanwhile, with the expressed intention of maximizing return from exceedingly expensive facilities and labor resources, the Australian record manufacturing sector is developing most of the characteristics of your friendly, neighborhood car pool.

EMI will lose access to its longtime label, Decca, later this year. The company's response will almost certainly be a concentration of marketing effort behind HMV product. The revitalized group faces some entertaining prospects in the Australian market as it moves to reposition itself into the 80s. Prime among these headaches is one which has bedeviled the local scene for years and which regularly elicits thoroughly equivocal comment from both State and Federal politicians.

Credits: Edited by: Earl Paige, Susan Peterson. Art: Mimi King. Cover illustration: Rick Godfrey.

For reasons now obscure (the provisions of international conventions apart), records attract Australian sales tax. Books do not. This simply means that shippers' invoices are automatically loaded with a 27.5% tax impost which is irrecoverable in the event of a failure at the retail sales end of the chain. With album sales now accounting for 90% of the dollar value of the market (35% of units sold) the tax burden is considerable and acts as a marked deterrent to 'remaindering.' The traditional loss-leader tactic as a means of building retail traffic is rapidly becoming untenable.

While Australian prime interests rates have so far failed to reach the heights achieved in the U.S. market, they are nonetheless running at around 14.5% and the costs of financing inventory are having a serious effect on shippers' average order levels. Nowhere is this trend more apparent than in the specialist classical segment of the market, where the need to carry a relatively comprehensive inventory, coupled with generally slower stockturns, means that carrying charges have suddenly shot off the graph. The business is hurting.

Repeated calls for a review of a situation which sees books/literature regarded as a "social necessity" (thus tax-free), and records/music—a broadly comparable cultural medium—relegated to the "luxury goods" category, have so far fallen on deaf ears. The classical sector does not amount to much more than 8% of the total market, but it's the principle of the thing, as they say.

Meanwhile, pressure must come upon the major shippers to liberalize their trading terms in an effort to ease the retailers' currently crippling carrying costs. This may mean revision of the presently prevalent Cash-30 Days system (all product being subject to firm order), with a 5% exchange allowance and zero provision for consignment stocks.

Unsurprisingly, EMI's Harris is unwilling to open up on the foregoing proposition. The pressures remain and J&B's sale or return regime, backed by massive promo support and a marketing policy which sees a "let's concentrate on one product at a time" pitch reducing the call for multi-line or full range inventory, must be taking its toll among dealers.

Harris is equally guarded in his comment on the performance of local publishers. While happily acknowledging that several Australian publishers are both active and extremely useful in the field, he regards the majority as, in his terms, "inert."

Says Harris, "Almost invariably, we wind up doing 99% of the marketing and promo job. I guess we wouldn't mind a bit more help. We get them to kick in sometimes, but it is seldom voluntary."

Harris's summary of the market is tight and cogent: "Television has become indispensable for penetration of the mid-range of the market, especially for new acts, but only after radio airplay. Known product responds dramatically to tv exposure."

He is wedded to the proposition (and available market data tends to support him) that the disposable consumer dollar is still out there. Prying it loose from an increasingly discriminating buyer is, however, something else. The highly esteemed Dr. Hook aside, EMI is sitting on the sleeper of the century: The Beatles are just about to go platinum. So? This time around, they are platinum on the basis of a 13-disk boxed set which has been promoted as a gift with a recommended retail price of \$109. Discounting and price-offs have reduced the average price to around the \$99 mark. But, with well in excess of 40,000 sets already disposed of, it becomes evident that Harris is right. The dollar is still around.

Billboard

• Continued from page ANZ-6

cent Dire Straits and Dr. Hook tours both forced five shows apiece in Sydney and Melbourne. "The overseas interest in Australia as a concert market is growing all the time. I don't really think that the Computicket problem changed things much, it's now irrelevant.

"The major problem has been the cost of bringing equipment to Australia, which can be generally hard because of the distance. But one can now find equipment here that one couldn't find two years ago, and that's made things much easier. It's helped keep the ticket prices around the \$15 mark, and I don't think they'll go higher than that."

The pub/small club circuit is still thriving in importance. Small time British bands like XTC, Vapors, Major Matchbox and the Cure, with only a hit or two to their credit (usually promoted by the influential rock television show "Countdown") get the sort of money which they've yet to get in their own markets.

Hand in hand with this new orientation of concert touring has been the emergence of specialized tour companies operated by those who have worked in the grass roots area of domestic rock for many years. The most significant is Frontier Touring, formed by a group of industry heavyweights which includes Mushroom chief Michael Gudinski, Little River Band manager and WBE label head Glenn Wheatley, artist manager Michael Chugg, Premier Artists boss Frank Stivala, Harbour Agency's Sam Riggi and music business financial pro Phil Jacobsen. Frontier has carved itself an enormously successful niche in the lucrative tour business, with carefully planned and executed jaunts by the Police, the Romantics, the Cure, Hall & Oates, Major Matchbox, Split Enz, Gary Numan and others. Frontier is now the most active, and possibly the most successful, touring company in Australia.

However, the healthiest sign has been the audience acceptance and earning capacity of Australian bands. Says Frank Stivala, managing director of the country's largest booking/management agency, Premier Artists: "Ten years ago the local industry could only hold one top drawing band. The other contenders would either drop or split up.

"Now the scene can hold as many big bands as possible. It's a change in the audience, who've lost that well-known national inferiority complex that if it's home-brewed, it can't be good. Seeing the overseas pub bands set against the local acts, the crowds have realized that Australia bands are as good, if not better, than their overseas counterparts.

"Of course, the bands themselves have done their homework. The talent has always been there, but there is a more intelligent and business-like approach to marketing, promotion, lighting and sound. They've come of age professionally."

As more and more Aussie bands crack the multi-platinum mark, it's becoming increasingly obvious that rock musicians can make successful and lucrative careers while remaining based in the country. Until a few years ago, acts saw the country as a place to serve their apprenticeship before leaving to settle in the U.S. or Britain to survive financially. Now, however top liners such as Angel City, Split Enz, Cold Chisel and Australian Crawl can easily command a fee of \$5,000 per appearance.

The profits can rise as high as \$25,000 per show if the bands run their own show, a situation that is becoming increasingly plausible. This has certainly not been possible since the halycon bopper-hysteria days of Sherbet and Skyhooks in 1975. The financial gains have allowed the top acts to play only selected gigs, which not only prevents them from becoming tour exhausted, but offsets the trap of being overexposed in such a small media-concentrated scene.

The second liner acts are also thriving. The upper echelons of this category, such as Midnight Oil, Matt Finish, Jimmy & the Boys, Mi-Sex and Flowers can command between \$3,000 to \$4,000 although they've yet to make a complete national breakout.

There is no shortage of venues to play in Sydney and Melbourne. More and more establishments find that they need to bring live entertainment to fight fierce competition from licensed clubs, discos and wine bars. Over the last few years, the government's excise on spirits has meant that bar operators have to bring in bands to attract crowds, or see their profits dive.

Says Jason Wilde, director of the Nucleus agency in Sydney: "The industry has really taken off in the past two years. I guess disco started in all but the demand today is for live groups. The pubs can't get enough of them."

The pub circuit looks as though it could become even more healthy. With current union demands for a 35 hour week, Australians may soon have more leisure time to spend bolstering up the financial securities of their top-drawing acts. **Billboard**

FM/AM Challenge

• Continued from page ANZ-10

The technical problems notwithstanding, Sydney FM has been outdone by Melbourne's aggressive approach to promoting the medium. 3EON-FM, which already ranks fourth in the under-40 demographic with a quarter million listeners, has invested huge sums in the coverage of youth-oriented sports, rock and cultural events. A series of early morning "fitness sessions" each attracted an average 350 participants. The station also instigated a now widely-adopted exercise of simulcasting televised rock shows, with the enticement of a stereo soundtrack. 2MMM has also moved heavily into simulcasts. The station did three simulcasts in February: Fleetwood Mac, Santana and Kiss. All were in a non-rating period, but tv station phone response was strong, with more than 1,000 calls being received for the Fleetwood Mac show.

3EON-FM's Lee Simon reports that his breakfast session is pre-booked by advertisers for at least six weeks, and points out, "That is quite different to the situation when FM began in America, where it was very hard to sell morning drive." In Perth, 96FM's Gary Roberts has a policy whereby only 60 second ads are aired, one at a time with a maximum of six an hour. This allows a station ID of: "You're Never More Than One Commercial Away From Music." 3EON-FM also has a winning promo slogan with "FM People Do It With More Frequency."

Although record companies are not yet able to monitor the exact exposure implications of FM, they are exceedingly enthusiastic about the seeming potential. Melbourne's Astor Records is the only major company based in FM's strongest city and managing director Rex Barry is definite in his appraisal of its value to him. "The results are quite clear, 3EON-FM was very instrumental in getting the Steely Dan 'Gaucho' album away so quickly. We advertised it on the station confident that we would be reaching a concentrated audience of record buyers. When FM picks up on an album it gives exposure to up to five tracks, therefore giving a preview to buyers that they normally would only get from standing in a record store booth with headphones on."

WEA's Paul Turner claims, "I'm obviously excited by the sort of scope FM can give to rock that is out of the mainstream. I think every smart record company is. But I really am disappointed by the reception to FM by the public on most of the East Coast. I just can't believe the degree of disinterest from the general public."

A fine example of FM's impact on the AM network is Sydney's 2UW which has hurled itself into a dizzying self-promotion campaign which is intended to give it the same 'fun station' image it enjoyed in the mid sixties. A concept of "less commercials and more music" is being firmly emphasized in promotions that have involved the giving away of thousands of dollars in cash. The relentless hard-sell of the station, which has not been witnessed in Sydney radio for a great many years, is showing signs of succeeding admirably and the station enjoyed a strong rise in the just-released ratings.*

Traditionally, the two AM heavies in Australia, in terms of expertise of operation, promotional muscle and programming innovation, are 2SM, Sydney and 3XY Melbourne. These two stations lost the greatest number of highly trained staff when FM began. However, both have gained audiences since FM was launched.

2SM program director John Torv says, "We have yet to experience any real effect as a result of FM. We haven't varied our format because we believe that AM is still the primary

Australia

source of music in this country. In fact, in the first survey which included FM we gained points in the 18-39 demographic."

Overall, FM broadcasting has created a rare level of excitement within the music industry, an excitement that desperately needs to be carried over to the public. Co-operation between the commercial stations is impressive and is underlined by a general sentiment that FM as a concept needs to be promoted rather than just individual stations. Sydney's 2MMM recently ran an Adelaide Flowers concert. 5SSA Brisbane ran a Sydney Dr. Hook show. 2MMM's Cherie Romaro says "Formats differ too greatly to have any firm exchange or networking deal, but we all make our programs available to other stations as a matter of courtesy. However, I can see more substantial cooperation in the near future."

2JJJ-FM's Marius Webb speaks for all concerned when he says succinctly: "The future of FM in this country is enormous."

GLENN A. BAKER **Billboard**

*Radio rating figures for the first quarter of 1981, issued after this issue's deadline, have shown marked differences in the two largest metropolitan cities.

Melbourne has remained fairly constant, with losses of no more than two points for any of the 11 stations. However, the Sydney results are quite extraordinary. In the AM market, newly revitalized pop broadcaster 2UW soared from an 8.3 share to 15.9, taking its extra audience from the other three pop stations—2SM, 2WS and 2UE. The latter held onto second position with 16.5, dropping from 19.2. 2WS and 2SM, previously locked together at 11.6 are still in a Siamese situation with 8.5 giving them a tie for 4th place. The market leader is still beautiful music station 2CH, which rose from 15.5 to 17.7.

The FM results landed egg on a few faces. Sydney's 2MMM, maligned by almost every FM broadcaster in the country for "letting down the Team," in the first rating period rose from 2.6 to 5.2. At the same time, Melbourne's 3EON, which had expected a sizable increase in its audience, dropped from 4.5 to 3.8. In Perth, 96FM failed to live up to the glory of its debut, dropping from 12.9 to 10.4.

In both major cities, the real losers were the MOR-oriented FM broadcasters. Sydney's 2DAY came in 10th place with 2.4, picking up only the .4. Melbourne's 3Fox gained only .4 also, up from 3. Progressive Sydney FM rock specialist 2JJJ rose from 1.2 to a 2.9 share, after completely tearing down its direction and starting from scratch.

2UW AM in Sydney, which rose from 6th to 3rd place, attributes its drastic climb to the Todd Wallace radio index programming research system, which it adopted on Jan. 1. According to pd Ron E. Sparx: "Our increase is large enough to prove that it's no fluke. The Wallace system was the key to making the right programming decisions. It helped us listen to our audience." 2UW's increase is very much in the youth demographic of which it now commands 53%. Its most spectacular gain was in the evening time slot, where it jumped from 9.8 to 19.2.

A Billboard Spotlight

MAY 9, 1981 BILLBOARD

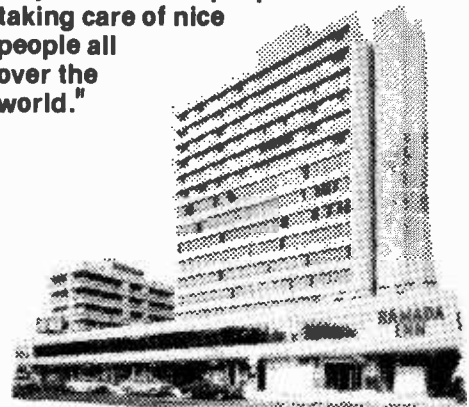
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Disco Business



Billboard Photo By Oscar Rivera

SEXY LADY—A sellout audience at Melons discotheque surges forward enthusiastically as Taana Gardner, West End Records artist, goes into a sensuous rendition of her popular hit, "Heartbreak." Gardner was so popular with the crowd that she had to be spirited in and out of the club by way of the fire escape. According to club officials more than 1,500 people had to be turned away from the sellout concert.

Disco Mix

By BARRY LEDERER

NEW YORK—Boris Midney has returned to the club scene with a surprise package of creative sounds for dancing and listening with an album titled "Companion" on Barclay Records. Midney has maintained the same haunting and melodic qualities of his earlier works. The album contains two surefire pleasers, "This Is A Test," and "Living Up To Love." Both feature an electronic pop/disco sound with emphasis on guitar and brass instrumentation. Staccato vocals pulsing in and out of the arrangements provide excitement. A certain lightness is maintained with easy percussion and refreshing cowbells. The production has a whimsical musical feeling that is unlike any material around. Side two contains three standard disco selections that still warrant the deejay's attention.

The seven inch 45 r.p.m. and promotional 12-inch, "Stars On 45" is a favorite with DJs. The studio group, Stars On, has released an album on Atlantic titled "Stars On Long Play." Side one is an extension of the 12-inch with a medley of 29 Beatles' tunes. The flipside digs deep into rock'n'roll vaults with three separate cuts containing the group's own renditions of such favorites as "Lucille," "Birddog," "Wolly Bully," and "At The Hop." Two of the cuts are performed by a group called Long Tall Ernie & The Shakers. What is exceptional about this release is the closeness that the group comes to the original recordings yet with a definite sense of today.

Pavillion Records has cleverly taken four of the cuts from Fantasy's album that contains the hit "You're Too Late" and provided reworked instrumental tracks of such favorites as "Hey Who's Gotta Funky Song," "You Can't Lose What You Never Had," "Too Much Too Soon," and "Love Explosion." These instrumental versions easily stand on their own as well as being mixed with the original vocals.

Archie Bell takes on a contemporary sound with his Becket 12-inch release "Anytime Is Right." This uptempo r&b mover places emphasis on the percussion and a hand-clapping backbeat. A slight break midway through adds to the intensity of the record. This release is an extended version of the single available from the artists album, "I Never Had It So Good." Running 5:25 minutes the mix is by New York deejay Tee Scott.

Most deejays will never tire of Candi Staton and her sultry, emotional vocals. This certainly is the case with her new release for L.A. Records, "Without You I Cried." Coming in just under five minutes, this 12-incher, produced by Dave Crawford, is soulfully powered with strong instrumentation and arrangement. The artist always maintains a sense of urgency and intensity in her work and this gutsy 12-incher should bring Staton back to the forefront of disco play where she belongs.

The professional deejays association in Mt. Laurel, N.J., reports the following as chart bound in its area: "If You Feel It," Thelma Hous-

ton, RCA; "Groovy Freaks," Real Thing, B.I.D.; "Hurry Up And Wait," Isley Brothers, T-Neck; "Hit & Run Lover," Carol Jiani, Ariola; "Try It Out," Gino Soccio, Atlantic; and "The Na Na Song," Skylite, Rampart.

The T.O.P. Record Pool in San Francisco shows the following receiving the most response on its top 25 list: "Get Up (Rock Your Body)," 202 Machine, Firesign; "Goose Bumps," Debra Dejean, Handshake; "Nights (Feel Like Getting Down)," Billy Ocean, Epic; "Turn It Out" Jerry Knight, A&M; "Dyan' To Be Dancin'," Empress, Prelude and "Looking Out For #1," Sara Branigan, Atlantic.

Indiana record pool playlist, compiled by Johnny George, shows the following 12-inchers receiving increased play in that area. Ronald Benjamin, "Living Again," Tune Wizard; Adam & The Ants, "Don't Be Square," Epic; "Now Baby Now," Kano, Emergency; and "Stars On 45," Atlantic. It is heartening to see a playlist that includes ballads. The Indiana pool's favorite ballads are: Controllers, "If Tears Were Pennies," Juana; Brenda Russell, "If You Love," A&M; Woods Empire, "In The Night Air," Tabu; Sharon Redd, "Leaving You," Prelude; Diana Ross, "One More Chance," Motown; Yarborough & Peoples, "Come To Me," Mercury and Stephanie Mills "Two Hearts," 20th Century.

TV-Size Video Gaining Popularity In France

PARIS—Despite early theories that television-size video would be useless in French discotheques, and that it had to be big-screen or nothing, small-screen presentations in smaller clubs are becoming increasingly popular and effective here.

Jacky Gaillard, a promoter who selects video material for 350 clubs, says much depends on the layout of the rooms involved. Given the right venue, he says, the picture images on tv is clearer and cleaner than on the large screen which tends to become hazy.

There were strong doubts expressed about video from disk jockeys, who felt their jobs could be threatened. Now, most of them accept video as an addition to the evening's entertainment.

Favorite presentations here inevitably include disco acts, but there's also a big following for 45-minute presentations of jazz, mostly recorded live at festivals.

Now the disco business here sees no reason why the clubs should not be as effective promoting video material as they are in pushing audio disks.

Sound Muffled By Roller Disco

NEW YORK—Can a roller disco and a temple be just 20 feet apart and yet remain friends?

This was the challenging problem that confronted the GLI sound company recently when it was retained to design and supervise the installation of a sound system for the Laces roller disco of New Hyde Park, New York.

According to officials at GLI, a division of Integrated Sound Systems, Inc., not only was the roller disco located a mere 20 feet away from the area's Temple Emmanuel, the sound designers and installers were further confronted with stringent local ordinances governing noise control.

To combat the problem and maintain harmony with the Temple and the community as a whole, GLI paid careful attention to the placement of the rink's speakers. It also concentrated on double-wall construction for the room, used shock mounts on some walls, and designed a special, free-floating multi-layered floor to reduce internal ambient noise.

The installation strategy worked, and GLI officials boast proudly that since the rink opened in January, there have been no complaints.

The Laces sound system was installed by Sports International, under the supervision of Steve Emspak of GLI. Components include 14 GLI model 1.3-way speakers, seven GLI model SA2130 dual channel power amplifiers, GLI MPX 9000A preamplifier/mixer, GLI model EQ1500 octave equalizer, a model EG Pro-16 expander and two Technics turntables.

P.O.P.S. Disbands In Philadelphia

PHILADELPHIA—Bob Pantano, WCAU-FM deejay who created P.O.P.S. (Philadelphia Organization of Professional Spinners), has disbanded that group and formed a new organization, the Philadelphia Spinners Assn. (P.S.A.) whose membership represents the key dance clubs in the Philadelphia market. Another group of P.O.P.S. members, headed by Billy Graham, formed their own Philadelphia Dance Music Assn.

Pantano's new group, which meets fortnightly at Fran O'Brien's, is dedicated "to the perpetuation of the discotheque/dance music industry." Coordinator for the new group is Frank Cerami, spinner at HB's.

Skaters Broadening Acts Beyond Disco

NEW YORK—Roller disco entertainers in the New York area are demonstrating that they are capable of growing, changing and broadening their outlook, even as the industry changes and broadens its outlook.

A by-product of the roller disco boom that grew out of conventional roller skating and disco dancing, roller disco entertainers emerged in force about four years ago. They brought their inimitable brand of razzle-dazzle to the already sizzling discotheque environment.

Today, although retaining their disco roots, the groups are working toward broadening their creative appeal in a move aimed at ensuring long-term public acceptance of their craft.

One such group is the Wizards, formerly known as the Village Wizards, a four-member skate entertainment team that had its beginnings in New York's Greenwich Village in 1978.

Having established themselves as wizards on skates in the disco field, the group—two men and two women—is branching out into other areas such as classical, jazz, tap, rock dancing and even some singing, all on skates. They perform under the creative direction of Otis Sallid, who also functions as choreographer.

According to Marion Green, 36, one of the founders of the Wizards, the aim is to do for roller skating what John Curry has accomplished in ice dancing.

That the Wizards is already on the way to achieving this goal is evidenced in the success of their first New York Theatre performance held not long ago at Manhattan's Symphony Space Theatre.

The performance, sponsored by Dancemobile, featured four original works. They included:

- "The Awakening," performed to a collage of music by Miles Davis and the electronic music of Pierre Henry;

- "Black, Brown, Blue & Beige Suite," set in a nightclub in the 1940s and performed to music by Fats Waller, Linda Hopkins and Benny Goodman as well as the poetry of Langston Hughes.

Other segments included interpretive dances to "Too Shy To Say," by Stevie Wonder; "I Need You," by Sylvester; "Summer Madness," Kool & The Gang; "Love Me By Name," Patti Austin; and a closing

work danced to the music of Chaka Kahn.

To date, the Wizards have appeared in concert in Chile, Ireland and Germany. In Germany, their concert was televised to several other European countries, reaching an estimated audience of 30 million. Concert appearances to Brazil and the island of Trinidad are also in the works.

Locally, the Wizards have appeared on tv's Soap Factory, Midday Live and the Good Day Show. They have also appeared in performance at the Roxy roller disco, Roseland, the Felt Forum and Avery Fishers Hall; have been the opening act for concerts by Ullanda and have appeared at a number of fashion shows. They also made a cameo appearance in the movie, "Can't Stop The Music," featuring the Village People

Club Planning Fele For DJ

NEW YORK—The Underground, one of New York's newer and more popular discotheques, will host a dinner/dance May 29, to celebrate Frankie Crocker's 25 years as a radio personality.

Crocker is one of New York City's better known radio executives, and has worked with WWRL-AM and WMCA-AM, and is now music director for WBSL-FM.

The Crocker party is part of a series of celebrity parties inaugurated by the Underground since its opening more than one year ago. The room has also hosted parties for such well-known personalities as Henry Mancini, Donna Summer, Peter Allen and Paul Jabara. A party for Dolly Parton is scheduled for June.

Among those guests invited to the Crocker party are Diana Ross, Michael Jackson, Stephanie Mills, Grace Jones and Smokey Robinson.

Under the format of the celebrity party series, the Underground provides dinner and drinks for the celebrity being honored and about 140 specially invited guests. Following the dinner, the room is opened up to the public at an admission charge of between \$15 and \$20 per person depending on the stature of the celebrity.

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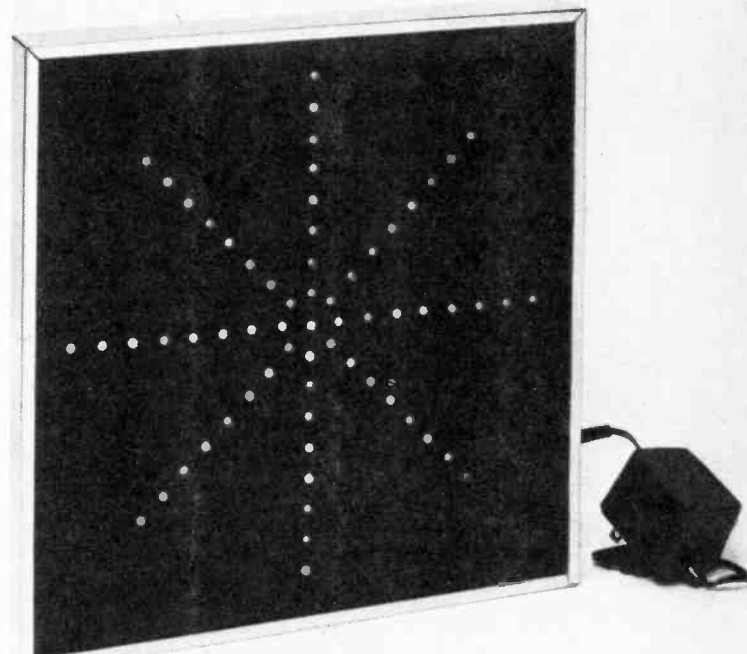
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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	
☆	2	6	PARADISE—Change—RFC/Atlantic (LP) 19301	☆	64	3	MESSAGE OF LOVE/CUBAN SLIDE—Pretenders—Sire (EP) Mini 3563	
2	1	16	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba—Atlantic (LP) SD 16023	52	42	15	THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP—The Clash—Epic (LP) E3x 37037	
3	3	12	LOVE IS GONNA BE ON YOUR SIDE—Firefly—Emergency (12-inch) 6515	53	48	14	THIGHS HIGH—Tom Browne—Arista/GRP (12-inch) GP 01	
4	4	10	BODY MUSIC—The Strikers—Prelude (12-inch) PRL 608	54	49	8	OOH SUGA WOOGA/THIS FEELIN' (Remix)—Frank Hooker & the Positive People—Panorama (LP/12-inch) BXL1 3853/YD 12197	
☆	7	10	AI NO CORRIDA/RAZZAMATAZZ/BETCHA' WOULD'NT HURT ME—Quincy Jones—A&M (LP) SP 3721	55	60	11	I WILL FOLLOW—U2—Island (LP) ILPS 9646	
☆	6	10	HEARTBEAT—Taana Gardner—West End (12-inch) 22132	56	62	4	YOU ARE THE ONE—Cerrone—Maligator (LP) Import	
☆	10	7	DON'T STOP/DO IT AGAIN—K.I.D.—SAM (12-inch) S-12337	57	63	6	DREAMING OF ME—Depeche Mode—Mute (7-inch) Import	
☆	14	6	PULL UP TO THE BUMPER—Grace Jones—Island (LP) ILPS 9624	☆	68	4	HUNGRY, SO ANGRY—Medium Medium—Cherry Red (7-inch) Import	
9	5	15	YOUR LOVE—Lime—Prism (12-inch) PDS 409	☆	75	3	KICK IN THE EYE—Bauhaus—Beggars Banquet (7-inch) Import	
☆	11	13	HIT N' RUN LOVER—Carol Jiani—Ariola (12-inch) OP2208	☆	77	2	GOOSEBUMPS—Debra Dejean—Handshake (12-inch) 4W8 70072	
11	9	13	GET TOUGH/LICENSE TO DREAM/DE KLEER THING—Kleer—Atlantic (LP) SD 19288	☆	61	6	WHAT ARE YOU GOING TO DO WITH IT—Betty Wright—Epic (LP) JE 36879	
12	12	25	FEELS LIKE I'M IN LOVE—Kelly Marie—Coast to Coast/CBS (12-inch) 428-02023	☆	72	2	MAKE ME OVER—Escorts—Knockout/Audio Fidelity (12-inch) KO 33101	
13	8	16	BREAKING AND ENTERING/EASY MONEY—Dee Dee Sharp—Gamble—PIR (LP) JZ 36370	☆	63	13	WIND ME UP—R.J.'s Latest Arrival—Buddha (12-inch) DSC 144	
☆	15	6	DYIN' TO BE DANCIN'—Empress—Prelude (12-inch) PRLD 607	☆	64	39	BURN RUBBER/HUMPIN'—The Gap Band—Mercury (LP) SRM 76091	
☆	31	3	TRY IT OUT—Gino Soccio—RFC/Atlantic (LP) 16042	☆	65	73	3	NIGHT TRAIN—Stevie Winwood—Island (LP) ILPS 9576
16	16	9	GET UP (Rock Your Body)—202 Machine—Fire Sign (12-inch) FST 1451	☆	66	53	4	LOVE RESCUE—Project—PBI (12-inch) 1001
☆	27	5	STAY THE NIGHT/NIGHTS (Feel Like Getting Down)—Billy Ocean—Epic (12-inch) 48-02049	☆	67	76	4	LOOKING OUT FOR NUMBER ONE—Laura Branigan—Atlantic (7-inch) 3807
18	18	7	BAD COMPANY/WARM & GENTLE EXPLOSION/ROCK ME—Ullanda McCullough—Atlantic (LP) 19296	☆	78	3	MAKE ROOM—Fad Gadget—Rough Trade (7-inch) Import	
19	13	10	WALKING ON THIN ICE—Yoko Ono—Geffen (7-inch) Gef 49683	☆	79	3	LET ME BE THE ONE—Webster Lewis—Epic (LP) JE 36878	
☆	30	4	IF YOU FEEL IT—Thelma Houston—RCA (LP/12-inch) AFL1 3842/JD 12216	☆	80	2	DOIN' IT TO THE BONE—Mantra—Casablanca/Polygram (LP) NBLP 7256	
21	19	13	DOG EAT DOG/ANTMUSIC/KINGS OF THE WILD FRONTIER—Adam And The Ants—Epic (LP) NJE 37033	☆	81	23	YOUR LOVE IS ON THE ONE/FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12189	
22	25	7	YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME—The Spinners—Atlantic (LP) 16032	☆	72	NEW ENTRY	WHAT CHA' GONNA DO FOR ME/I KNOW YOU I LIVE YOU/WE CAN WORK IT OUT—Chaka Khan—Warner (LP) HS 3526	
☆	28	4	NEW TOY—Lene Lovich—Stiff (12-inch) ST 97	☆	73	83	2	MOODY/YOU'RE NO GOOD—ESG—99 Records (12-inch) 99-04
☆	34	4	CALL IT WHAT YOU WANT—Bill Summers & Summers Heat—MCA (LP) 5176	☆	74	84	2	I'LL BE YOUR PLEASURE—Esther Williams—RCA (12-inch) JD 12209
☆	35	5	SIXTY THRILLS A MINUTE—Mystic Merlin—Capitol (LP) 12137	☆	75	71	21	BON BON VIE/CANDIDATE FOR LOVE—T.S. Monk—Mirage/Atlantic (LP) 19291
26	32	10	ME NO POP I/QUE PASA/ME NO POP I—Coati Mundi—Antilles/Ze (12-inch) AN 807	☆	76	52	10	MY SIMPLE HEART—Carol Douglas—20TH C. (12-inch) TCD 125
27	17	14	ALL AMERICAN GIRLS/HE'S JUST A RUNAWAY—Sister Sledge—Cotillion (LP) 16027	☆	77	NEW ENTRY	WHAT WE ALL WANT—Gang Of Four—EMI (12-inch) Import	
☆	38	6	PLANET EARTH—Duran, Duran—EMI (12-inch) Import	☆	78	NEW ENTRY	MAGNIQUE—Magnifique—Ariola (12-inch) Import	
29	20	35	TANTRA-THE DOUBLE ALBUM—all cuts—Tantra—Importe/12 (LP) MP-310	☆	79	50	26	LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP) 6E 302
☆	40	22	FUNKY SONG/YOU CAN'T LOSE.../TOO MUCH TOO SOON—Fantasy—Pavilion (LP) JZ 37151	☆	80	69	16	DON'T STOP THE MUSIC—Yarborough & Peoples—Mercury (LP) SRM 1 4009
31	21	15	WON'T YOU LET ME BE THE ONE—Michael McGloir—Airwave (12-inch) AW12 94964	☆	81	66	14	JUST BE YOURSELF/TELL ME—Nightlife Unlimited—Uniwave (LP)
32	22	21	RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis (LP) CHE 1290	☆	82	NEW ENTRY	GLOW—Spandau Ballet—Chrysalis (12-inch) Import	
33	23	18	IT'S A LOVE THING/UP ON SOUL TRAIN/I CAN MAKE IT BETTER—The Whispers—Solar (LP) BZL1-3578	☆	83	NEW ENTRY	MAKE YOU MINE—Side Effect—Elektra (LP) 6E-335	
☆	44	4	(We Don't Need This) FASCIST GROOVE THANG—Heaven 17—B.E.F. (12-inch) Import	☆	84	NEW ENTRY	PARTY 'TIL YOU'RE BROKE—Rufus—MCA (LP) 5159	
☆	45	3	MEMORABILIA—Soft Cell—Some Bizarre (Import)	☆	85	85	2	GROOVY FREAKS—Real Thing—Believe In A Dream (12-inch) 428 01063
36	26	20	SET ME FREE—The Three Degrees—Ariola (LP) OL-1501/	☆	86	56	16	CAN YOU HANDLE IT/YOU GOT MY LOVE—Sharon Redd—Prelude (LP) PRL 12181
☆	47	23	SEARCHING TO FIND THE ONE—Unlimited Touch—Prelude (LP) PRL 12184	☆	87	51	9	DRIVING ME WILD—The Stylistics—TSOP (LP) JZ 36470
38	24	18	FULL OF FIRE/MAKE THAT MOVE—Shalamar—Solar (LP) BXL1-3577	☆	88	70	7	UP ALL NIGHT/ELEPHANT'S GRAVEYARD—The Boomtown Rats—Columbia (LP) JC 37062
39	29	23	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS—Frankie Valli—MCA/Curb (LP) 5134	☆	89	74	10	JUST A GIGOLO/PAY MY BILLS—Barbi & the Kens—"O" Records (7-inch) OR 811
40	33	11	FEEL IT—Revelation—Handshake (12-inch) AS 887	☆	90	90	6	GUILTY—Classix Nouveaux—Liberty (LP) Import
41	41	31	CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424	☆	91	87	12	I DON'T WANT YOU BACK—Ramona Brooks—Q (12-inch) Q 2001
42	36	22	FREEZE/TO CUT A LONG STORY SHORT—Spandau Ballet—Chrysalis (LP) CHR 1331	☆	92	82	16	GIVE ME YOUR LOVE—Sylvia Striplin—Uno Melodic (12-inch) UMD 7001
43	43	11	PERFECT FIT—Jerry Knight—A&M (LP) SP 4843	☆	93	67	16	LAWNCHAIRS—Our Daughter's Wedding—Design (7-inch) ODW 913
☆	59	2	GIVE IT TO ME BABY—Rick James—Gordy (LP) G8-1002M1	☆	94	86	3	ARE YOU SINGLE—Aurra—Salsoul (LP) SA 8538
☆	65	2	PRIMARY—The Cure—Fiction (12-inch) Import	☆	95	92	13	WHAT A FOOL BELIEVES—Aretha Franklin—Arista (LP) AL 9538
46	46	12	ROCK THIS TOWN/RUNAWAY BOYS—The Stray Cats—Arista (LP) Import	☆	96	96	7	YOU'RE LYING—Linx—Chrysalis (7-inch) 2461
☆	57	6	YOUNG MEN DRIVE FAST—The Quick—Epic (12-inch) Import	☆	97	97	28	TAKE IT TO THE TOP/CELEBRATION—Kool & the Gang—DeLite (LP) DSR 9518
☆	58	4	STARS ON 45—Stars on 45—Radio Records/Atlantic (7-inch) 3810	☆	98	98	8	CHANGE OF LIFE—I-Spies—"O" Records (12-inch) OR 711
49	54	6	HELP ME SOMEBODY/THE JEZEBEL SPIRIT/AMERICA IS WAITING—Brian Eno & David Byrne—Sire (LP) SRK 6093	☆	99	89	24	GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch (12-inch) 1003
50	55	5	TAKE ME TO THE BRIDGE—Vera—Rio Records (12-inch) Import	☆	100	91	17	LET'S DO IT—Conversion—SAM (12-inch) S-12336

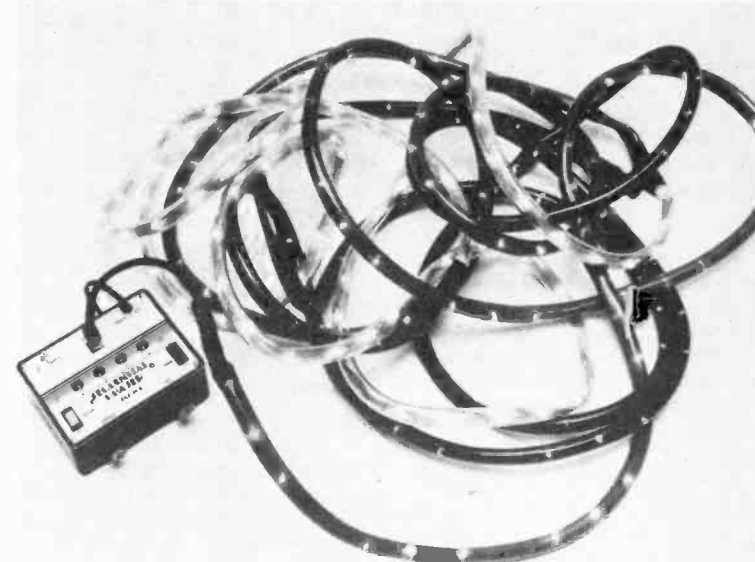
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Zappa Into Film Distribution And Mail Order Disks

By CARY DARLING

LOS ANGELES—Through his management firm and record company, artist Frank Zappa is moving into film distribution and record mail-order. The former is being done to secure showings for his "Baby Snakes" film and the latter is an outlet for his more esoteric endeavors.

"We were unable to make arrangements with a major film distributor," says Bennett Glotzer, head of Glotzer Management, which handles Zappa. "Frank spent some time trying to edit the film down to a two-hour, 45 minute film but it didn't work. So, now it is being distributed by our office.

"We're going to distribute it like a rock'n'roll show. We're going to use rock'n'roll promoters to take the film and see that it is shown in theatres where the kids are used to going to see music films and other contemporary product."

"Baby Snakes" has already been shown in New York and Los Angeles in special engagements but the first area under the new distribution will be Western Canada. "Vancouver, Edmonton, Calgary and Victoria are first, then we'll come down to Washington and Oregon," explains Glotzer. "The Northwest is a market where Frank does good concert business but he hasn't been there too many times in the last five years."

The length of the engagement depends on the size of the market. "In Vancouver, we're going to show it for three days and have three shows a day. We have it booked for three weeks later for a return engagement for another three days."

"Baby Snakes" opens in May in the Northwest with regular Los Angeles and New York engagements slated for June.

There are no plans to distribute the other existing Zappa films. "200 Motels" is owned by United Artists and "A Token Of His Extreme," a television special shown in Europe, is still involved in litigation that is an outgrowth of Zappa's legal entanglements in the early 1970s.

The first release on Zappa's new Barking Pumpkin label, distributed by CBS and called "Tinseltown Rebellion," is due to be released this month. This double album will be available through normal distribution channels but his next set is three volumes of instrumental guitar music called "Shut Up And Play Your Guitar," "Shut Up And Play Your Guitar Some More," and the "Return Of The Son Of Shut Up And Play Your Guitar."

"These will be available by mail-order through Barking Pumpkin in the U.S. and Canada and on CBS in the rest of the world," notes Glotzer. "We didn't think it was an album the public at large would be interested in. It's geared more to musicians and a tight audience of Zappa fans. We think this is a more effective marketing tool."

Advertising and order forms will appear in the "Tinseltown Rebellion" album as well as in selected magazines with a high musician readership. Sheet music is being marketed separately by mail order.

Pricing ranges from \$9.98 for one LP, \$18.98 for two to \$26.98 for the entire set. Zappa has another album, "You Are What You Is," for regular release on Barking Pumpkin in September. This will coincide with a tour.

There are no plans to add to the label, though other Glotzer-managed acts include German Nina Hagen and Holley Levin. "It's Frank's label and there are no plans now to

have other artists," says Martin Goldrod, vice president and general manager of Barking Pumpkin. "Personally, I hope we will be able to do that."

Though Zappa has come close to having his symphonic works performed and recorded by an orchestra (most recently by the Vienna Symphony and the Residente Or-

chestra in Holland), he hopes to perform them with a U.S. symphony this year. Most recently, he was emcee at a tribute to avant-garde composer Edgar Varese.

Though he has had his own labels in the past with Discreet and Zappa, he is starting the new label for creative autonomy. "We weren't against
(Continued on page 65)

THE SPOTLIGHT ON BLACK MUSIC TODAY

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Mid-Price Lines Readied For Launch By 3 Labels

• Continued from page 1

According to Munves, all Great Performances titles will be re-engineered and remastered, and there is special new packaging. The line will be heavily laced with new album compilations alongside some catalog reissues.

According to Raoul Montano, head of Angel Records, a late summer introduction is planned for the \$6.49 list Angel series, to be called "Red Line." Heavy ad and in-store support reportedly is shaping up at Angel.

Montano said the mid-price lines represent a move away from the "bargain basement image" that budget series create in some shop-

pers' minds. However, the mid-price lines frequently function as the old "budget" lines did, and about the same price gap separates them from today's front line product.

Montano said the first release would include 25 albums culled from the Angel catalog. "We will be using the same cover with a different number and maybe a red border around it," Montano explains.

Montano said the \$5.98 Seraphim line would be maintained primarily for historical reissues.

London Records' entry, "Jubilee," will be unveiled in late summer, according to PolyGram marketing manager John Harper. The price point is \$6.98 like other PolyGram

mid-lines, Festivo, Resonance, Privilege and the new Philips Sequenza.

"If you go into record stores you'll find that this particular price has established a niche everywhere," Harper commented.

Harper also suggested that the new lines produce a fresh sales psychology if they are not basically different from the old "budget" category.

According to Harper, the 25 initial titles will draw from London catalog top sellers. The pressings are imported, in contrast to the \$5.98 London Treasury budget series.

Harper said new couplings also will be introduced, such as the Zubin Mehta "Bolero" and "Pictures At An Exhibition" pairing.

One attraction of the mid-price lines is that they can draw from outstanding catalog performances. According to Munves, this will be the primary thrust of the new CBS line, which promises to "take all the guesswork" out of classical shopping.

Munves was in charge of developing Pickwick's Quintessence classical label, which he termed a "re-hearsal" for Great Performances.

The quoting of reviewer's comments on the front cover, similar to Quintessence, will be used, notes Munves.

Generic cover art has been created for the series in a newspaper tabloid front page design, he explains. Another feature is the unique individual sequential numbering of each album in the series.

Dealers apparently have been told that Great Performances will not remain at \$5.98 for long.

"We don't know how long this is going to remain at \$5.98," said Munves. "They want to intro it at \$5.98."

Munves expects 35 titles in the line before the end of the year.

Almost half of the initial CBS release is made up of Leonard Bernstein orchestral performances, according to Munves. George Szell, Isaac Stern, Bruno Walter and John Williams also are featured artists.

From Red Line, the promised recordings feature such Angel stalwarts as Karajan, Schwartzkopf, Previn, Klemperer, Muti, Giulini, and Menuhin.

London's Jubilee will include such albums as the Bach "Brandenburgs" under Britten, the Verdi "Requiem" under Reiner, Mozart Horn Concertos with Tuckwell, and "La Boheme" with Tebaldi.

Also, "Freni And Pavarotti Sing Duets," Dorati conducts "Carmina Burana," Karajan's "The Planets," Mehta's "Rite Of Spring," Marriner's "Eine Kleine Nachtmusik" and the Tchaikovsky "Pathetique" under Maazel, among others.

EMI Rushes Arias Single By Domingo

LONDON—EMI here has rush-released a classical single by celebrated tenor Placido Domingo containing arias from "Tosca" and "Aida." The release is timed to coincide with the new album, "A Portrait of Placido Domingo," and to take advantage of Domingo's recent television exposure here, notably the live New York broadcast of Verdi's "La Traviata."

Memphis Will Mark 'The King's' Passing

By ROSE CLAYTON

MEMPHIS—Separate activities—Memphis Music Festival, Tribute To Elvis and Memphis State Univ.'s third annual Salute to Memphis Music—have been scheduled to coincide with the fourth anniversary of Elvis Presley's death here on Aug. 16, 1977.

The Memphis Music Festival in its second year will be held Aug. 13-16 at the Cook Convention Center downtown.

Daily entertainment will include multi-media presentations, full-length films, exhibits of Elvis memorabilia from the major vendors in the world, and autograph and picture-taking sessions with celebrities.

Evening concerts will feature gospel music provided by singers whom Presley acknowledged as having influenced his musical style or with whom he had a personal friendship. The concert schedule includes J.D. Sumner and the Stamps on Aug. 13, Carl Perkins and Shaun Nielsen on Aug. 14, and The Masters (composed of James Blackwood, Jake Hess, Hovie Lister, Rozie Rozell and Sumner) on Aug. 15. Donnie Sumner will perform each evening. The Masters and others will join together for a memorial service at 11 a.m. on Aug. 16.

Memphis State's Salute to Memphis Music, which is not connected with the Memphis Music Festival, begins at noon Aug. 16 with a "Tribute to Elvis in Pictures and Music." An "Elvis Remembered" session, hosted by George Klein, a former Memphis disk jockey and friend of Presley, will follow at 1 p.m.

A symposium, beginning at 2:30 p.m. and moderated by Dr. John Bakke, assoc. professor of theatre at MSU, will examine the worldwide impact of Presley's death and his image today. Noted lecturer Greil Marcus, a contributing editor to Rolling Stone and author of "Mystery Train: Images of America in Rock 'n' Roll Music," will be the featured speaker. His topic "Elvis After Death" will discuss Presley, not as a person, but as a cultural phenomenon. Janice and Neal Gregory, co-authors of "When Elvis Died," will discuss their book that examines how media throughout the world treated Presley's death.

A film tribute "Three Dollars One Side; Four Dollars Two," produced by WKNO-TV in August 1977 will begin at 4:30 p.m.

Entertainer Charlie Rich will receive the university's 1981 Distinguished Achievement Award. It recognizes outstanding contributions to the creative and performing arts. The award will be given at a banquet

in the University Ballroom beginning at 6 p.m. to culminate MSU's program.

Tickets to the banquet honoring Rich are \$25 each. The symposium is free and open to the public.

Admission to all the Memphis Music Festival events are combined in a special package for \$35 per person. If purchased separately, tickets are \$6 for each day's activities and \$7 or \$8 for each evening concert. A \$1 discount is available on concert tickets purchased in advance.

NEW ELVIS FILM SET BY AUTHOR

MEMPHIS—Plans for a major motion picture based on the life of the late Elvis Presley have been announced by Marty Lacker, co-author of the Bantam book "Elvis: Portrait of a Friend," which will be the basis for the screenplay.

The \$2.5 million project, financed independently by Professional Athletes Management Services, will be produced by Peter J. Barton, who has written, directed and produced numerous television network programs and theatrical short features. According to Barton, the motion picture will be an honest portrayal of a very complex man as revealed by his close friends and associates.

Lacker who met Presley in high school and became part of the close inner circle of friends who worked, played and lived with the singer for more than 20 years, co-wrote the book with his wife Patsy and Leslie S. Smith. Lacker's wife reflects the views of the other wives and girl friends of Presley's entourage and Smith shares interviews with numerous people close to Presley to round out the book. Presley's cousin Billy Smith and Smith's wife Jo, who were with Presley the day he died, serve as the script's technical advisors.

Lacker says that Chips Moman, a Nashville record producer/engineer who owned American Recording Studio in Memphis where Presley cut such hits as "Suspicious Minds," "In the Ghetto," and "Kentucky Rain," will produce the film's musical score. Twelve selections have already been cleared for use.

Shooting for the movie is scheduled to begin Sept. 1. Memphis will be the site for 95% of the film. Additional footage will be obtained in Las Vegas, Los Angeles, Nashville and Atlanta.



PLAY-BACK—Harpisichordist Malcolm Hamilton, wearing headphones, listens to playback of his new Nonesuch recording with producer Marc Aubort, standing right, producer Joanna Nickrenz and conductor Gerard Schwarz, seated. Hamilton is soloist in two previously unrecorded C.P.E. Bach concertos accompanied by the Los Angeles Chamber Orchestra.

Hope For \$1.5M In Radio Marathons

CHICAGO—More than \$1.5 million is the expected total in contributions to 1981 fundraising broadcast marathons of the nation's top five orchestras.

Cleveland Orchestra and Boston Symphony marathons were recently staged, netting \$175,280 and \$254,822, respectively, while \$400,457 was pledged in the Philadelphia Orchestra's late January appeal.

Radio stations airing the marathons are WCLV-FM, Cleveland, WCRB-FM, Boston, WFLN-FM, Philadelphia, WQXR-AM/FM, New York and WFMT-FM, Chicago.

The New York Philharmonic and Chicago Symphony drives, both Friday through Sunday (24 to 26) together are expected together to bring an additional \$800,000 to \$900,000 to the annual sum.

Classical Notes

AT&T vice president Morris Tannenbaum presented Librarian of Congress Daniel J. Boorstin with an album of Bell Labs experimental high fidelity recordings in an April 21 ceremony in Washington. These remarkable albums, featuring excerpts from Philadelphia Orchestra concerts of 1931 and 1932, are the first known stereophonic recordings of orchestra. Album number two consists of Wagner selections bated by Leopold Stokowski. Unfortunately, no avenue toward commercial issue of the commemorative packages has arisen. . . . Puerto Rico's new Minillas Center for the Performing Arts will be the site of the 25th anniversary edition of the Casals Festival. One highlight is the visiting Cincinnati Symphony's three concerts, June 10, 11 and 12. . . . The Chicago Symphony String Quartet embarks June 1 for a two-week tour of Brazil and Argentina. . . . The Utah Symphony will spend three weeks touring Europe under conductors Witold Rowicki, Varujan Kojian and Robert Henderson, departing Thursday (14).

NYU's Graduate School of Public Administration will examine the impact of proposed federal arts subsidy cut-backs in a two-week Institute in

the Economics and Financing of the Arts, July 6-17. Tuition is \$564. . . . The Cleveland Institute of Music sponsors a one-week festival of the works of Darius Milhaud (13 to 20).

Music critic Alan Rich is the producer and host for an eight-part radio documentary entitled "Composers In California," broadcast by KUSC-FM, Los Angeles. Among the composers interviewed are Ernst Krenek, David del Tredecchi, Robert Erickson, Dave Brubeck, Morton Subotnick, Roger Reynolds and Pauline Oliveros. . . . Look for pianist Gary Graffman during the May 21 Miss USA beauty pageant telecast. Graffman's been selected as one of 11 judges.

London Records has begun re-recording the Beethoven Symphonies with Sir Georg Solti. Also planned is a Solti recording of Haydn's "Creation."

Gregg Smith has created a setting for voices, clarinet and/or piano of "Il Palindromes" published by Schirmer. In addition to the bread-and-butter "Madam, I'm Adam," there are "May A Moody Baby Doom A Yam," "Sit On A Potato Pan, Otis," and "Dennis Sinned." The music is in palindrome form, as well. ALAN PENCHANSKY

Multimedia Is Negotiating For TV Production Firm

NASHVILLE—Multimedia, Inc. will become the largest producer and distributor of syndicated country television programs in the U.S., with the acquisition of Show Biz Inc., a tv production and syndication firm based here.

\$4.4 million is the reported purchase price in an agreement in principle reached between the two companies. Negotiations are expected to be finalized within the next few weeks.

Show Biz has an inventory of 2,400-plus tv shows, including "Pop Goes The Country," "Nashville On

The Road" and "The Porter Wagoner Show." The firm also distributes "Backstate At The Grand Old Opry."

Multimedia also produces and distributes country music specials in conjunction with another Nashville-based firm, Jim Owens Productions.

In addition to its country program assets, Multimedia publishes 13 daily and 22 non-daily newspapers; owns and operates six tv stations; has cable tv franchises in 34 communities; and produces a number of tv shows, including the "Donahue Show."

OAK RIDGE BOYS
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SOLID OAK—At a recent press conference in Nashville, Oak Ridge Boys' spokesman William Golden, right, announces the popular quartet's intention to headline a benefit concert for the Tenn. Performing Arts Center. Looking on is Warren Sumner, the center's managing director. The June 2 show marks the nine-month-old facility's first country concert.

Monroe Opens Nashville Club

NASHVILLE—Entertainer James Monroe has opened a restaurant and listening room in the Madison area of Nashville that will feature regular performances by his father, Grand Ole Opry star Bill Monroe.

Monroe Manor and Steakhouse Lounge is located in a remodeled mansion more than 100 years old, according to James Monroe. He says the building contains a showroom capable of seating 130 to 140 and private dining rooms with capacities of 30, 37 and 50. Scheduled to open soon, he adds, is an outdoor listening area in an orchard adjacent to the building that can accommodate 1,500.

Open Wednesday through Sunday from 5 p.m. to 2:30 a.m., the club has country music on Wednesday, Friday and Saturday; bluegrass on Thursday; and country and western swing on Sunday. Monroe says that Sunday is "Urban Cowboy Night" and is highlighted by a two-step dance contest. Winners receive a free steak dinner.

Bill Monroe is the Thursday headliner when he is not working the road. James Monroe and Jimmy Martin are also on the Thursday bill.

Diners are not charged a cover, but those who come for the music only are charged \$3 Thursday, \$2 Friday and Saturday and \$1 Sunday. **EDWARD MORRIS**

Iowa Festival To Present Bluegrass

COUNCIL BLUFFS, IOWA—Bluegrass fans will have the opportunity to see Mac Wiseman, Bob Everhart, the Bluegrass Crusade, the Morning Star Express and British bluegrass headliners Rainy City Band when the sixth annual Iowa Old-Time Country Music Contest presents its first professional bluegrass event Sept. 4.

This program will be featured as part of the annual Council Bluffs Pioneer Exposition that will also feature an international music show with guests J.R. Taylor and Elizabeth Creah from England, Holland's Silver Eagle Express and the original Hank Williams Drifting Cowboys.

LABELS SCOURED

Country Finds Rough Sailing In U.K. Mart

By TONY BYWORTH

LONDON—If one thing emerged from the Music For the Eighties seminar, presented here at the Royal Garden Hotel, it was the feeling that country music isn't enjoying the smoothest of passages in the British Isles.

The U.S. executives attending the seminar's two sessions may have been left dazed by the volley of verbal assaults on the record companies, especially CBS, which gathered the blunt of the criticism from local promoters, media and the press alike.

Presented by the Country Music Association, as an offshoot of its International Development Committee, the seminar, held on April 21, clearly revealed the differences that exist between the U.S. and the British marketplaces. In his introduction, the CMA's international chairman Ralph Peer II, president of the Peer-Southern Organization, outlined the current success story of country in the U.S., including its ever increasing popularity by revealing that it now represents 19% of total record sales, an increase of 5% over last year.

The morning session was titled Country Music: A Business Success Story, and was moderated by Frances Preston, vice president BMI (Nashville). Panelists include Helmet Fest, Capitol Records (Los Angeles); Dennis Knowles, marketing director Tellydisc (London); Greg Roberts, CBS (Paris); Bob Stewart, Radio Luxembourg disk jockey, and Andrew Wickham, vice president, Warner Bros. (Los Angeles).

Preston gave further views on

country's growth, revealing such factors as motion picture involvement and the music "being a gentle alternative to the hype and pressures of contemporary living," while the European panelists clearly explained the shortcomings of their territories.

Greg Roberts, noting that country had to break pop in order to achieve chart status, added that the industry must take into account the local differences of the markets. Dennis Knowles, who has achieved considerable country success with Slim Whitman as former marketing manager with United Artists, commented on attitude problems. He cited both the media and the record companies themselves as "the greatest obstacle in holding country back through the pigeonholing of the music." Turning to the U.S. market, Knowles added that the time was right for "seeking out new acts on the South Coast rather than using Nashville, and other established locations, as home base all the time."

Stewart, whose Saturday night country program on Radio Luxembourg now reaches an estimated audience of four million, stated that a further step in breaking down the international frontiers has occurred with the monthly satellite transmissions from Nashville, produced in association with the Nashville Radio Workshop.

The 150 persons registered for the seminar, consisting mainly of locally based industry and media, were more concerned with the state of country music within the British Isles. Once the opening comments were finished, heated exchanges opened up.

London-based music publishers Roy Tempest (EMI) and Tony Peters (Acuff-Rose) both complained bitterly about the amount of commercial product being completely ignored by the record companies. Peters cited Jimmy C. Newman, one of the Wembley Festival's great success stories, as not having any records available. Radio Solent producer Peter Gore decried the complete lack of assistance—and product—from the majority of the record companies. Promoter Derek Block, who recently toured Charley Pride, Crystal Gayle and Anne Murray complained about the lack of

(Continued on page 58)



BLAZING GLASERS—Tompall and Glaser Brothers perform "Loving Her Was Easier Than Anything I'll Ever Do Again" during a live broadcast via satellite over Radio Luxembourg. The show emanated from the Tenn. Performing Arts Center in Nashville. The Glasers are, from left to right, Jim, Chuck and Tompall.

Artist Fan Clubs Flourish As Promo Expenses Soar

• Continued from page 9

Lynn's long-standing support group, with nearly 4,000 enrolled members in the U.S. and abroad, offer monthly newsletters with information about upcoming concert appearances, tours, tv guest shots and record releases.

Mickey Gilley's fan club boasts 3,500 members, while membership in Johnny Lee's club (both jointly run by manager Sherwood Cryer) vaulted from nine to 600 members in its one year of operation. Cryer is a strong supporter of fan club activity, even for an artist as successful as Gilley. "I think it's very important that we keep Mickey's club going in spite of his current success," says Cryer. "What it means is that you've got another little army of promoters out there. We have a pretty good mail order business going as well."

Kathy McClintock, who is president of the 5,000-plus Oak Ridge Boys fan club membership, feels that these organizations are highly beneficial to artists. "It makes people feel a part of what you're doing. That sells records and concert tickets."

Joe Hupp of the Jim Halsey Co. in Tulsa, also feels that fan clubs can be helpful for major acts. Says Hupp: "A lot of times they can help you correct a problem. They'll read about some trouble you've had booking a date, for instance, and they'll call and help you iron things out."

On the negative side, fan clubs may sometimes antagonize radio stations by unreasonable or unrealistic airplay requests. Says Nashville record promoter Debbie Gibson, "As long as the fan clubs act in a professional manner and don't overload the station, I think they can help artists. Their greatest value is in letting the public know that an artist is accessible."

There is also the danger of club leaders, who may feel proprietary toward an artist, clashing with the artist's management over both jurisdictional and personal concerns.

As a testimony to fan club importance in career development, many labels now print the club addresses on album covers. Such citations have appeared recently on albums by Conway Twitty, Tammy Wynette, Slim Whitman, Dottie West, Gene Watson, the Bellamy Brothers and Razy Bailey, among others.

Fan club dues are in the \$5-\$10 range for a year's worth of newsletters, appearance schedules, paraphernalia listings, pictures, membership cards and the like. Club presidents agree that members must be made to feel a sense of involvement with the artist's career for the group to be effective.

Dues and novelty sales can keep a club going financially. Some even turn a profit. Occasionally artists will contribute money for postage or special projects. According to Loretta Lynn club and IFCO, Lynn gives her fan group about \$3,000 a year for expenses.

KING SMITH DEAD AT 49

RICHMOND, Va.—King Edward Smith IV, a champion and practioner of traditional country music, died of a heart attack here, April 23. He was 49.

For the past 17 years, Smith had worked as a DJ, program director and music director at WSLC-AM, Roanoke. A recipient of many industry honors, Smith was the Academy of Country Music's disk jockey of the year in 1980 and a nominee for that prize by the Country Music Assn. in 1979. Smith was a member of the CMA board of directors and was serving as president of the Federation of International Country Air Personalities at his death.

As a performer, Smith worked with such artists as Mac Wiseman, Jamup and Honey and Cousin Zeke, as well as with his own band, the Knights. His Soundwaves single, "Dixie Road," went to 48 in the country charts in March. An album of his instrumentals, "King Edward Smith IV," is being issued by Pacific Challenger. A label representative said that proceeds from the album sales will go toward paying Smith's hospital expenses.

Smith is survived by his wife and three daughters.



DOUBLE BALLYHOO—Eddy Arnold, right, is introduced to co-hosting duties by television talk show host Mike Douglas. During the taping, Arnold introduced Douglas to his newest RCA single, "Bally-Hoo Days."

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Survey For Week Ending 5/9/81

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	3	8	AM I LOSING YOU—Ronnie Milsap (J. Reeves, RCA 12194 (Rondo, BMI))	35	37	7	IN THE GARDEN—The Staller Brothers (Traditional, Mercury 57048 (American Cowboy, BMI))	68	72	4	NOBODY LOVES ANYBODY ANYMORE—Kris Kristofferson (K. Kristofferson, B. Swan, Columbia 11-60507 (Combine, Resaca, BMI))
2	2	12	HOOKED ON MUSIC—Mac Davis (M. Davis, Casablanca 2327 (Songpainter, BMI))	36	40	5	I WANT YOU TONIGHT—Johnny Rodriguez (S. Davis, Epic 19-01033 (Algee, BMI))	69	78	2	THE ALL NEW ME—Tom T. Hall (T.T. Hall, RCA 12219 (Hallnote, BMI))
3	4	9	I LOVED 'EM EVERY ONE—T.G. Sheppard (P. Sampson, Warner/Curb 49690 (Tree, BMI))	37	7	13	A HEADACHE TOMORROW (Or A Heartache Tonight)—Mickey Gilley (C. Rains, Epic 19-50973 (Blue Lake/Chick Rains, BMI))	70	80	2	WHAT THE WORLD NEEDS NOW IS LOVE—Billy Jo Spears (H. David, B. Bacharach, Liberty 1409 (Jac/Blue Seas, ASCAP))
4	5	12	SEVEN YEAR ACHE—Rosanne Cash (R. Cash, Columbia 11-11426 (Holwire/Atlantic, BMI))	38	45	4	MY WOMAN LOVES THE DEVIL OUT OF ME—Moe Bandy (B.P. Barker, Columbia 11-02039 (Baray, BMI))	71	81	2	DON'T GET ABOVE YOUR RAISING—Ricky Scaggs (L. Flatt, E. Scraggs, Epic 19-02034 (Peer, BMI))
5	9	6	ELVIRA—The Oak Ridge Boys (D. Frazier, MCA 51084 (Acuff-Rose, BMI))	39	46	4	LOVE DIES HARD—Randy Barlow (F. Kelly, Paid 133 (Frebar, BMI))	72	74	3	MY HEART CRIES FOR YOU—Margo Smith (P. Faith, C. Sigman, Warner Bros. 49701 (Major Songs/Bibo/Drolet, ASCAP))
6	6	12	FALLING AGAIN—Don Williams (B. McDill, MCA 51065 (Hall-Clement, BMI))	40	10	10	MISTER SANDMAN—Emmylou Harris (P. Ballard, Warner Bros. 49684 (E. H. Morris, ASCAP))	73	50	11	SOMEBODY LED ME AWAY—Loretta Lynn (L.J. Dillon, MCA 51058 (Coal Miners, BMI))
7	8	10	ROLL ON MISSISSIPPI—Charley Pride (K. Fleming, D.W. Morgan, RCA 12178 (Pi-Gem, BMI))	41	47	6	YOUR WIFE IS CHEATIN' ON US AGAIN—Wayne Kemp (W. Kemp, W. Robb, Mercury 57047 (Tree/Baray, BMI))	74	51	10	ANGEL OF THE MORNING—Juice Newton (C. Taylor, Capitol 4976 (Blackwood, BMI))
8	13	7	FRIENDS/ANYWHERE THERE'S A JUKEBOX—Razzy Bailey (J. Slate, D. Morrison, R. Bailey, RCA 12199 (House Of Gold, Bobby Goldsboro, BMI))	42	44	7	FRIDAY NIGHT FEELING—Rich Landers (R. Landers, Ovation 1166 (Farge/Terrace, ASCAP))	75	83	2	GO HOME AND GO TO PIECES—Donna Hazard (D. Roth, Excelsior 1009 (Flying Dutchman/Scimitar, BMI))
9	26	6	WHAT ARE WE DOIN' IN LOVE—Dottie West (R. Goodrum, Liberty 1404 (Chappell/Sailmaker, ASCAP))	43	58	3	THE MATADOR—Sylvia (B. Morris, D. Pfrimmer, RCA 12214 (Pi-Gem, BMI))	76	56	6	MAGIC EYES—Jack Grayson (J.A. Gray, J. Grayson, T. Purvin, Koala 331 (Hinsdale, BMI/Temar, ASCAP))
10	11	9	HEY JOE (Hey Moe)—Moe Bandy and Joe Stampley (B. Bryant, Columbia 11-60508 (Acuff-Rose, BMI))	44	53	4	DARLIN'—Tom Jones (O.S. Blandford, Mercury 76100 (September, Yellow Dog, ASCAP))	77	NEW ENTRY	NEW ENTRY	MUSIC IN THE MOUNTAINS—Ernie Rowell (E. Rowell, F. Anderson, V. Warner, Grass 63-07 (NSD) (Blue Creek, BMI/King Cleo, ASCAP))
11	12	10	IF I KEEP ON GOING CRAZY—Leon Everette (R. Murrain, J. McBride, RCA 12177 (Magic Castle/Blackwood, BMI))	45	49	4	YOU'RE CRAZY MAN—Freddie Hart (F. Hart, C. Owens, Sunbird 7560 (Red Ribbon, Hartline, Blackwood, BMI))	78	85	2	ONE LOVE OVER EASY—Sami Jo Cole (G. Sklerov, P. Phillips, Elektra 47127 (World Song/Gloria Songs, ASCAP))
12	14	9	PRIDE—Janie Fricke (W. Walker, I. Stanton, Columbia 11-60509 (Cedarwood, BMI))	46	20	10	ALICE DOESN'T LOVE HERE ANYMORE—Bobby Goldsboro (B. Goldsboro, Curb/CBS 67-0052 (House Of Gold, BMI))	79	NEW ENTRY	NEW ENTRY	I STILL MISS SOMEONE—Don King (J. Cash, R. Cash, Epic 19-02046 (Rightson, BMI))
13	15	7	I'M JUST AN OLD CHUNK OF COAL—John Anderson (B.J. Shaver, Warner Bros. 49699 (ATV, BMI))	47	52	5	SPREAD MY WINGS—Tim Rex and Oklahoma (G. Stevens, C. Hendricks, R. Harris, J. Sisk, Dee Jay 111 (NSD))	80	NEW ENTRY	NEW ENTRY	FLO'S YELLOW ROSE—Hoyt Axton (F. Werner, S. Glickman, Elektra 47133 (WB, ASCAP))
14	18	5	BUT YOU KNOW I LOVE YOU—Dolly Parton (M. Settle, RCA 12200 (Tro-Devon, BMI))	48	61	2	LOVIN' HER WAS EASIER—Tompall & The Glaser Bros. (K. Kristofferson, Elektra 47134 (Combine, BMI))	81	NEW ENTRY	NEW ENTRY	FOOTPRINTS IN THE SAND—Edgel Groves (J. Buckner, G. Garcia, Silver Star 20 (BGO, ASCAP))
15	19	8	THE BARON—Johnny Cash (P. Richey, J. Taylor, B. Sherrill, Columbia 11-60516 (First Lady/Sylvia's Mothers/Algee, BMI))	49	59	4	SOME LOVE SONGS NEVER DIE—B.J. Thomas (A. Krieger, B. Morrison, J. MacRae, MCA 51087 (Southern Nights, Youngun, ASCAP, BMI))	82	NEW ENTRY	NEW ENTRY	SLOW COUNTRY DANCIN'—Judy Bailey (L. Green, L. Walden, Columbia 11-02045 (Baray, BMI))
16	16	10	CHEATIN'S A TWO WAY STREET—Sammi Smith (M. Bernard, C. Duval, Sound Factory 427 (Crown Dancer, ASCAP))	50	55	5	A LITTLE BIT OF HEAVEN—Roger Bowling (R. Bowling, P. Richey, Mercury 57049 (ATV, BMI))	83	86	2	SIDEWALKS ARE GREY—Kenny Serratt (T. Collins, MDJ 1008 (House Of Cash, BMI))
17	17	11	BETWEEN THIS TIME AND THE NEXT—Gene Watson (R. Griff, MCA 51039 (Blue Echo, ASCAP))	51	60	4	DOES SHE WISH SHE WAS SINGLE AGAIN—Burrito Brothers (R. Leigh, M. Blackford, Curb/CBS 01011 (United Artists, ASCAP))	84	87	3	I'D RATHER BE THE STRANGER IN YOUR EYES—Gene Kennedy & Karen Jeglum (C. Young, L.E. White, Door Knob 81-151 (Daydreamer/Music Pavilion, BMI))
18	21	9	I DON'T THINK LOVE OUGHT TO BE THAT WAY—Reba McEntire (L. Martie Jr., R. Manega, Mercury 57046 (Ray Stevens/Lucy's Boy, BMI))	52	28	13	PICKIN' UP STRANGERS—Johnny Lee (B. Hill, Full Moon/Asylum 47105 (Welbeck, ASCAP))	85	90	2	WALTZES AND WESTERN SWING—Donnie Rohr (D. Rohrs, C. Duval, Pacific Challenger 4504 (Moonridge, ASCAP))
19	22	7	LOUISIANA SATURDAY NIGHT—Mel McDaniel (B. McDill, Capitol 4983 (Hall-Clement, Welk, BMI))	53	30	10	HOLD ME LIKE YOU NEVER HAD ME—Randy Parton (R. Byrne, T. Brasfield, RCA 12137 (I've Got The Music, ASCAP))	86	NEW ENTRY	NEW ENTRY	SINCE I DON'T HAVE YOU—Don McLean (J. Beaumont, J. Vogel, J. Verscharen, J. Taylor, W. Lester, Millennium 11804 (RCA) (Bonnyview/Southern, ASCAP))
20	23	6	A MILLION OLD GOODBYES—Mel Tillis (B. Cason, S. Gibb, B. Russell, Elektra 47116 (Buzz Cason, Angel Wing/Pixrus, ASCAP))	54	54	6	I'M ALMOST READY—Leona Williams (V. Gill, Elektra 47114 (Vince Gill/Kentucky Wonder, BMI))	87	NEW ENTRY	NEW ENTRY	TEXAS IDA RED—David Houston (P. Baugh, S. Milele, Excelsior 1012 (Crosslake/Captar, BMI))
21	25	6	IT'S A LOVELY, LOVELY WORLD—Gail Davies (B. Bryant, Warner Bros. 49694 (Acuff-Rose, BMI))	55	63	4	HERE'S TO THE HORSES—Johnny Russell (R. Bourke, G. Dobbins, H. Moffatt, Mercury 57050 (Chappell, ASCAP, Rightsong, BMI))	88	89	2	I THOUGHT I HEARD YOU CALLING MY NAME—Pam Hobbs (L. Emerson, 50 States 81 (not listed))
22	24	8	COWBOYS DON'T SHOOT STRAIGHT (Like They Used To)—Tammy Wynette (C. Moman, B. Emmons, Epic 19-51011 (Vogue/Baby Chick, Welk, BMI))	56	68	2	LOVE TO LOVE YOU—Cristy Lane (D. Heavener, Liberty 1406 (Cristy Lane, ASCAP))	89	NEW ENTRY	NEW ENTRY	WE HAVE TO START MEETING LIKE THIS—Kenny Earle (T. Skinner, K. Bell, J. Wallace, KIK 904 (Hall-Clement, BMI))
23	27	6	BLESSED ARE THE BELIEVERS—Anne Murray (Black, Bourke, Pinkard, Capitol 4987 (Chappell/Unichappell, ASCAP/BMI))	57	69	3	LEARNING TO LIVE AGAIN—Bobby Bare (B. McDill, Columbia 11-02038 (Hall-Clement/Welk, BMI))	90	NEW ENTRY	NEW ENTRY	LOVE SIGNS—Ivory Jack (F. Kelly, Country International 154 (Frebar/Malcolm Ford, BMI))
24	1	12	REST YOUR LOVE ON ME/I AM THE DREAMER (You Are The Dream)—Conway Twitty (B. Gibb, R. Allison, B. Hall, D. Code, MCA 51059 (Stigwood/Unichappell/Raindance, BMI))	58	75	3	GOOD OL' GIRLS—Sonny Curtis (D. Wilson, Elektra 47129 (Cross Keys, ASCAP))	91	57	9	JUST A COUNTRY BOY—Rex Allen Jr. (R. Allen Jr., Warner Bros. 49682 (Boxer, BMI))
25	31	6	WHISPER—Lacy J. Dalton (L.J. Dalton, M. Sherrill, Columbia 11-01036 (Algee, BMI))	59	NEW ENTRY	NEW ENTRY	I WAS COUNTRY WHEN COUNTRY WASN'T COOL—Barbara Mandrell (K. Fleming, D.W. Morgan, MCA 51107 (Pi-Gem, BMI))	92	NEW ENTRY	NEW ENTRY	THE TESTIMONY OF SODDY HOE—Jerry Reed (J.R. Hubbard, D. Feller, RCA 12210 (Guitar Man, BMI))
26	33	4	LOVIN' ARMS/YOU ASKED ME TO—Elvis Presley (T. Jans, W. Jennings, B.J. Shaver, RCA 12205 (Almo, ASCAP, Baron, BMI))	60	67	3	LOVE KNOWS WE TRIED—Tanya Tucker (J. Crutchfield, K. Chalor, R. Bourke, MCA 51087 (Duchess/MCA/Red Angus/Chappell, ASCAP/BMI))	93	64	8	NO ACES—Patti Page (B. House, W. Cunningham, Plantation 197 (On The House, BMI/Expertise, ASCAP))
27	29	7	HEART OF THE MATTER—The Kendalls (J. Rushing, D. Schiltz, Ovation 1169 (Hawkins, BMI/Night Music, ASCAP))	61	41	7	I CAN'T HOLD MYSELF IN LINE—Paycheck and Haggard (M. Haggard, Epic 19-51012 (Blue Book, BMI))	94	65	10	FIRE IN YOUR EYES—Gary Morris (G. Morris, K. Welch, Warner Bros. 49668 (Gary Morris/WB, ASCAP))
28	32	6	FIRE AND SMOKE—Earl Thomas Conley (E.T. Conley, Sunbird 7561 (Blue Moon/April, ASCAP))	62	43	13	LEONARD—Merle Haggard (M. Haggard, MCA 51048 (Shade Tree, BMI))	95	66	11	WASN'T THAT A PARTY—The Rovers (T. Paxton, Cleveland Int. 19-51007 (Epic) (United Artists, ASCAP))
29	34	5	BY NOW—Steve Wariner (D. Pfrimmer, C. Quillen, D. Dillon, RCA 12204 (Pi-Gem, BMI/Chess, ASCAP))	63	48	13	OLD FLAME—Alabama (D. Lowery, M. McAnally, RCA 12169 (I've Got The Music, ASCAP))	96	71	17	YOU'RE THE REASON GOD MADE OKLAHOMA—David Frizzell & Shelly West (L. Collins, S. Pinkard, Warner/Viva 49650 (Peso/Wallet, BMI/Senor/Cibie, ASCAP))
30	35	5	SURROUND ME WITH LOVE—Charly McClain (N. Wilson, W. Holyfield, Epic 19-01045 (Al Gallico, BMI/Bibo, ASCAP))	64	NEW ENTRY	NEW ENTRY	FOOL BY YOUR SIDE—Dave Rowland & Sugar (B. Cox, Elektra 47135 (Kelly & Lloyd, ASCAP))	97	73	15	LOVIN' WHAT YOUR LOVIN' DOES TO ME—Conway Twitty & Loretta Lynn (J. Crouch, T. Daer, MCA 51050 (Sawgrass, BMI))
31	36	6	DO I HAVE TO DRAW A PICTURE—Billy Swan (B. Swan, G. Clark, Epic 19-51000 (Earl McGrath, ASCAP/Missing Finger, BMI))	65	70	3	RODE HARD AND PUT UP WET—Johnny Lee (M. Chapman, Full Moon/Epic 19-02012 (Enoree, BMI))	98	76	12	STORMS NEVER LAST—Waylon & Jessi (L. Colter, RCA 12176 (Baron, BMI))
32	42	4	MONA LISA—Willie Nelson (J. Livingston, R. Evans, Columbia 11-02000 (Famous, ASCAP))	66	NEW ENTRY	NEW ENTRY	DON'T BOTHER TO KNOCK—Jim Ed Brown & Helen Cornelius (K. Fleming, D.W. Morgan, RCA 12220 (Pi-Gem, BMI))	99	82	14	TAKE IT EASY—Crystal Gayle (D. McClinton, Columbia 11-11436 (Duchess, BMI))
33	38	7	EVIL ANGEL—Ed Bruce (J. Winchester, MCA 51076 (Fourth Floor/Hot Kitchen, Blendingwell, ASCAP))	67	79	2	JUST LIKE ME—Terry Gregory (D. Anton, R. Wilkins, Handshake 70071 (Al Gallico/Algee, BMI))	100	93	2	CAJUN LADY—Ralph May (R. Koller, B. Charles, Soundwaves 4630 (NSD) (Blue Lake, BMI))
34	39	7	GETTING OVER YOU AGAIN—Ray Price (D. Kirby, W. Robb, Dimension 1018 (Millstone, ASCAP/Baray, BMI))								

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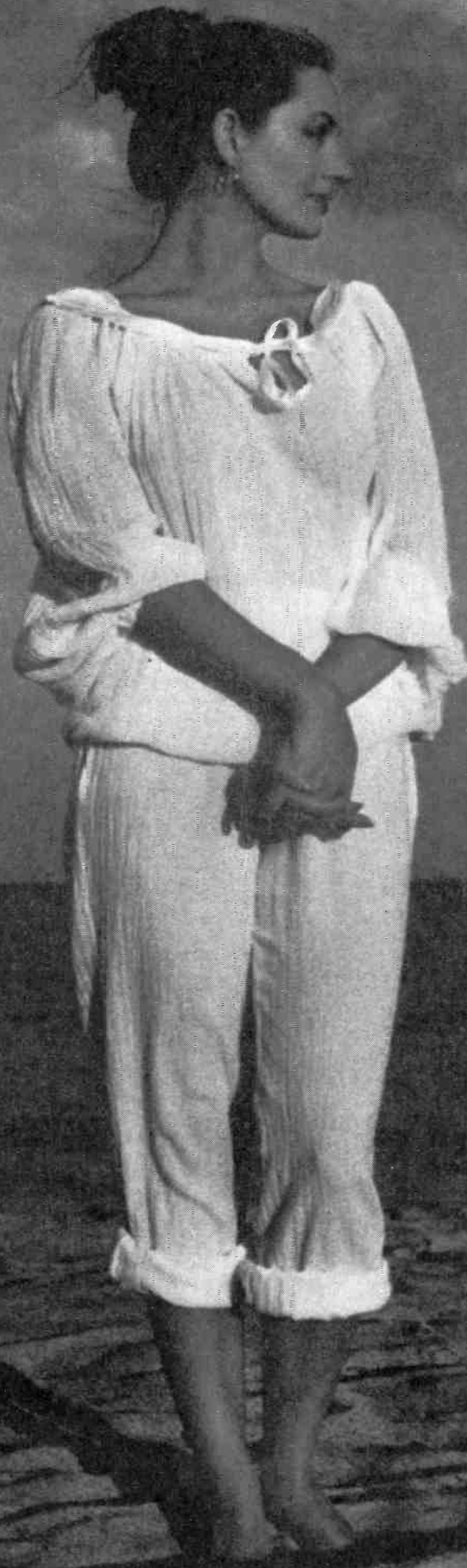
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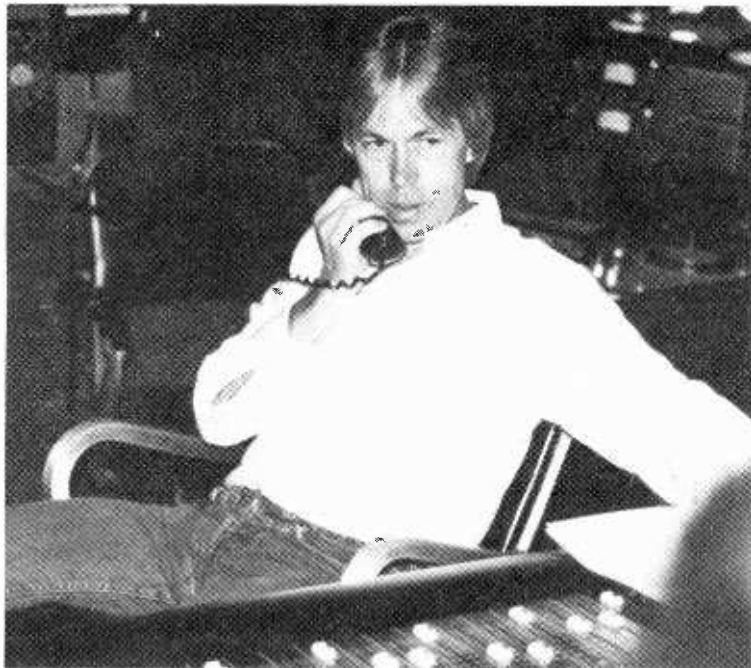
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- May 3 • Roanoke, Va. • Civic Ctr. *
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Larry Rogers: Producer on the rise

Larry Rogers' Creativity Sparks Return Of Swan

By KIP KIRBY

NASHVILLE—It's getting harder these days for producer Larry Rogers to retain his preferred low-profile anonymity.

Rogers is the man behind Mel McDaniels' "Louisiana Saturday Night," and Kin Vasey's "Likin' Him And Lovin' You." More dramatically, Rogers is the creative spark that's fanning the flames of Billy Swan's re-emergence onto the recording scene with "Do I Have To Draw A Picture?"

It's been a long dry spell for Swan since "I Can Help" first catapulted him to national fame in 1974, and some time since the artist has had any chart success at all. Under Rogers' guidance, Swan's newest LP, "I'm Into Lovin' You," proves he has lost nothing in the way of songwriting, vocal or instrumental skills during the intervening years.

The softspoken producer has given Swan his highest-charting record in country since "I Can Help," as "Do I Have To Draw A Picture?" prepares to crack the top 30. Two of the album's cuts—"Soft Touch" and "Lay Down And Love Me Tonight"—were also co-written by Swan and Rogers.

The selection of Rogers for the project brings about a melding of similar musical backgrounds, since Rogers was raised around the Memphis rockabilly sound that clearly stamps Swan's quintessential rockabilly/pop style. Rogers doubles as engineer on his own projects as well, often using his own Memphis-based studio, Lyn-Lou Recording.

"Back when I started in Memphis, if you were a producer you were also the engineer and did your own arranging," Rogers explains. "That's how I got used to doing things. It would be awfully hard at this point for me to turn over the actual engineering to anyone else."

Rogers began his engineering at Mercury's Nashville studios prior to a stint at Mega Records. In 1975, he was hired by producer/CBS Records Nashville chief Billy Sherrill for a&r. In this capacity, Rogers produced sides on such acts as Rick Nelson, Freddy Weller and R.C. Bannon. He also brought to the label

Shylo, Silver City Band, and an unknown singer from Memphis named Charly McClain.

McClain has been Rogers' most successful project for the record company. He not only produced but also co-wrote several of McClain's records, and put her on the charts with hits like "Men," "Women Get Lonely," "That's What You Do To Me"—as well as "Who's Cheatin' Who," McClain's first No. 1 single. (An ironic twist of timing found Rogers parting company this year with both CBS and McClain at the time of her No. 1 record to return to independent production.)

Rogers categorizes his low-key style in the studio as "uncluttered simplicity." As evidenced by the new Swan album, Rogers leans on punchy rhythm tracks supplied by a core group of Memphis players, double and triple harmonies for a stronger vocal effect, and rarely adds orchestration to his records. He also relies on Lyn-Lou's 16-track equipment for most of his projects.

"It probably sounds funny to admit that I still like using 16-track, with all the emphasis these days on multi-track recording," he says. "But I do. It keeps me from overproducing to fill up 32 tracks, and I find I'll spend more time and thought before I automatically put on another instrument."



CENTER STAGE—Deborah Allen pauses for a brief moment while singing her newest Capitol single, "You Make Me Wonder Why." Allen performed the tune in her set on the "Country Radio Spectacular" aired live from the Tenn. Performing Arts Center.

Nashville Scene

By KIP KIRBY

Listeners in Europe (and some in Nashville) got a real earful of what modern-day country may or may not be all about when **Radio Luxembourg** broadcast its live satellite program last week from the Tenn. Performing Arts Center. In fact, if the recent show is any indication, they might want to change the name of "Country Music Spectacular" to something less restrictive. ... On the bill were **Pure Prairie League**, **Deborah Allen**, **Bandera and Tompall and the Glasers**. Only the Glasers made any real pretense of being country, and they opened the show. After that, the music ranged from pop to country-rock to straight-out rock'n'roll in varying degrees. The program emphasized the new directions that contemporary Nashville music is taking ... but at the same time, diehard country fans in the audience appeared bewildered, rather like a rock fan who had shown up to see **Bruce Springsteen** and got **Earl Scruggs** instead. It would be interesting to know how European country listeners reacted to the program. If the show is going to continue being called "Country Music Spectacular," perhaps the contemporary acts performing on it should consider blending enough country numbers to balance things out more equitably.



Porter Wagoner may be going through another image update when he hits the cameras for a new hour-long variety/talk show pilot that could lead to a projected weekly series. The show is being produced and directed by **Celebration Productions** in Nashville, and inside info has Porter doing interviews with guest celebrities from all walks of show biz, performing in comedy skits, and generally showing a new side of his talents. The program will be titled "Porter's Place."

Arthur B. Hancock III is a professional horse breeder. Hancock's three-year-old colt, **Tap Shoes**, is scheduled to run in the Kentucky Derby. Hancock is also a would-be country singer. Not long ago, Hancock came to Nashville and recorded an entire album at **Sound Emporium** studios. The LP is appropriately titled "**A Horse Of A Different Color**" and features Tap Shoes on the cover. According to a feature in "Sports Illustrated," Hancock is "almost as excited about his first record album, to be released in June, as he is about Tap Shoes' chances of winning the Derby." However, later on in the article, Hancock adds: "Making an album is a life's dream—something I've always wanted to do. I love country music very much. But, you know, I'd rather breed a horse that wins the Kentucky Derby than write five hit songs—and that's the damned truth." Oh well, we all have our priorities.

One of Nashville's major embarrassments has been that there really aren't many places around town (except, of course, for the **Grand Ole Opry**) where people can see headline country performers entertain. Maybe that's one reason why singer/songwriter **Hank Cochran** has purchased a share of **Cactus Jack's** here and plans to reopen the club next month under his own name. Cochran wants to lure the local music industry crowd by featuring top country names in live shows (which may also be broadcast via radio hook-up). Cochran wants to encourage developing songwriters, too. So the revamped club will have its own **Writer's Night** series.

In a gesture of good will, the **Oak Ridge Boys** have generously volunteered their services to do a gala benefit concert for the **Tennessee Performing Arts Center** June 2 in Nashville. This arts facility is already suffering from a large deficit after only a few months of operating. Part of the problem certainly stems from the fact that TPAC has made no effort at all to book pop, country or soft rock acts into the center, ignoring the sad truth that classical, opera and ballet just don't always draw sellout crowds. As a matter of fact, the Oaks' appearance will mark the very first time a country act has even performed in the hall—and it's a benefit to raise funds! It is time for the booking committee at TPAC to realize that an arts center shouldn't exclude popular music if seats are to be filled on a regular basis. The Oak Ridge Boys' generous offer of help ought to say something to TPAC—and it should be followed up.

New On The Charts

TERRY GREGORY
"Just Like Me"—★

During her childhood in Maryland, Terry Gregory practiced her singing skills by emulating the styles of Janet Lennon and Connie Francis. Her first formal training came during a brief stint as a music and drama major at Montgomery College in Rockville, Md. in the mid '70s.

While in college, Gregory entered the National Country Music Championships. Her second place showing soon led to appearances with Dolly Parton and Billy "Crash" Craddock.

For a time, Gregory drifted from country music, dabbling in rock with a local Hot 100 band. After playing the Eastern club circuit, she relocated to Los Angeles, where she met publisher Al Gallico. Through Gallico, Gregory met Ron Alexenburg and landed a recording contract with Handshake.



"Just Like Me" is Gregory's first release on the label. She is managed by: Al Gallico, 9255 Sunset Blvd., Los Angeles, Calif. 90069. (213) 274-0165.

HOPE FOR 500,000

South Carolina To Host 2-Day Music Fest In July

MYRTLE BEACH, S.C.—A 500-acre parcel of swampland here has been cleared of trees, brush and water to prepare for a two-day country music festival July 4-5.

The Carolina Country Jamboree is being backed by local land developer Thomas Scott Quinn, who hopes 500,000 will attend. That would make it the largest country music festival in history.

It also stands to become the biggest-grossing country event. Tickets are \$25 for each day or \$45 for two days. Children under 12 accompanied by a parent will be admitted free.

Perhaps a mite defensive about the steep ticket prices, the backers point out in their press material that the cost, if broken down by hour, is a "very affordable" \$1.60 per hour.

The bulk of the expense may well be for talent. Mac Davis and Emmylou Harris highlight the festival July 4, along with Tompall and the Glaser Brothers, the Bellamy Brothers, Don King, Johnny Duncan, Asleep At The Wheel, Dave Rowland and Sugar, Con Hunley, Dottie

West, Doug Kershaw, Ray Stevens, Bandera, Memphis, North Star Band, the Ed Pollack Band, the Zasso Boys, Southern Land and Cattle Co. and the Silver Nickel Band.

Jerry Lee Lewis, Conway Twitty, Donna Fargo and Margo Smith highlight the July 5 performances, along with Rex Allen Jr., Billy "Crash" Craddock, Johnny Rodriguez, Alabama, Stella Parton, the Happy Goodman Family, the Blue Ridge Quartet, Judy Crystal, the Russell Brothers, the Ed Pollack Band and Rosanne Cash.

The most unusual aspect of the festival is that the entire site has been prepared from scratch. Quinn seeded the former swampland to create a lawn and built a hill on which the domed stage is being placed. The stage will be surrounded by a 14-foot wide moat.

Between acts, a water curtain will rise in the air from the moat and will be bathed with colored lighting effects. On July 4, there will also be a fireworks display and aerial show.

James Fitzgerald Enterprises of Los Angeles has been appointed to coordinate and supervise the event. Fitzgerald's position in the Jamboree is executive producer and director.

Seating at the event is festival-style and the emphasis is on family-oriented entertainment.

PAUL GREIN

6 CBS Artists On Soundtracks

NASHVILLE—The vocals of a variety of CBS artists will highlight the soundtracks of several upcoming feature films.

Johnny Paycheck, Lacy J. Dalton, Bobby Bare and Janie Fricke appear on the soundtrack from "Take This Job And Shove It," an Avco Embassy project slated to premier Friday (15). Featured on the LP are "Crazy Blue Eyes" and the title track. Making a guest appearance on the album is Charlie Rich, with his current single, "You Make It Beautiful." The soundtrack is produced by Billy Sherrill.

Dalton will also sing the title tune for a Universal Picture, "Comes A Time," starring Ellen Burstyn. Although the film will not be released until September, Dalton's cut will be featured on her upcoming album.

Crystal Gayle is working on the soundtrack for "One From The Heart," a Francis Ford Coppola film. Featured songwriter for the project is Tom Waits.

Nelson To Tour

NASHVILLE—In support of his "Somewhere Over The Rainbow," Willie Nelson will be engaging in an extensive tour through the summer.

The tour kicks off in the Southwest during May, followed by a western swing that culminates in an appearance at the Greek Theatre June 2-4. In July, Nelson is set to hit the Midwest and will extend concert dates there throughout August.

Nelson will be presented by the official Cherokee Indian tribe with its "Man Of The Year" award Aug. 24 in Oklahoma. His tour will finish in September with a show in Manhattan's Battery Park.

The Robert W. Morgan "Special Of The Week" radio broadcast the weekend of Saturday (16) will also feature interviews and spotlights on Nelson.

TCB's New Name

SHERMAN OAKS, Calif.—Larry Gregg's firm, TCB Public Relations, has changed its name to Artist Development Inc. The address and phone number remains the same.

Billboard®
Hot Country LPs™

Survey For Week Ending 5/9/81

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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	8	SOMEWHERE OVER THE RAINBOW Willie Nelson, Columbia FC 36883	40	41	5	MR. HAG TOLD MY STORY Johnny Paycheck, Columbia FE 36761
☆	3	8	FEELS SO RIGHT Alabama, RCA AHL1 3930	41	39	23	SOUTHERN RAIN Mel Tillis, Elektra 6E 310
	3	5	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	42	45	11	BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170
	4	2	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	43	33	3	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN Joe Stampley, Epic FE 37055
	5	4	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276	44	43	33	THESE DAYS Crystal Gayle, Columbia JC 36512
	6	6	9 TO 5 AND ODD JOBS ● Dolly Parton, RCA AHL1 3852	45	47	9	I HAVE A DREAM Cristy Lane, Liberty LT 1083
	7	9	JUICE Juice Newton, Capitol ST 12136	46	32	11	TWO'S A PARTY Conway Twitty & Loretta Lynn, MCA 5178
	8	7	EVANGELINE Emmylou Harris, Warner Bros. BSK 350	47	46	49	MUSIC MAN ● Waylon Jennings, RCA AHL1-3602
	9	10	SEVEN YEAR ACHE Roseanne Cash, Columbia JC 36965	★	NEW ENTRY		JOHN ANDERSON 2 John Anderson, Warner Bros. BSK 3547
☆	19	9	WILD WEST Dottie West, Liberty LT 1062	49	34	22	ANY WHICH WAY YOU CAN Soundtrack, Warner Bros. HS 3499
	11	8	GREATEST HITS ● Ronnie Milsap, RCA AHL1 3772	50	50	2	WHO'S CHEATIN' WHO Charly McClain, Epic JE 36851
	12	13	LEATHER AND LACE Waylon Jennings & Jessi Colter, RCA AHL1 3931	51	51	2	FOLLOWING THE FEELING Moe Bandy, Columbia JC 36781
	13	14	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378	52	56	5	DAKOTA Stephanie Winslow, Warner/Curb BSK 3529
	14	11	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 5173	53	59	35	RAZZY Razzy Bailey, RCA AHL1 3688
	15	15	I BELIEVE IN YOU ● Don Williams, MCA 5133	54	35	51	URBAN COWBOYS ▲ Soundtrack, Asylum DP 90002
☆	27	3	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AHL1 3932	55	61	50	THE BEST OF DON WILLIAMS VOL. II ● Don Williams, MCA 3096
	17	16	GREATEST HITS ▲ Anne Murray, Capitol S00 12110	56	62	16	I'LL BE THERE Gail Davies, Warner Bros. BSK 3509
☆	30	4	ROLL ON MISSISSIPPI Charley Pride, RCA AHL1 3905	57	52	15	GREATEST HITS Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488
	19	22	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528	58	49	28	TEXAS IN MY REAR VIEW MIRROR Mac Davis, Casablanca NBLP 7239
	20	21	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309	★	NEW ENTRY		LIVE Hoyt Axton, Jeremiah 5002
	21	18	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	60	57	7	IF I KEEP ON GOING CRAZY Leon Everette, RCA AHL1 13916
	22	12	REST YOUR LOVE ON ME Conway Twitty, MCA 5138	61	55	27	DREAMLOVERS Tanya Tucker, MCA 5140
	23	20	BACK TO THE BARROOMS Merle Haggard, MCA 5139	62	58	47	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476
☆	40	3	DRIFTER Sylvia, RCA AHL1 3982	63	53	3	WASN'T THAT A PARTY The Rogers, Cleveland Int./Epic JE 37107
	25	17	GUITAR MAN Elvis Presley, RCA AHL1 3197	64	54	18	IT'S HARD TO BE HUMBLE ● Mac Davis, Casablanca NBLP 7207
	26	26	LOOKIN' GOOD Loretta Lynn, MCA 5148	65	68	11	GREATEST HITS Dave Rowland & Sugar, RCA AHL1 3195
	27	24	I AM WHAT I AM George Jones, Epic JE 36586	66	67	126	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H
	28	23	HEY JOE, HEY MOE Moe Bandy & Joe Stampley, Columbia FC 37003	67	70	22	THE BEST OF THE KENDALLS The Kendalls, Ovation OV 1756
	29	28	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	68	69	78	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
★	36	11	BLUE PEARL Earl Thomas Conley, Sunbird ST 50105	69	75	24	ENCORE Mickey Gilley, Epic JE 36851
	31	29	THE BEST OF EDDIE RABBITT ● Elektra 6E 235	70	71	15	BLUE KENTUCKY GIRL ● Emmylou Harris, Warner Bros. BSK 3318
★	32	NEW ENTRY	ONE TO ONE Ed Bruce, MCA 5188	71	72	46	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278
	33	31	LOVE IS FAIR Barbara Mandrell, MCA 5136	72	60	97	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194
☆	44	14	I'M COUNTRYFIED Mel McDaniel, Capitol ST 12116	73	64	50	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422
	35	37	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	74	65	127	WILLIE AND FAMILY LIVE ▲ Willie Nelson, Columbia KC 2-35642
	36	25	HONEYSUCKLE ROSE ▲ Soundtrack, Columbia S236752	75	66	4	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY Janie Fricke, Columbia JC 36820
	37	38	HARD TIMES Lacy J. Dalton, Columbia JC 36763				
★	48	157	STARDUST ▲ Willie Nelson, Columbia JC 35305				
	39	42	SONS OF THE SUN The Bellamy Brothers, Warner/Curb BSK 3491				

★ 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.)

BY HBO IN KANSAS
Snow, Cold & Dedication Story Behind 'Neewollah' TV Filming

NASHVILLE—Viewers who tune into Home Box Office's newest production, "The Neewollah Country Music Special," which begins multiple airings this month, will see a colorful television event depicting the largest annual state festival in Kansas, headlined by the appearances of Merle Haggard, Ronnie Milsap, Johnny Lee, Lacy J. Dalton, Charlie Rich and Roy Clark.

What they will not see, however, is the disastrous sequence of events behind the scenes that threatened to turn a regular on-site cable tv production into something resembling "Nanook Of The North."

The Neewollah Festival ("Neewollah" is "Halloween" spelled backward) is a yearly event held each October in Independence, Kan., hometown of Jim Halsey. HBO's decision to film the live country music entertainment over a period of two nights was an involved one, since it meant trying to pull off a complete 60-minute feature show in a town which had never been the site of anything like this before.

The show was co-produced by Tony Eaton of Tall Pony Productions in L.A. in conjunction with the Halsey Co. The following is a first-person account by Eaton, describing the chain of events that transpired during the tapings:

The concept of taking country back to the country on location in a small Kansas town during the state's biggest annual festival was one that no one at HBO was sure would work. We decided to produce the show outdoors on a stage which we constructed at the intersection of the two main streets as sort of an added bonus for the Neewollahites.

Prior to our taping, Kansas had experienced beautiful balmy sunny days and unusually mild nights... an Indian summer that everyone expected to last far into November. We taped this show on Monday, Oct. 27 and Tuesday, Oct. 28.

When we first arrived in Kansas on the Wednesday before the taping, the weather was picture-perfect and continued so until Saturday when it started to change. Sunday morning, we became alarmed at the sight of huge black clouds piling up. Five minutes later, it began to rain furiously and

continued to do so for the next 24 hours.

Luckily, the crew of 22 technicians, the lighting people and countless citizens of Independence helped us finish the tech setup before the worst began. The stage top, however, was late in arriving and rather than expose the expensive lighting grid to the elements, we had to put that up first before setting and focusing the lights.

The company that supplied the top worked furiously through Sunday night with thunder booming across town and lightning striking the buildings near their scaffolding. At one point around 3:30 a.m., all work stopped because of the dangers of working during the storm. We got the top up finally by 8 a.m. Monday.

By show time Monday night, we were still making last-minute adjustments to the lighting—being careful not to get shocked handling wet equipment. The temperature was dropping fast. When Ronnie Milsap, our first guest, went on stage, it was 33 degrees and falling.

When Milsap walked on stage an hour behind schedule, we had 5,000 people on the streets bedraggled by the constant drizzle, zoom lenses on the cameras that were sticking because of the cold, cameras wrapped in cellophane to keep them dry, follow-spot operators who were trying not to get blown off the tops of buildings in the freezing rain and wind, and a technical crew that was constantly having to replace fuses, wiring and other parts that were failing because of the adverse conditions.

Between the first and second set by Milsap, the lights blew. Total darkness on stage was traced to a faulty 600-amp fuse on the power pole. It was hard to find a 600-amp fuse at 8:30 p.m. on a Monday night in the wind and rain, but our local electrician managed to do so, and half an hour later, the show went on.

By the time we finished with Milsap, the temperature was down to 28 degrees and the drizzle had turned to a fine snow. Merle Haggard was the next guest. He came onstage a half-hour later to a crowd bundled up against the snow and follow spots whose

carbon arcs were flickering in the high winds and extreme cold.

In the reverse shots of Haggard that are visible in the special, it's possible to see snow falling in the glare of the spot beams. Haggard did his numbers and then came offstage saying, "I can't feel mah fingers." I ran out of the truck, pleading, "Merle, you've got to do the other songs you promised." He gestured to the light snow and said he couldn't feel what he was playing, but agreed to try it again. I recalled the cameramen who had broken for a short while, and they sprinted back to their positions in time to pick him up in the middle of his first song. Merle finished his set, we wrapped everything in plasticene and went back to the motel near midnight, with the weather at 25 degrees.

The next night, there was no drizzle and no snow, just a horrible dry cold. By the end of the evening, the temperature had gone down to 18 degrees. We started taping Tuesday at 7 p.m. and wrapped at 12:30 a.m., after doing Roy Clark, Johnny Lee, Lacy J. Dalton and Charlie Rich. All wore only their stage clothes and came offstage thoroughly frozen. Once again, all the camera zooms were sticking, the camera heads were frozen, and the cables were freezing in puddles of water.

Without the help and expertise of veteran cable tv director Marty Callner, I doubt that we would have had a show for HBO. The crew that we flew in from Los Angeles rose to the occasion magnificently, although they all said that this was possibly the most difficult shoot they'd been on in years.

However, the people of Independence were great. From the local lumber yard who built the stage for us to the electricians to the local police chief working 24-hour shifts to the members of the audience who stayed the two nights in agonizingly cold weather... it was an experience that, more than anything, demonstrated the soul of country music and the people who love to listen to it. The traditions and homilies sung about by the performers were demonstrated by the townspeople of Independence.



BANDERA BANTER—Radio Luxembourg host Bob Stewart interviews lead vocalists Lore, left, and Dale Jackson, center, members of new MCA group Bandera. Bandera was featured on the live satellite-aired concert from Nashville.

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Country Singles A-Z

A Little Bit Of Heaven (Walter Hayes-Chares Fach).....	50	Hey Joe (Hey Mob) (Ray Baker).....	10	Nobody Loves Anybody Anymore (Norbert Putnam).....	68
A Headache Tomorrow (Dr A Heartache Tonight).....	37	Hold Me Like You Never Had Me (Mike Post).....	53	Old Flame.....	63
A Million Old Goodbyes (Jimmy Bowen).....	20	Hooked On Music.....	2	One Love Over Easy (D.G. Bowen-J. Bowen).....	78
Alice Doesn't Love Here Anymore.....	46	I Can't Hold Myself In Line (Billy Sherrill).....	61	Pickin' Up Strangers.....	52
Am I Losing You (R. Milsap-T. Collins).....	1	I Don't Think Love Dught To Be That Way (Jerry Kennedy).....	18	Pride (Jim Ed Norman).....	12
Angel Of The Morning.....	74	I Loved 'Em Every One (Buddy Killen).....	3	Rest Your Love On Me.....	24
Between This Time And The Next.....	17	I Still Miss Someone (Steve Gibson).....	79	Rode Hard And Put Up Wet (John Boylan).....	65
Blessed Are The Believers (Jim Ed Norman).....	23	I Thought I Heard You Calling My Name (Johnny Howard).....	88	Roll On Mississippi (Jerry Bradley & Charley Pride).....	7
But You Know I Love You (Mike Post-Greg Perry).....	14	I Want You Tonight (Billy Sherrill).....	36	Seven Year Ache.....	4
By Now (Tom Collins).....	29	I Was Country When Country Wasn't Cool (Tom Collins).....	59	Since I Don't Have You (Larry Butler).....	86
Cajun Lady (R.J. Jones).....	100	I'd Rather Be The Stranger In Your Eyes (Ronnie Dean & Leon Everette).....	84	Sidewalks Are Grey (Larry McBride-Harold Shedd).....	83
Cheatin's A Two Way Street (P. Baugh-B. Emmons).....	16	If I Keep On Going Crazy (Ronnie Dean & Leon Everette).....	11	Slow Country Dancin' (Ray Baker).....	82
Cowboys Don't Shoot Straight (Like They Used To) (Chip Moran).....	22	I'm Almost Ready (D.G. Bowen-J. Bowen).....	54	Some Love Songs Never Die (Larry Butler).....	49
Darlin' (S. Popovich-B. Justis).....	44	In The Garden (Jerry Kennedy).....	35	Somebody Led Me Away.....	73
Do I Have To Draw A Picture (B. Vaughn-J. Grayson).....	31	I'm Just An Old Chunk Of Coal (Norro Wilson).....	13	Spread My Wings (L.D. Allen-Joe Gibson).....	47
Does She Wish She Was A Single Again (Michael Lloyd).....	51	It's A Lovely, Lovely World (Gail Davies).....	21	Storms Never Last.....	98
Don't Bother To Knock (Tom Collins).....	66	Just A Country Boy (R. Allen-C. Allen).....	91	Surround Me With Love (Larry Rogers).....	30
Don't Get Above Your Raising (Ricky Scaggs).....	71	Just Like Me (Mark Sherrill).....	67	Take It Easy.....	99
Elvira (Ron Chaney).....	5	Learning To Live Again (Rodney Crowell).....	57	Texas Ida Red (Not Listed).....	87
Evil Angel (Tommy West).....	33	Leonard.....	62	The All New Me (Tom T. Hall).....	69
Falling Again.....	6	Louisiana Saturday Night (Larry Rogers).....	19	The Baron (Billy Sherrill).....	15
Fire And Smoke (Nelson Larkin-P. Grissett-E.T. Conry).....	28	Love Dies Hard (Fred Kelly).....	39	The Matador (Tom Collins).....	43
Fire In Your Eyes (Norro Wilson).....	94	Love Knows We Tried (Jerry Crutchfield).....	60	The Testimony Of Soddy Hoe (Norro Wilson, J. Reed, D. Briggs).....	92
Flo's Yellow Rose (Joe Byrne-Steve Wax).....	80	Love Signs (Carmol Taylor).....	90	Waltzes And Western Swing (Chuck Whittington).....	85
Fool By Your Side (Jimmy Bowen).....	64	Love To Love You (Jerry Gillespie).....	56	Wasn't That A Party.....	95
Footprints In The Sand (J. Bucknur-G. Garcia).....	81	Lovin' Arms/You Asked Me To (Felton Jarvis).....	26	We Have To Start Meeting Like This (Johnny Morris).....	89
Friday Night Feeling (Michael R. Radford).....	42	Lovin' What Your Lovin' Does To Me.....	97	What Are We Doing In Love (Brent Maher-Randy Goodrum).....	9
Friends/Anywhere There's A Jukebox (Bob Montgomery).....	8	Lovin' Her Was Easier (Jimmy Bowen).....	48	What The World Needs Now Is Love (Larry Butler).....	70
Getting Over You Again (Ray Pennington).....	34	Magic Eyes (B. Vaughn-J. Grayson).....	76	Whisper (Billy Sherrill).....	25
Go Home And Go To Pieces (Ed Keeley).....	75	Mister Sandman (Brian Ahern).....	46	Your Wife Is Cheatin' On Us Again (D. Walls-W. Kemp).....	41
Good Di' Girls (The Hitmen).....	58	Mona Lisa (W. Nelson-P. Buskirk-F. Power).....	32	You're Crazy Man (Nelson Larkin-Earl Conry).....	45
Heart Of The Matter (Brien Fisher).....	27	Music In The Mountains (Ernie Rowell).....	77	You're The Reason God Made Oklahoma... 96	
Here's To The Horses (Jerry Kennedy).....	55	My Heart Cries For You (Norro Wilson).....	72		
		My Woman Loves The Devil Out Of Me (Ray Baker).....	38		
		No Aces (S.S. Singleton).....	93		

Chart Fax

By ROBYN WELLS

Ronnie Milsap jumps to the top of the chart in a scant eight weeks with "Am I Losing You." This rapid ascent matches the chart progress of "Silent Night (After The Fight)," which held the top spot for three weeks in 1980. It bests the record of his most recent No. 1 single, "Smoky Mountain Rain," which climaxed in nine weeks. Sandwiched between these recent top tunes is "Cowboys And Clowns/Misery Loves Company," which took 11 weeks to achieve No. 1 status. "Am I Losing You" is culled from "Out Where The Bright Lights Are Glowing," Milsap's tribute package honoring **Jim Reeves**. Reeves scored a total of nine No. 1 songs between 1953-1967, with the bulk awarded after his death in 1964. The three top tunes during his lifetime were "Mexican Joe," "Billy Bayou" and "He'll Have To Go." A fourth, "I Guess I'm Crazy," was released shortly before his death.

Milsap's quick flight to the top ties with the track record of **Hank Williams Jr.**, who recently scored a No. 1 song with "Texas Women." But a pair of blockbuster tunes in this week's top 10 threatens to equal the duo's shared record. "Elvira" powers the **Oak Ridge Boys** to superstar status in just six weeks, while a concurrent release for **Dottie West** with **Kenny Rogers**, "What Are We Doin' In Love," takes a quantum leap of 17 spots to superstar status.

Mac Davis' lively original, "Hooked On Music," stalls at 2 this week. But it proves to be Davis' strongest country showing to date, rippling from his recent crescendo of country success. In 1980, Davis scored three top 10 country songs—"It's Hard To Be Humble," "Let's Keep It That Way" and "Texas In My Rear View Mirror." Previously, his most successful country tune was "Forever Lovers," which hit 17 in 1976. His sole No. 1 pop single is the 1972 hit, "Baby Don't Get Hooked On Me," which climbed to 26 on the country chart.

Barbara Mandrell makes no bones about her origins as "I Was Country When Country Wasn't Cool" leads the new entries at starred 59.

George Jones adds his two cents' worth on this punchy production, which, despite its content, carries crossover potential.

The new version of **Dave Rowland** and **Sugar** (minus soprano **Sue Powell**, who has a solo effort out, "Midnite Flyer" makes its debut Elektra appearance as "Fool By Your Side" bows at starred 64. **Judy Bailey's** first solo single, "Slow Country Dancin'" enters at starred 82. Her previous duet with **Moe Bandy**, "Following The Feeling," hit 10 in February.

Don King climbs aboard at starred 79 with "I Still Miss Someone," the first single released from his upcoming album, "Whirlwind." The tune is cowritten by **Johnny Cash** and carries daughter **Rosanne's** harmonies. **Lester Flatt** and **Earl Scruggs** took this tune to 43 in 1965. "Don't Get Above Your Raising," penned by the venerable bluegrass duet, goes to starred 71 its second week on the chart for **Ricky Scaggs**.

Another **Don McLean** this time, enters at starred 86 with "Since I Don't Have You." The flip side is a cover of the perennial **Hank Williams** favorite, "Your Cheatin' Heart." His recent version of **Roy Orbison's** "Crying" reached number 6 in McLean's first appearance on the country chart.



CLASSIC CONLEE — MCA artist **John Conlee** makes a recent appearance on the Grand Ole Opry.

Prime movers this week include **Sonny Curtis**, **Sylvia**, **Tompall** and the **Glaser Brothers**, **Cristy Lane**, **Bobby Bare** and **Terry Gregory**.

NATIONAL OUT-OF-THE-BOX-BREAKOUTS:

LOVE SIGNS—**Ivory Jack** (Country International)—**WKKN-AM**, Rockford; **WJQS-AM**, Jackson, Miss.; **KHAK-AM**, Cedar Rapids; **WSLC-AM**, Roanoke; **WTMT-AM**, Louisville; **WHIM-AM**, Providence; **KOYN-AM**, Billings; **WLWI-AM**, Montgomery, Ala.; **WSDS-AM**, Ypsilanti; **WCBX-AM**, Eden, N.C.; **KBBQ-AM**, Ventura; **KTCR-AM**, Minneapolis; **KYGO-AM**, Denver; **WPCM-FM**, Burlington, N.C.; **KCEY-AM**, Modesto; **KOUL-FM**, Corpus Christi; **WKSJ-AM**, Mobile.

WE HAVE TO START MEETING LIKE THIS—**Kenny Earle** (KIK)—**KNOE-AM**, Monroe, La.; **WKKN-AM**, Rockford; **WJQS-AM**, Jackson, Miss.; **KHAK-AM**, Cedar Rapids; **WFAL-AM**, Fayetteville, N.C.; **WSLC-AM**, Roanoke; **KYNN-AM**, Omaha; **WHIM-AM**, Providence; **WLWI-FM**, Montgomery, Ala.; **WDDO-FM**, Chattanooga; **WDBX-AM**, Chattanooga; **KDJW-AM**, Amarillo; **WKWC-AM**, Warrenton, Va.; **WCBX-AM**, Eden, N.C.; **KBBQ-AM**, Ventura; **WPCM-FM**, Burlington, N.C.; **KUUY-AM**, Cheyenne; **KCEY-AM**, Modesto; **WKSJ-AM**, Mobile.

BUBBLING UNDER THE TOP 100:

101—**ANGELA**—**Mundo Earwood** (Excelsior)
102—**WITHOUT YOU**—**Buck Owens** (WB)
103—**LADY'S MAN**—**Music Row** (Debut)
104—**DREAM MAKER**—**The Shoppe** (NSD)
105—**CLEAN YOUR OWN TABLES**—**Kay T. Oslin** (Elektra)

LP CHART ACTION:

RCA artists make up a third of this week's album chart—**Alabama**, "Feels So Right," superstar 2; **Ronnie Milsap**, "Out Where The Bright Lights Are Glowing," superstar 16; **Charley Pride**, "Roll On Mississippi," superstar 18; and **Sylvia**, "Drifter," superstar 24. **Willie Nelson** has two starred albums: "Somewhere Over The Rainbow," No. 1; and "Stardust," starred 38.

For The Record

NASHVILLE—"Rest Your Love On Me/I Am The Dreamer (You Are The Dream)" is Conway Twitty's 26th No. 1 country single, not 24th as reported in Chart Fax May 2.

General News

Dregs Call Colleges In Personal Promos

NASHVILLE—The Dregs, two-time Grammy nominees for best instrumental performance, are employing grassroots promotion techniques to combat a ban on Arista product by many colleges.

To date, the five-member band has made more than 130 promotion calls to college and AOR radio stations and have footed the expense for procuring and mailing out close to 200 copies of "Unsung Heroes," their latest album release.

"Unfortunately, college radio stations were one area affected when Arista had to make economic cutbacks last year," says Dregs' drummer Rod Morgenstein, referring to Arista's 1980 decision to charge college stations an annual fee for its product. The move resulted in a widespread boycott of Arista product by the college radio network.

"The bulk of our support has always come from college stations," notes Morgenstein. "We've only been generating AOR support in the past few years. So, we saw the boycott as our death unless we did something about it."

Initially, Morgenstein says, Arista committed itself to servicing several key college markets. Then, the band members got on the telephone, calling more than 80 major college stations, mailing out album copies to stations agreeing to play the release.

"Overall, the response has been excellent," says Morgenstein. "We consider ourselves to be an alternative music group and college stations to be an alternative music medium. By making that comparison, we're met with resistance from only two or three stations."

Spurred on by their successful college campaign, the Dregs hope to broaden their support by launching a similar AOR project. "We're just doing our bit to increase our exposure and help sales," explains Morgenstein.

Ironically, the band, originally called the Dixie Dregs, grew out of Univ. of Miami's well-known music program in the mid '70s. They kicked off their current tour Saturday (25) at the Fox in Atlanta.

ROBYN WELLS

Indie Leg Records Begun By Tiger Beat Publisher

LOS ANGELES—Charles Laufer, publisher of such magazines as Tiger Beat, Right On and Country Fever, is re-entering the record business with the founding of Leg Records here. The independently distributed label's first signing is Michael Damian, who has built a base of fans in Tiger Beat over the past year (Billboard, Nov. 1, 1980).

The company tried to sell Damian to already established labels but, failing in that, decided to market him himself. "The record companies have their heads buried in the sands," comments Laufer Entertainment Group (the initials form the label's name) Ron Tepper. "The teenage audience is the only one with a 100% discretionary income. Damian has heavy appeal in the teen area but we think he can go beyond that."

Leg will sign artists on the basis of research through one of its music magazines. Leg will also have a black artist and a country artist based on research and polling con-

ducted through each magazine that deals with that genre. Leg has appointed Richard Wagner, formerly of EMI America, as national sales manager. Independent promotion man Howie Goodman is coordinating promotion. Currently, Leg has 13 distributors for the U.S. No deals have been set internationally.

Laufer's last foray into the music business was with the DeFranco Family. Following personal differences with the group, Laufer decided to stick solely to magazine publishing. This effort is different in that the 18-year-old Damian, who has his "She Did It" single released this month, does not have the stereotypical "squeaky" voice of bubblegum. "We're no longer talking about the 1910 Fruitgum Company. That doesn't sell," concedes Tepper. "The music doesn't have to sound like the bubblegum music of 10 or 12 years ago. The kids don't necessarily want Bobby Sherman records again but they want something they can relate to. There aren't a lot of companies giving them that and we plan to."

Landers Forms Production Arm, Aids Other Producers

LOS ANGELES—Jay Landers, formerly of the Landers/Roberts production firm, has not only formed his own production company with the Lighthouse Production Co., but is also becoming a middleman for other producers.

"All producers have their pet projects, but they don't have the time to effectively sell them," explains Landers, who is seeking labels for artists signed to production deals with Ken Scott, Rob Fraboni, Bob Margouloff and Fred Mollin. "A lot of producers spend most of their time in the studio, which is the proper place for them to be."

So far, no artists have been signed. "I'm also working with Greg Shaw in fixing up a distribution deal for Bomp Records with a major label. Shaw may be selling 40,000 on a record but he could be selling 100,000 with major distribution," says Landers.

However, Landers says the focus of his operations will be on his own productions. He has three artists: L'il Queenie and the Percolators, Richie Parker and Joe Jorgensen. "The outside work won't cut into my time too much because, if I'm lucky, I'll find two acts a year that will click," he states. "Plus, I believe in record producers. One reason the successful labels are successful is because their a&r staffs are producers."

CARY DARLING

Delinquency Suit

LOS ANGELES—Forth St. East, the firm which handles Mushroom Records globally except for Canada, is suing Action Music Sales, described as a "foreign corporation," for \$29,797.82, a claimed delinquency. The suit was filed in Superior Court here.

Jazz

Now It's Arista Bursting Into Crossover Mart; 3 Albums Move

By LEO SACKS

NEW YORK—Arista Records is recognized for its historical and avant-garde jazz releases through its association with the Savoy, Novus and Freedom labels. Now the company is hot in the crossover jazz market, with three albums by Arista/GRP artists spearheading the sales drive.

The hottest records are "Magic" by Tom Browne and "Nard" by Bernard Wright, a 17-year-old keyboardist who, like Browne, comes from Jamaica, N.Y. Both albums currently appear on the Billboard jazz, soul and pop charts. In addition, "Mountain Man" by Grusin and "Galaxian" by Jeff Lorber Fusion are also charting jazz and pop.

Also garnering chart action for the label are Pharoah Sanders and Norman Connors, whose "Beyond A Dream" is a Novus release, and one

of Arista's earliest jazz signings, Gil Scott-Heron. Together with Browne's earlier "Love Approach" LP and Hiroshima's "Odori," those albums bring the label's current stable of chart entries to eight.

Steady airplay on progressive r&b stations has helped to break the LPs, notes Rick Dobbis, senior vice president of artist development for Arista. "They're playing commercial jazz as part of their regular rotation, giving us repeated exposure," he said, adding that college radio has also become an important base for the label.

He estimates that one-third of the 475 radio stations in the U.S. which receive Arista jazz product are college outlets. Still, he feels that while the jazz marketplace is healthier today than it was last year, "jazz has yet to find roots in radio," which he

attributes to the fragmentation of programming.

The "Magic," "Nard" and "Mountain Dance" LPs were simultaneously released at the end of January on the Arista/GRP label, and the company saw immediate response in the New York, Philadelphia, Baltimore/Washington, Virginia and Texas markets. Grusin, who produced the albums with his partner, engineer Larry Rosen, paced with Arista in 1979 and scored an immediate success with Angela Bofill's "Angie" LP.

Dobbis says the label learned with that release how pivotal in-store play can be in breaking a jazz record. And he says that same principle was a major motivator in stimulating sales of the Grusin and Wright LPs. "Many retailers who believe in aggressive merchandising have found that active in-store jazz play will move product, particularly in major r&b markets," he explains.

"The jazz market isn't expanding, it's just hitting every other market," comments Clive Davis, president of Arista. "We look at jazz from a commercial and historical perspective. Ninety-five percent of the pure jazz releases sell below 20,000 units, so whatever you do release in this area means that it has aesthetic or historical importance. On the other hand, you can strike an association with an artist/producer/talent-finder team like Grusin and Rosen and sell records in the hundreds of thousands because the music appeals to a wide audience."

Davis says he is not surprised by the label's jazz crossover success. "You leave it up to the musicians to show you where they can go," he observes. "I just look for a quality artist who can move naturally into different areas, because there's nothing wrong in looking for new markets." Lorber, he notes, "loves r&b when he isn't listening to jazz." And the Dregs, whose new album is "Unsung Heroes," are starting to get jazz play apart from their AOR base. (The group earned a Grammy nomination for best instrumental jazz band of 1980.)

"Categories really aren't our concern," says Dobbis, noting that the Grusin LP is getting A/C play. "The idea is to find the album's most programmable selections for a given format and promote it accordingly. There was a time when sales of 100,000 units for a commercial jazz album were excellent. Now our motto is to assume you can always do more if you keep trying new things. Which is easy to do when your artists are open enough to react to the pulse of the marketplace."

Fall Date For Jazz Reunion

LOS ANGELES—The first New Orleans Jazz Reunion, originally slated for Thursday (7) to coincide with the city's annual Jazz & Heritage Festival, has been postponed until next fall.

Announcement of the postponement came from the advisory board of Tulane Univ.'s Jazz Archive, which now expects to reschedule the event for October.

A spokesperson cited problems in tracking down all of the musicians sought as participants in the tribute to New Orleans' vital jazz scene prior to the 1940s.

Jazz Acts 'Crack' Gretna

HARRISBURG, Pa.—Added to the summer season of "Music at Gretna" in suburban Mount Gretna to the topnotch classical music talent to be performing will be "Jazz at Gretna" for the first time this summer. For the buffs, two holiday weekends—Memorial Day and Labor Day—will be given over to jazz.

Anne Dinsmore and Ernie Young, familiar figures in the jazz world, have been named to produce "Jazz at Gretna." George T. Simon, popular writer on big band and jazz history, has been engaged to host the Memorial Weekend concerts. The holiday weekend will start May 23, with jazz pianist Marian McPartland and her trio, and the next day will be heard in concert with her former husband, cornetist Jimmy McPartland and his group, Dixieland and All that Jazz. Also set for the holiday weekend is the Wide-spread Depression Orchestra.

Already set for the Labor Day weekend (Sept. 4-6) are the Dave Brubeck Quartet and the New Black

Eagle Jazz Band, with others to be added. Summer artists in residence at the Gretna resort will be the Audubon String Quartet. Some of the other artists signed for the classical season will be Toby Appel, former first violist with the St. Louis Symphony; pianist Jerry Branblett and Steven de Groot; flutist Bernard Goldberg, of the Pittsburgh Symphony; Gail Williams, assistant first horn of the Chicago Symphony; Timothy Carter, former principal double base of the Harrisburg and Norwalk symphonies; and Jude Mollenhauer, harpist of the Pennsylvania Ballet.

MAURIE ORODENKER

Benefit In Nashville

NASHVILLE—The Stan Lassiter Grupe, the Nashville Jazz Machine and Bob Holmes and the Jazz Excursion headline "An Evening Of Jazz" here Monday (4) at Opryland Hotel. Tickets are \$7.50. Proceeds benefit the American Cancer Society.

Classic Acoustic Sounds Make Forte N.Y. Revival

Continued from page 31

(sans any charges save admission). It was with this in mind that the two decided on classic jazz.

"We fully expect it to be a word-of-mouth campaign," Pepper says. "Friends will tell friends; the jazz press should help by informing the public, and so on. Just the way a visit by Count Basie to Birdland would sell out." He was referring to Basie's annual Christmas week visit to Birdland in the 1950s when lines would form up the stairs from the cellar club, down Broadway and around 52nd St. on practically a whisper campaign.

Word-of-mouth, along with strategically placed ads in New York newspapers and pass-along information among musicians, seems to be paying off. "The musicians are all getting the same amount of money," Snadowsky explains. "No one is a bigger star than any other for this series. Sort of a 'flavor of nations' attitude."

The first week about 150 turned out for the two sets each group performed; the second week there were 175, and the most recent attendance was 230. The room seats 400 per show. Everyone is invited to remain for the second set. Snadowsky sees the increased audience size as encouraging.

Underlying all of this good feeling about classic jazz is the fact that Snadowsky and Pepper believe the series will be a money maker. "Understand, we are not working in a vacuum," Snadowsky comments. "Although we are die-hard jazz fans and we feel a responsibility towards other fans, critics and the music itself, we will discontinue the series if we find it is becoming a continually losing proposition."

At present, Pepper and Snadowsky expect to take a loss for many months, but they say they will stick with it for as long as it takes to "give it a proper test."

The club scene in New York is already showing black ink in the mainstream jazz department. A week-long stay at the Village Vanguard by tenor sax honker Illinois Jacquet did "very well, very well," according to proprietor Max Gordon. He added that he expects to be "moving in a more traditional direction" due to the response to Jacquet.

Fat Tuesday's, a club that has based its music policy on non-elec-

tric, classic jazz, always draws a crowd. They have featured the likes of Phil Woods, Freddie Hubbard, Joe Pass, McCoy Tyner, Eddie "Lockjaw" Davis-Harry "Sweets" Editon, Richie Cole and, most recently, alto saxophonist Art Pepper, who has done so well that he has been asked back a third time.

"That type of jazz makes money for us," says manager-booker Steve Getz. "We wouldn't be asking artists back if we didn't feel they could repeat for us artistically as well as financially."

Fat Tuesday's has been going the acoustic jazz route for the two years of its existence. "We are dedicated to jazz in the classic tradition. It does make money," Getz repeats. Hubbard's appearance even drew the reclusive Miles Davis to Freddie's straight-ahead ballads and bebop.

Also saxophonist and trumpet legend Benny Carter made a club appearance in New York at Sweet Basil recently and packed the room. "We had 'full houses' Tuesday through Thursday with turnaway business Friday and Saturday," general manager Bill Carrico says. "Carter, who hadn't played a club in the Apple for about five years, did well for us. But then mainstream, accessible music always has."

Carrico was referring to the impressive lineup of jazz stars who have played Sweet Basil in recent years: Art Farmer, Arnet Cobb, Kai Winding and James Moody are standouts.

"People will pay to see artists who have been around a while. They feel they may not get the opportunity for some time again. In addition, classic jazz artists seem to draw audiences that spend more," Carrico notes.

Carrico states there are two types of jazz clubgoers: those who are out "in the street" and drop in, and those who come out specifically to hear certain artists. "You have to reach your audiences and that goes for the musicians as well as the clubowners/bookers," he says.

The Bottom Line is varying the mainstream beyond the Birdland Series. Coming into the room at regular intervals are Clark Terry and Dakota Station, the big bands of Louis Bellson, Buddy Rich and Harry James, Phil Woods and a double bill of the Heath Brothers and Art Blakey and the Jazz Messengers.

Survey For Week Ending 5/9/81											
Billboard® Best Selling Jazz LPs™											
This Week	Last Week	Weeks on Chart	TITLE	This Week	Last Week	Weeks on Chart	TITLE	This Week	Last Week	Weeks on Chart	TITLE
			Artist, Label & Number (Dist. Label)				Artist, Label & Number (Dist. Label)				Artist, Label & Number (Dist. Label)
☆	1	25	WINELIGHT Grover Washington Jr., Elektra 6E-305	★	31	3	BUDDY RICH BAND Buddy Rich Band, MCA 5186				
★	2	10	MAGIC Tom Browne, Arista/GRP 5011		27	7	BY ALL MEANS Alphonse Mouzon, Pausa 7087				
☆	3	9	MOUNTAIN DANCE Dave Grusin, Arista/GRP 5010		28	46	THIS TIME Al Jarreau, Warner Bros. BSK 3434				
	4	5	ALL AROUND THE TOWN LIVE Bob James, Columbia, Tappan Zee CZX-3686		29	11	IT'S JUST THE WAY I FEEL Gene Dunlap, Featuring The Ridgways, Capitol ST-12130				
☆	11	4	VOYEUR David Sanborn, Warner Bros. BSK 3546	☆	NEW ENTRY		RIT Lee Ritenour, Elektra 6E-331				
	6	6	LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079		31	7	AT THE WINERY Stephane Grappelli, Concord Jazz CJ-139				
	7	4	VOICES IN THE RAIN Joe Sample, MCA MCA-5172		32	44	RHAPSODY AND BLUES Crusaders, MCA MCA-5124				
	8	7	CARNAVAL Spyro Gyra, MCA MCA-5149		33	26	RODNEY FRANKLIN Rodney Franklin, Columbia JC 36747				
	9	10	THE HOT SHOT Dan Siegel, Inner City IC 1111		34	7	THE MILES DAVIS COLLECTION, VOL. 1, 12 SIDES OF MILES Miles Davis, Columbia CZX 36476				
☆	15	4	GALAXIAN Jeff Lorber Fusion, Arista AL 9545		35	43	LOVE APPROACH ● Tom Browne, Arista/GRP 5008				
	11	8	GIVE ME THE NIGHT ▲ George Benson, Warner Bros. HS 3453		36	7	LIVE AT MONTREUX Charles Mingus, Atlantic SD 16031				
	12	9	YOU MUST BELIEVE IN SPRING Bill Evans, Warner Bros. HS 3504		37	7	RELAXING AT CAMARILLO Joe Henderson, Contemporary 14006				
	13	13	NIGHT PASSAGE Weather Report, ARC/Columbia JC36793		38	2	KISSES Jack McDuff, Sugar Hill SH 247				
	14	12	DIRECTIONS Miles Davis, Columbia KC2-36472		39	3	MORE FROM THE LAST CONCERT The Modern Jazz Quartet, Atlantic SD 8806				
	15	14	GOTHAM CITY Dexter Gordon, Columbia JC 36853	★	NEW ENTRY		ALL MY REASONS Noel Pointer, Liberty LT 1094				
	16	17	80/81 Pat Metheny, ECM ECM-2-1180 (Warner Bros.)		41	2	THE HOT CLUB OF FRANCE Django Reinhardt, Inner City IC 1104				
	17	16	FAMILY Hubert Laws, Columbia JC 36396		42	4	BEYOND A DREAM Pharoah Sanders & Norman Connors, Arista/Novus AN 3021				
★	20	5	'NARD Bernard Wright, Arista/GRP GRP 5011		43	NEW ENTRY	PATRAO Ron Carter, Milestone M9099				
	19	18	MR. HANDS Herbie Hancock, Columbia JC 36518		44	29	TOUCH OF SILK Eric Gale, Columbia JC 36570				
★	25	3	ZEBOP! Santana, Columbia FC 37158		45	20	REAL EYES Gil Scott-Heron, Arista AL 9540				
	21	23	HIDEAWAY David Sanborn, Warner Bros. BSK 3379		46	6	BEFORE THE DAWN Skyline, Accord ST 7001				
	22	22	A DIFFERENT KIND OF BLUES Perلمان & Previn, Angel 37780		47	44	H Bob James, Tappan Zee/Columbia JC 36422				
	23	21	ODORI Hiroshima, Arista AL 9541		48	NEW ENTRY	WINTER MOON Art Pepper, Galaxy GXY 5140				
	24	19	CIVILIZED EVIL Jean-Luc Ponty, Atlantic SD 16020		49	8	FRIDAY NIGHT AT THE VILLAGE VANGUARD Art Pepper, Contemporary 7643				
	25	24	INHERIT THE WIND Wilton Felder, MCA MCA-5144		50	5	A CONCORD JAM, VOL. VI Woody Herman, Concord Jazz JC 142				

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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.)

MAY 9, 1981 BILLBOARD

Sound Business

Hitachi Exec Predicts 50% Sales Rise In '81

By JIM McCULLAUGH

Editor's Note: This concludes a two-part series on Hitachi, a major hardware licensee of the RCA CED videodisk technology. Last week, the focus was on video. This week, Hitachi's audio plans are discussed.

COMPTON, Calif.—Senior vice president of marketing for Hitachi, Bob O'Neil, predicts the firm's high

fidelity business will be up 50% this year. He supplements that claim by adding that this previous April was the single biggest month for hi fi in the company's history.

That's strong forecasting during an acknowledged flat audio economy. But: "I think to say the hi fi business is flat," says O'Neil, "is

overstated. Sure, the margins have gotten a lot tougher. And there's more and keener competition from such factors as department stores. All that makes it tougher for the hi fi specialty house to do as well as it used to. But the business is there.

"I keep hearing the hi fi business is down. No question about it, but bread and butter products are moving. We can't keep our low-end and step-up receivers in stock. We can't keep our lead and step-up turntables, nor our lead and step-up cassette decks in stock. You can probably say the same thing about the the top eight audio manufacturers right now."

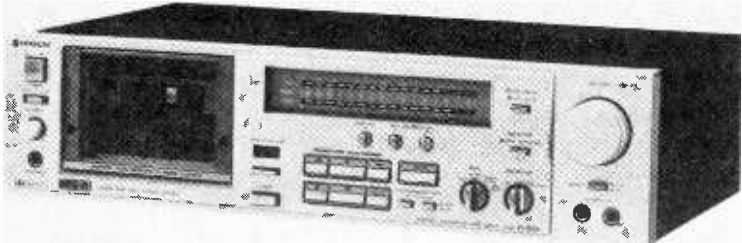
The Hitachi upsurge, notes O'Neil, will stem from a sharp emphasis on that low to mid fi marketplace.

"Our strategy will be the bread and butter products," adds O'Neil. "If we have done anything in the hi fi business that's wrong, it's we've attacked an upscale part of the business where our name is not that well

known, although we have the product. We're losing the top of the pyramid where the high end audio buyer is. The top of the pyramid is now buying VTR, projection television and videodisk. The audio base is expanding, however.

"We're looking at what people want and where they are buying. It may not be as exciting as the high end but we get better turnover and volume."

Part of the new strategy will be to
(Continued on page 55)



Cassette Deck: Hitachi introduces the DE95 three-head cassette deck with full logic control and computer mechanism, two-motor, dual capstan, Double Dolby and LED peak hold meters.



New Turntable: Hitachi introduces model HT-50S quartz unitorque direct-drive semi-automatic turntable.

New Retailing Concept Chosen By Pacific Stereo Skein

6 Systems In 'Living Room Approach'

Editor's Note: This is the first of an occasional series on both U.S. and international retailers of audio/video hardware and software.

SANTA MONICA, Calif.—The giant Pacific Stereo audio/video specialty chain—which revolutionized stereo merchandising a decade ago by introducing "laid-back California, wood-accented store interiors"—is debuting a new concept in audio/video retailing.

Project Envirotech went on line here Monday (27) at this local wing

of the 89-store chain. If successful, according to Allen Selby, vice president, marketing, CBS Specialty Stores, the approach could roll-out to 25 more stores by year's end. The Emeryville, Calif.-based chain has outlets in California, Texas, Washington and Illinois.

The concept employs a simulated, carpeted living room approach where complete audio/video systems

are packaged into both walnut and oak wood furniture showcases. Furniture ranges from contemporary to Mediterranean and other period pieces.

The spacious living room "module" here features six systems, all incorporating such products as videodisks, videocassette players/recorders, video cameras, projection televisions, and separate, high-end audio components. All equipment is integrated. The furniture is specially designed for electronic equipment with sliding drawers, swivel shelves, extra storage space and outlets for electrical wiring.

Complete systems can cost \$15,000 or \$18,000 but partial systems, individual components or just the furniture showcases can be purchased.

Adjacent to Project Envirotech, is a video camera display set-up which includes videotape recorders, while another part of the store features a wall of color televisions, each accompanied by VTRs.

Selby points out that fully 20% of the chain's volume now comes from video and he expects that figure to

increase as the "home entertainment revolution" continues. While CBS does not disclose sales figures for the chain, industry observers place chain-wide dollar volume at \$150-

\$200 million. CBS bought the chain in 1972 from founder Tom Anderson.

Pacific Stereo's product mix has changed considerably over the past six months, Selby adds, as evidenced by its advertising which now places

(Continued on page 56)

AWAITING THE CES

23 New Products In Pioneer's Line

NEW YORK—U.S. Pioneer Electronics Corp., one of the largest marketers of audio components, has added 23 new products to its line, all scheduled to be shown at the upcoming CES in Chicago.

Included are linear tracking turntables, cassette decks, receivers, tuners and amplifiers. All products are 420 mm wide for what the firm claims is for "aesthetic continuity" and also sport a "three-block concept" in design. The three-block concept divides the front panel of the products into three sections: the left side features controls which are infrequently used, the middle block features a pictograph display while the third features controls which are frequently used.

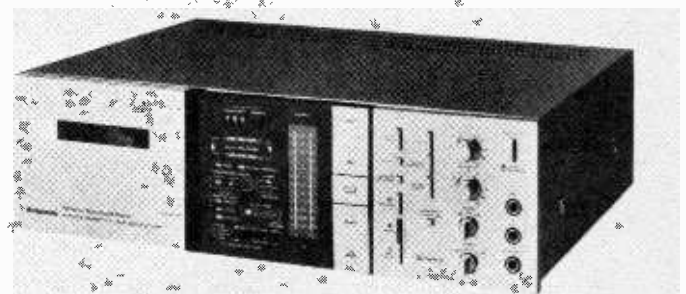
Among features on cassette decks near the top-of-the-line are blank search/index scan, music search/music repeat, and blank skip and reverse/auto tape selector.

Blank tape function runs fast forward through the tape until it finds the unrecorded section, leaving a five-second margin between the last song recorded and the one intended. Once a tape is recorded, the index scan can hear the first five seconds of every selection with fast forward in-between. Pushing the play button releases the unit from the index scan mode.

The music search function finds the songs immediately following the blank and then quickly reverses to the very beginning of the piece before it begins play. This allows the listener to hear only the music and avoid having to review large, unrecorded gaps in the tape. The music repeat function enables a listener to hear a selection over and over again as many times as he wishes.

The blank skip and reverse function plays back only music portions of a tape and skips blank portions with fast forward or rewind modes.

The blank skip and reverse function plays back only music portions of a tape and skips blank portions with fast forward or rewind modes.



Taper's Delight: New U.S. Pioneer cassette deck sports the firm's new "three-block design" concept.

MAY 9, 1981 BILLBOARD

MAJOR N.Y. TRADE PUBLICATION

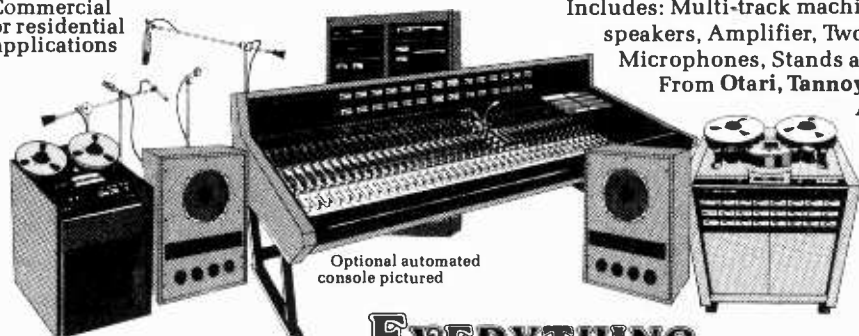
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Audiophile Recordings



FINESSE—John Klemmer, Nautilus NR22, distributed by Nautilus, \$16-17.

At a time when digital recording is the technology darling and half-speeds are gaining strong momentum in the pop ranks, Nautilus reminds us of just how pure and satisfying the direct-cut approach can be. Sonically it's a stunner—perhaps one of the best projects of this type ever recorded. Presence is startling, stereo separation remarkable and the sound as clean and uncluttered as you can get it. Joined by drummer Roy McCurdy, bassist Bob Magnusson, keyboardist Russell Ferrante and percussionist Steve Forman, the eight tunes fall into the easy listening, mood-inducing pop/jazz genre. Klemmer's tenor sax has never been as warm and seductive as it is here. Remarkable too is the clean, quiet pressing. Would that more pop artists had the courage to record direct-to-disk. Note to dealers: Emphasize the fact that this is an original work and not a reissue. Also give the label high marks for LP design and artwork.

★ ★ ★

ORFF: CARMINA BURANA; HINDEMITH: SYMPHONIC METAMORPHOSIS—Soloists, Atlanta Symphony & Chorus, Shaw, Telarc Digital DG10056/7, distributed by Audio-Technica, \$24.95 list.

"Carmina Burana" is not only a contemporary classical creation with mass appeal, but a listening experience so multi-faceted that record producers don't sleep at night thinking about it. The urge to restage the work for the microphones is powerful indeed, but Telarc has resisted. As a result, a label of sonic spectaculars "Buranas" on disk—at least in one sense of the word. If spotlighting dramatizing and spatial reshaping won't be found, what there is is a powerful large-scale recreation of a concert experience with frequency and dynamic scope broader than any previous "Burana." And without a lot of gimmicky Telarc has produced a choral-orchestral balance easily as beautiful as any predecessor version. Don't overlook the side four Hindemith piece, an aural Fourth of July in its own right, given a spirited playing, and above all the sense of transparency that Telarc still seems to achieve beyond all others in the digital business.

★ ★ ★

ZENYATTA MONDATTI—The Police, Nautilus NR19, distributed by Nautilus, \$16-\$17.

A direct a/b comparison with the A&M original clearly demonstrates this half-speed reissue's heightened sonic dynamics and definition. Cutting engineer Bruce Leek at I.A.M. studios in Southern California, in addition to doing a masterful re-cut, has also managed to noticeably improve dB level, making for a much "hotter" record than the original version. There's no loss of percussion or bass line presence with the bottom end, in fact, now having more punch and authority. Cymbals clash with a tingling realism while the slower, mesmerizing elements in the reggae tinged numbers gain a more hypnotic accent. Lead and background vocals also jump out in stunning relief. Combined with a first rate, quiet pressing, Nautilus has a winner here. A major part of the story also is that this LP is still in the top 10 of Billboard's LP & Tape chart, the first major artist LP ever to be issued under half-speed license so close to the original release, a coup.

★ ★ ★

ARRIVAL—ABBA, Nautilus NR 20, distributed by Nautilus, \$16-17.

ABBA's widescreen Europop has long reversed rock trends to glory in classic pop singles, but any resulting assumption that their craft is limited by its AM band aspirations are obliterated by the much improved sonics attained in this half-speed mastered disk. Produc-

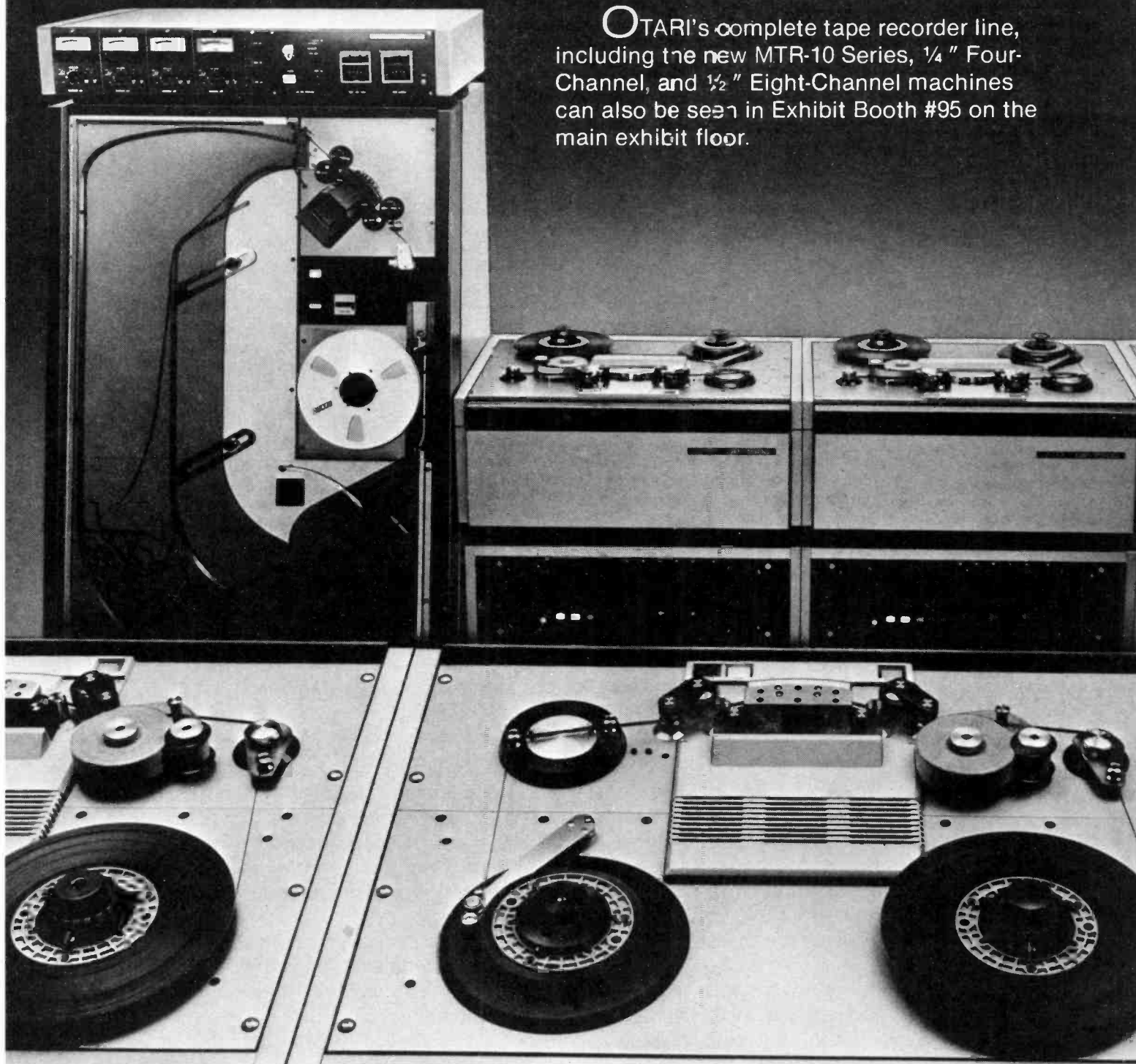
ers Benny Anderson and Bjorn Ulvaeus rival Phil Spector in their grandly layered vocal and orchestral parfaits, with that everything-including-the-kitchen-sink approach sometimes

clouded by pressings in the past. Here, though, the grand design survives in all its detail: lacy acoustic guitar chords, swirling synthesizer vamps, springy synthesized bass and, above all,

the group's signature choical architecture. Both lead voices and contrapuntal choruses gain added definition, and on familiar ABBA classics like "When I Kissed The Teacher," "Dancing

Queen," "Knowing Me, Knowing You" and "Money, Money, Money," the results should translate into new fans from the audiophile (Continued on page 54)

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Audiophile Recordings

• Continued from page 53

ranks. The songs themselves may be cheerfully clichéd, but the performances are simply stunning pop craft.

RACHMANINOFF: SYMPHONY NO. 2—Scottish National Orchestra, Gibson, Chandos Digital ABRD1021, distributed by Brilly Imports, \$15.98.

Fine-grain sonic definition and low distortion at peak dynamic levels are digital trademarks that one easily discerns in this production. Rachmaninoff's romantic Second Symphony—

presented uncut—is a good audiophile dish in that its dense textures and oppulent full-throated climaxes can easily come out of the speakers sounding muddy and fuzzy at the

outer edges—here there is concert hall purity throughout, especially at the top. Chandos prefers not to tamper with the performance and succeeds in placing the listener in the very best seat in a lovely and warm sounding concert hall—not placing him inside the music. Classical buffs won't be unloading versions of this famous piece by such groups as the Philadelphia Orchestra which perform with more innate tonal beauty, but the amount of honest music here is once again apparent.

★ ★ ★
PARALLEL LINES—Blondie, Mobile Fidelity MFSL 1-050, distributed by Mobile Fidelity, \$15-\$16.

First instincts might suggest Mike Chapman's spartan production techniques would not translate well into half-speed, but they do, and admirably. Blondie's no-tricks, precision attack gains extra muscle here. The Manhattan rockers rely heavily on assaulting bass lines and they have lost none of their dynamics. An a/b comparison also reveals that Debbie Harry's vocals have benefited enormously. Her guttural, sensual style is better accented. That, and a crisp stereo mix, is evidenced on such tracks as "One Way Or Another." A good commercial choice, too, in that this was Blondie's breakthrough album, containing the number one, discotized single "Heart Of Glass."

★ ★ ★
PETER GABRIEL, Direct-Disk Labs SD 16615, distributed by Direct Disk, \$16-\$17.

Although the surfaces on our review copy were a bit dirtier than most audiophile disk purchasers would want, the sonic improvement still augurs interest from progressive rock fans who'll want to have this symphonically scaled first solo effort in its clearer, more detailed half-speed incarnation. As originally produced by Bob Ezrin, the former Genesis vocalist declaimed his surreal vignettes amid thundering rhythm sections, ethereal percussion, delicate acoustic guitar and even barbershop harmony ("Excuse Me"), with a doom-laden orchestra thrown in for good measure (on "Here Comes The Flood," among others). That much information made the Atlantic original occasionally strain, but here the tracks breathe with added dynamic range. The singer's alternately smoky and cutting vocal attack has added punch, and the classic "Solsbury Hill" benefits from greater solidity to the hypnotic guitars strummed under the verse. On Gabriel's more subdued material ("Moribund The Burgermeister," "Humdrum"), the gains are most evident, with the quietest passages now reaping added presence in not only acoustic and percussive accents, but the undercurrent of electronic voice processing and instrumentation.

THE SHOW'S OVER AND BILLBOARD KEEPS WORKING



CES — The Consumer Electronics Show — will take place in Chicago, at McCormick Place, from May 31st to June 3rd. If you're going to be selling there, we have a way to help you sell at CES and after the show is over.

Billboard, the only weekly trade serving the Tape/Audio/Video market will be very much on the scene at CES. As a matter of fact, we'll be distributing thousands of additional copies over and above our audited, worldwide circulation. And, editorial coverage of CES will again take the form of a special, expanded section in the June 6th issue.

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the more reason to reserve space in the CES section of Billboard in that June 6th issue.

Every week, all year, Billboard provides more news of Sound Business and Video to more people, in more places, around the world. News of products and people in video hardware and software, in professional equipment, accessories and more. Billboard makes contact with more buying decisionmakers than any other publication: retailers, distributors, reps and sub-distributors.

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MICHIGAN SOUNDS—Broadcast Sounds Unlimited, a growing Southwestern Michigan company, handles radio commercial production and demo recording in its two-track studio (above), and supplies portable sound installations and disco music for parties and other events (below). Owner Jim Humburg recently launched Broadcast Sounds Music (ASCAP) and has released a single, "Ribbon Of Love" by group Cameno, on the BSU Records label. Address: P.O. Box 275, Benton Harbor, Mich. 49022 (616) 925-5342.



Hitachi Exec Predicts 50% Sales Rise In '81

• Continued from page 52

integrate improved high-end oriented features and styling into lower priced products such as separates, receivers, turntables and cassette decks.

"We're getting price points," says O'Neil, "now that people are buying at. Examples: receivers at \$199, \$269, \$329 and \$349."

The middle market strategy appears to be working for the firm, thus far. O'Neil reveals that the company is opening new accounts weekly. Recent additions include the giant West Coast-based Pacific Stereo chain, as well as Gemco, the major West Coast membership department store chain.

Fueling the Hitachi audio fire will

be a massive, multi-media advertising blitz set to launch soon which will include television and both consumer and trade media. The campaign will embrace all Hitachi products including videodisk, VTR, color television and audio. The enormity of the campaign is an Hitachi first.

One new wrinkle in soon-to-be introduced Hitachi audio products is a "one touch" system featuring hi fi components in a rack with five chrome buttons outside the rack door. The system has variable programming and pre-programming applications. He also sees much appeal for the system in the women's hi fi market.

Hitachi will also introduce several Sony Walkman-type portable stereo headphone cassette players at the

upcoming CES, in addition to new portable radio/cassette combination units.

The huge Japanese firm has no intention of abandoning the high end, however, O'Neil footnotes. It will continue to maintain a profile in that area with new products.

At the last CES the firm showed a prototype digital audio processor and VHS videocassette transport integrated into one unit for home PCM applications.

"And there's nothing," observes O'Neil, "that we are not working on such as the digital audio disk. I've already seen prototypes of products in our Japanese factories that have revolutionary cost reduction implications. Those products, however, are still a little way off."



New Tuner/Amp: Hitachi introduces the HTA-4000 tuner/amplifier combo with AM/FM digital tuner and programmable memory with six AM/FM station preset.

Cetec Gauss Beefs Up Its European Sales Staff By 6

LOS ANGELES—Cetec Gauss has added six distributor sales and service representatives in Europe to expand its professional loudspeaker distribution via Cetec International, Ltd.

They include: H.H.B. in London; Publison, Paris; Audio Consultants, Modena, Italy; Mabel, Barcelona; Music Schell, Uningen, Germany; and Belram, in Brussels.

Cetec International, Ltd. has opened new European sales headquarters in Zurich also to support distribution in Europe, the Middle East and Africa.

At the same time, firms that have added new Gauss high speed cas-

sette duplicating systems include: Churoku, Tokyo; P.T. Metro, Jakarta, Indonesia; Dischi Ricordi, Milan; Edizioni Paoline, Albano Laziale, Italy; CBS International, Bogata; Sung Euan, Seoul, Korea; and Richard Stephens Tapes, Harlow, England.

Companies that have expanded their Gauss high speed duplicating systems include: CBS Sony, Japan; Toshiba-EMI, Japan; Pacific Audio & Video Co. Ltd., People's Republic of China; CBS Holland, the Netherlands; Jugoton Records, Yugoslavia; KGC Magnetics, Australia; Jigu Records, Korea; Sono-Cairo, Egypt; EPSA, Argentina; Jimmy Swaggart, U.S.; and Zig Ziglar, U.S.

SETS SEPTEMBER OPENING

Nashville Holland Enterprises Readies Audio/Video Facility

By KIP KIRBY

NASHVILLE—Capitalizing on the increasing industry move toward video, Nashville-based Holland Enterprises is preparing to open a major audio/video state of the art recording facility here by mid-September.

Designed by Rudi Breuer, Bullet Recording (as the new venture will be known) will offer complete television broadcast and recording services within the confines of a two-room, 48-track studio complex. The scope of this project will enable labels and artists to engage in a range of video projects while they are cutting albums or soundtrack scores.

The tv soundstage will be located in a three-story-high room approximately 43 feet by 50 feet. With capabilities for both three-quarter and one-inch videotape, as well as 16mm and 35mm film, the soundstage features Ikegami HL-79 cameras, Ampex one-inch videotape machines, live echo

chambers, full-scale lighting grids and chroma key backdrops, a six-camera remote van with outboard gear, a floor loading dock and automobile access direct into the studio interior.

Bullet Recording, located along Music Row in what used to be known as the Four Star Building, will offer top-of-the-line recording equipment, including a 48-channel Neve 8108 console with NECAM automation, far-field monitoring system, Studer A-800 24-track tape machines with dbx and Dolby, BTX 4600 SMPTE tape machine synchronizers and a range of outboard gear. Budget for the facility is targeted at \$1.5 million, with Multimedia Tech, Inc. of Nashville overseeing the project.

The studio, one of the first of its kind in the U.S., will be available for rental on audio, video, film production or any combination. Celebration Productions in Nashville will serve as in-house staff for

video projects requiring on-site personnel.

Co-owner Randy Holland says his decision to construct a studio complex of this magnitude in Nashville was predicated on what he sees as the music industry's plunge into the video mainstream.

"We wanted to provide Nashville with its own facility for video disks, video promotions, demos for artists needing to fine-tune their on-camera skills, and offer complete tv and recording capabilities under the same roof. Now record companies, managers and artists no longer will have to leave Nashville for these projects, and we expect to bring more outside business into Nashville as a result."

A special discount rate of 15% will be offered to any clients who pre-book time in the new studio prior to its scheduled September opening. For more information, studio manager Jerry Evans can be reached at (615) 331-9635.

Grow Your Own Plant Inside Han-O-Discs

LOS ANGELES—American Metropolitan Communications, Inc., here in Hollywood is offering a new version of the picture disk to the industry called Han-O-Discs.

Unlike previous picture disks, however, according to creator Mark Hanau, inventor of the approach, Han-O-Discs are capable of providing a better quality audio reproduction.

There are several different versions of the disks, including: a liquid disk which contains colored fluids, a holodisk, which features three di-

mensional holograms; a glitter disk; a gaming disk; and a living disk, featuring seeds in the center that eventually grow into small plants.

Hanau, who has opened a new manufacturing facility in Santa Monica, indicates the manufacturing process is automated and complex but is able to deliver good quality sound. Han-O-Discs have been successful in Europe, according to Hanau, who also indicates he is aiming at advertising, premium and other other specialty markets.

NAUTILUS LP SLEEVES MARKETED

LOS ANGELES—Audiophile record label Nautilus, Shell Beach, Calif., is introducing "Super Sleeves," a high density polyethylene LP sleeve designed to protect against dust, scratches and static.

The Super Sleeves, intended for consumers who want to use them to replace the paper sleeves in their album collections, will be available to dealers in cartons of 25 10-packs. The one to four carton price to dealers is \$43.75 per carton (\$1.75 per 10-pack) with the five-plus carton price \$40 (\$1.60 per 10 pack).

Suggested retail price of the Super Sleeves will be \$3.50 per 10-pack, according to Baxter Boyington, director of marketing. Available now, Super Sleeves will also be included with all new Nautilus releases, beginning with just issued Abba, Police and John Klemmer LPs.

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Video

IN N.Y.

RCA Vidisks Offered Solo By Distributor

• Continued from page 1

Video Shack, the city's biggest video software specialty store. Bruno Co., the New York RCA distributor, has also pitched the product to Ben Karol of the King Karol record chain, who turned them down.

Says Robert Fierstein of Bruno: "We've always done business with the appliance dealers, and we knew when the disk came along it would attract a whole new segment of dealers. You have to keep looking for new frontiers."

Matters at RCA are further complicated by the departure of David Heneberry as of May 1. Heneberry served as vice president in charge of marketing the software for the videodisk project. Despite vehement denials from RCA, there is widespread feeling throughout the industry that Heneberry left over dissatisfaction with videodisk sales or marketing efforts.

In the months preceding the product launch, Heneberry was RCA's front-line spokesman for marketing plans. Last December he said: "There may be some unexpected dribbles of software to outlets that do not sell the player, but it will be extremely limited. The initial channels of distribution will use everything we can give them in the first 18 months," (Billboard, Dec. 20).

Throughout the country this appears to be true. RCA has not been able to keep pace with orders for disks, with some retailers complaining that their original software orders have not yet been filled. Bruno's Fierstein acknowledges that there are shortages "in certain areas," but his company is evidently concentrating on expanding its dealer network rather than supplying more product to current dealers.

One distributor in another part of the country jokes: "If Bruno has any extra disks, I'll buy them." He blames the shortage on the normal problems in introducing a new product, and expects the situation to be cleared up within six weeks.

blank and prerecorded video software is prominent.

Pacific is already retailing the U.S. Pioneer LaserDisc videodisk system as well as RCA's SelectaVision CED videodisk. Software for both systems is also carried and displayed.

"We will add the Hitachi CED player," adds Selby, "as soon as it becomes available this summer. I think the Hitachi player will light the CED fire because of its sophistication and stereo capability. Stereo source material, in my opinion, is vital to the videodisk."

Interestingly, Selby notes that sales action of the laser system is outpacing that of RCA. He also observes that consumers who have been drawn into Pacific for the RCA system have been leaning towards the laser system or else a VTR because of the record capability.

"There's still an education job that needs to be done," Selby forecasts. "Many people are under the impression that the videodisk can record." Selby also notes that he has no complaints about either laser or CED hardware and software quality, which he terms "good."

Initially Pacific Stereo will promote Project Envirotech via its substantial mailing list and may advertise the concept more expansively later. The Santa Monica-based outlet draws on an affluent West Los Angeles consumer base.

JIM McCULLAUGH

Universal Marion goes To Blair

NEW YORK—Blair & Associates, already owning interests in Video Communications, Inc. (VCI), an Oklahoma-based video software supplier, has acquired Universal Marion Film Distributors. That company will be renamed Universal Marion Communications, Inc. and Robert A. Blair will serve as president.

Universal Marion properties in-

clude "The Night Visitor," "Bird With The Crystal Plumage," "Quackser Fortune Has A Cousin In The Bronx" and "Sacco And Vanzetti." Home video distribution of selected titles from the catalog will be licensed to VCI.

The company is reviewing scripts from independent producers, and plans to co-finance several productions, as well as market and distribute them.

Nostalgia Merchant Acquires 38 Titles

NEW YORK—Nostalgia Merchant has acquired 38 titles for home video distribution from Alan Enterprises of Malibu. The films are all classics and feature such stars as Orson Welles, Gloria Swanson and Shirley Temple.

Nostalgia Merchant will release five of the 38 on May 1: "Man In The Iron Mask," "Count of Monte Cristo," "Black Magic," "Last of the Mohicans" and "The Corsican Brothers." Suggested list price is \$54.95.

HARDWARE, SOFTWARE

Superscope To Bow RentaBeta Franchise Sale

By GEORGE KOPP

NEW YORK—Joe Tushinsky, president and chairman of Superscope, Inc., last week unveiled a video rental program that could foster enormous growth in the prerecorded video industry and, he says, restore profits to ailing movie theatres.

The program, "RentaBeta," involves selling franchises for hardware and software rentals that could be run out of supermarkets, motels, music stores, theatres, or "anywhere there's retail traffic," Tushinsky says.



VIDEO FRANCHISE—Prototype "RentaBeta" player in carrying case. Franchises planned for supermarkets, hotels, movie theaters.

Customers would rent Beta format players in locked carrying cases with the cassette already installed. The customer would be unable to remove or rewind the cassette. Tushinsky says Superscope will begin test-marketing RentaBeta in the fourth quarter and begin lining up franchisees within the next two months.

A key element of the plan is its acceptance by theatre owners, who Tushinsky says "must rely on popcorn concessions for their profits." If they accept, Tushinsky envisions theatres renting first run movies exclusively through RentaBeta while the films are playing. Distribution of cassettes of current movies would be handled by the studios' normal distribution channels, but prerecorded cassettes widely available would be serviced to franchisees by Superscope.

The RentaBeta would cost the consumer an estimated \$10-\$12 a night, Tushinsky says. A franchise would sell for \$13,500, while the ma-

chine would cost the franchisee \$2,000 each. That price includes a three-year service contract that Tushinsky says could be worth over \$1,000. A typical franchise with five machines, he says, could earn between \$1,500 and \$2,000 a month.

Superscope is preparing designs for display cases to house the RentaBeta units, which are manufactured by Toshiba. Tushinsky says Sony Corp., inventors of the Beta format, "have given us their blessing."

Financing for the start-up of RentaBeta came from the \$34 million sale of Marantz' overseas assets to Philips, according to Tushinsky. He says that Superscope, which has been in financial difficulties for years, will have a renaissance, "largely thanks to RentaBeta."

Present at the unveiling of RentaBeta were representatives of the Motion Picture Assn. of America and the Theatre Owners' Assn. Neither group would comment on the plan immediately. The MPA's Jim Bouras, however, said he could foresee a problem with illegitimate public showings of first-run films if RentaBeta becomes a reality in movie theatres.

Once underway, RentaBeta would be supported by a massive advertising campaign, Tushinsky says.

April-September Promo For Scotch

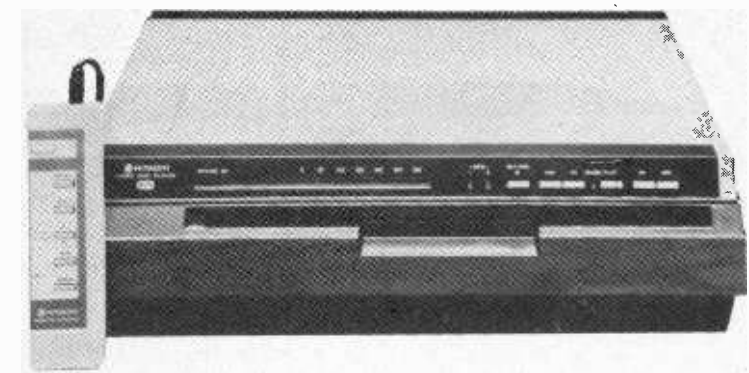
NEW YORK—A buy five, get one free promotion on Scotch videocassettes begins April 22 and continues through Sept. 4.

The promotion applies to both Beta and VHS cassettes, and as an added incentive for dealers, 3M is offering them a special price deal on VHS T-120s and Beta L-500s for the duration of the promotion.

The consumer must send in five customer service cards from Scotch cassettes along with a dated sales receipt to redeem the offer. There is a limit of four free cassettes to a customer.



ELEKTRA VIDEOPHILES—Joe Walsh and Sherry Goldsher, Elektra/Asylum director of film/video operations, talked video recently at Roy's Restaurant in Los Angeles. The label and Front Line Management coshosted a party for the Eagle member's solo LP, where a videoclip of the single "A Life Of Illusion" was also premiered.



HITACHI VIDEO—Set to debut in the retail marketplace this summer is the Hitachi VIP-1000 CED videodisk player. Features include: forward and reverse visual search, pause, optional remote control, automatic load and unload, stereo sound, and a direct drive turntable. Suggested list: \$500.

Pacific Stereo Retailing

• Continued from page 52

heavy emphasis on video hardware and software.

The added thrust, also, is part of an overall planned mapped out by president Frank Datello to diversify beyond a base product—hi fi components—that have had profit margins shrink considerably in the past year. Pacific has also felt fierce competitive heat from such other audio/video powerhouses as Federated in Southern California.

"The audio business," however, Selby notes, "is still healthy. We are pushing it hard." A major trend in audio merchandising in the one-brand packaged system. One example of a hot seller he points out is an Hitachi system in a cabinet consisting of an amplifier, turntable, three-way 10-inch speakers and stereo cassette deck at \$799.

Also in the Pacific mix is a healthy dose of audiophile records and record/tape care accessories. Both

AMPEX BAGS TAPE ORDER

LOS ANGELES—Ampex Corp. has been awarded a \$4 million contract to supply videotape to Magnetic Video Corp., a major prerecorded video duplicator.

The contract calls for the supply of quadruplex and helical broadcast videotape as well as U-format, VHS and Beta-format videocassettes. The tapes are slated to be used in the production and duplication of movies and other programs for both home and industrial video markets.

In the past year Ampex has received similar contracts from Producers Color Service, Columbia Pictures, Inc.; Bell & Howell Video Systems, Teletronics Video Services and U.S. Video Corp.

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Precision Sets Video Rental Plan

LONDON—After costly market research and lengthy talks with the trade, Precision Video Ltd. here has come up with what it claims is the first videocassette rental scheme especially tailored to the requirements of dealers.

It'll cover the entire Precision catalog, plus all its distributed labels, which include IPC, Video View, Video Media and Vampix. Precision says other labels will soon be included in the scheme.

Walter Woyda, Precision managing director, says the scheme will initially be limited to 1,000 outlets, with constant checks on dealers to ensure they're adhering to the written rental agreements all participants are required to sign.

Each agreement is for one year. Dealers are loaned, free, a Twinlock scribe register with numbered dockets to ease the recording of rental transactions. These dockets go back to Precision at the end of each month, together with a statement and check for all royalties owed.

Woyda says one key point emerging from talks with the trade was that many dealers wanted to determine their own rental charges.

So Precision has set a recommended scale, starting at roughly \$11 for three days. But it has left dealers free to set their own rates, providing that the predetermined royalty rates are paid to the company.

Virgin Keeping Book Arm: Slates Releases

LONDON—Virgin Records' book division is not, despite persistent industry rumors here, to close down and all scheduled titles planned for the next 12 months will come out.

In fact, Maxim Jakubowski, managing director, did resign over "policy disagreements," but is now back at the helm after what he describes as "meaningful discussions."

Among the publications scheduled: "The Gimmix Book Of Records," "The Complete Video Book" and a new edition of "The Rock Yearbook," edited this time by Jakubowski with Al Clark.

Bellaphon, Vogue Splitting Swiss Mart For Motown

By PIERRE HAESLER

ZURICH—International licensing agreements for the Motown catalog have led to a curious double representation in Switzerland where Bellaphon and Vogue are both involved in handling the product.

The two companies get the rights through their respective head office divisions in Germany and France to distribute the repertoire in Switzerland.

Says Mario Magistris, general manager of Bellaphon Zurich: "This double-edged representation of Motown repertoire here has obviously affected our initial sales. Added to this situation, we've had EMI Switzerland liquidating its Motown stocks under its previous distribution deal.

"Even so, we're pleased with the sales results of the first quarter of this year, and we've noted that Swiss retailers are not trying to take advantage of what is a somewhat mixed-up situation."



PIRATE BOOTY—These stampers, pressings, sleeves and labels won't find their way into the legitimate recording sales picture thanks to a raid of a pirate factory recently by the Metro Police Bureau in Korea. Korean pirates will also find the going rough as a result of a law passed March 21 that imposes increased penalties for recording piracy. The new legislation provides for a prison term of up to two years or a fine up to \$4,250.

Store Mulls Legal Action In U.K. Chart Hype Probe

LONDON—Can the management of a shop suspended from the British Market Research Bureau chart panel following investigations of chart hyping take action against the British Phonographic Industry for "defamation of character?"

That's the question posed following the naming of WEA and independent label PVK in a BPI inquiry (Billboard, April 25, 1981). During that investigation, it was said that a freelance promotion man working for WEA participated in the making of some 700 false entries in chart return books for 17 singles over a period of eight weeks.

Three shops immediately were suspended from the BMRB panel of

retail outlets. Now Earthshaker of Feltham, one of the three, is taking legal action as to whether it can sue Bill Hood, BPI chief investigator for defamation.

Owner Peter Bennett says: "We abhor the practice of hyping charts. We have a small label and production company of our own. We object to free records being given out because the cost in the end comes from the artists."

At WEA, new managing director Charles Levison says he has given warnings to staffers who "did not give proper instructions to the freelance promotion man concerned."

But he adds that there is no evidence as yet to justify any dismissals.

'Collector' Musical Vidtapes Planned

LONDON—A new joint venture between the organizers of the Montreux Festival and Mountain Studios, the Montreux recording studios owned by rock band Queen since 1979, will result in a "collector" series of video programs featuring performances by top jazz and blues artists, as well as pop music acts. The

video at Montreux project will be one of the first developments resulting from the formation of a new company, Montreux Festival Recordings SA.

Mountain has recorded the Montreux Jazz Festival each year, and it is through this association that Montreux Festival Recordings has come into being. The Mountain studios have been used by top artists such as the Rolling Stones, David Bowie and Stan Getz.

Direct recording lines and closed circuit tv, between the hall and the adjacent Mountain studio, will allow for a simultaneous 24-track sound recording of any video or tv recording made in the hall. And the advantage of sound remixing at a later date is possible, thanks to the

HARMONY IS KEY

C'right Proposals Drafted For ECC

LONDON—The Commission of European Communities has prepared a draft program for this year setting out proposals aimed at achieving greater harmonization within the European Economic Community of national legislations on copyright and performers' rights.

The rights concerned cover private copying of both printed and audiovisual materials, as well as radio, television, cable tv and satellite broadcasting. The program is also said to propose action over piracy of phonograms.

Referring to the harmonization proposals in an article in the March issue of the "European Intellectual Property Review," Gillian Davies, assistant director general of the International Federation of Producers of Phonograms and Videograms (IFPI) says: "Taken together with the action started in 1980... this amounts to a daunting program of action which will no doubt take several years to come to fruition, and give rise to much learned, if not heated, debate."

The Commission has made it clear that the move to achieve greater conformity in the Community's copyright laws is based on Article 100 of the Treaty Of Rome that provides for harmonization of legislation where it has a direct effect on the functioning of the Common Market.

Although this is an economic criterion, Gillian Davies in her articles argues that it applies to copyright legislation because "the exploitation of exclusive rights by beneficiaries of copyright and related rights is an economic function. Differences in the level or extent of protection in

the various countries of the Community may give rise to distortion or competition in the market (for example, this is so in the case of differing periods of protection)."

Emphasizing the need for harmonization, Davies points out that copyright and related rights legislation in member states of the Common Market is out of date. "Legislation always lags behind technological development," she says, "and, in the copyright field, the effects of technology have been so far-reaching and dramatic that the whole concept has been put in jeopardy."

Davies adds: "The possibility exists for the Commission's copyright program to take up the challenge of defending the beneficiaries of copyright and related rights against the harmful effects of technology. Many new uses of works and other protected matter have resulted from technological developments which were never contemplated by existing legislations."

As an example, Davies cites the fact that copyright legislation in many countries provides exceptions to exclusive rights of reproduction to permit the making of copies for private or educational use.

"These take no account," she points out, "of the facilities for copying furnished by photocopying machines and, in the field of audiovisual materials, recording machines. There is a need for legislation to limit these exceptions and to provide compensation to the right owners for these new uses of their works."

Another urgent need, Davies claims, is protection for right owners against the transmission by cable of broadcast programs.

"Although the Berne Convention provides protection for authors of literary and artistic works against communication to the public of works 'whether over wires or not,' to date only the Federal Republic of Germany of the EEC member states has legislated on the subject in its comparatively modern law of 1965, and protects not only authors but also beneficiaries of related rights."

Noting that most European laws have inadequate provisions for remedies and sanctions against rights infringements, Davies says that the Commission of European Communities now has the opportunity to foster the updating of copyright and related rights legislation throughout the whole EEC.

"This is an opportunity which will not happen again," she writes. "It is essential that the harmonization program should not get bogged down in doctrinal differences between the copyright systems, the 'droit d'auteur' systems and those which steer a middle course and grant protection to all those who benefit from copyright in laws which deal both with authors' rights and so-called related or neighboring rights, such as, for example, the laws in Denmark, the Federal Republic of Germany and Italy."

"The Commission," says Davies, "in preparing its program of approximation of laws should reflect that it represents an economic community and that, in the words of the Whitford Report, 'the exclusive rights that are granted by national copyrights, patent, trade marks and design laws are granted because it is in the public interest to grant them."

Education Hits Piracy In Belgium

BRUSSELS—Following the dramatic revelation that piracy and bootleg sales in 1979 accounted for 8% of the total Belgian record market turnover and some 10% to 15% of all prerecorded cassette sales, the Brussels-based antipiracy committee launched an all-out publicity campaign.

The wrongs of piracy were pointed out to the public via all areas of the mass media, especially radio and television. And now, it seems all the hard work put in "educating" the public has paid off.

Maurice Mertens, president of the committee and general manager of PolyGram here, is convinced that piracy rates have dropped to around 2% of the market, "say 3% at most," he claims.

But he adds that the committee is not relaxing its efforts. "We're keeping constant checks on the local market areas and on dealers suspected of being involved in the various forms of piracy.

"It's our belief that we could eradicate all pirate cassettes and disks from the Belgian market if only the government was willing to adopt a more radical approach to this worldwide problem."

Labels most hit by pirate activity in Belgium are Jet Records, from the U.K., Bolero, ARC and Alto Passion. Most illegal product enters Belgium through Holland.

But Mertens admits that the big problem in this territory remains home taping, an area where it is difficult to estimate the full damage done to the record industry.

He adds: "We're still looking for official and formal ratification of the Rome Convention. But this seems to present a double-edged difficulty in Belgium because two separate ministries, those for French culture and for Dutch culture, have to find agreement."



LONDON COUNTRY—Introducing the morning session of the recent British Country Music Assn.'s "Music For The '80s" seminar—"Country Music: A Business Success Story"—is Ralph Peer II, president of Peer-Southern (left). On the panel are: Frances Preston, vice president of BMI, Helmet Fest, Capitol Records; Dennis Knowles, marketing director of Tellydisc, Greg Roberts, CBS International, Bob Stewart, Radio Luxembourg, and Andrew Wickham, vice president of Warner Bros. Records.

Country Faces Woes In British Market

• Continued from page 45
communications between Nashville and Europe.

Another promoter who spoke up against record companies' "non-interest in promoting their country acts" was Scotland's Drew Taylor who, like others present, was angered with CBS, especially with their involvement in his Moe Bandy tour.

"There was virtually no support or involvement," he complained. "CBS treated Moe Bandy as a hard core country act who wasn't capable of selling more than 1,000 or 1,500 copies of an album release. I've got Boxcar Willie, who is equally country, and I've never sold less than 70,000 on any album release; and that's through my own small independent label, without any help from any major. You've got to go out and sell the product."

The question of the Bandy promotion arose again during the afternoon session, moderated by Bruce Lundvall, president CBS Records. "When I asked CBS about promotion on Moe Bandy, they told me that they had two radio interviews set up. I got 40 together myself," voiced Taylor. At that moment, Rick

Blackburn, vice president CBS, Nashville, asked: "Where the hell is Maurice Oberstein (chairman, CBS U.K.)? He should be here answering these questions."

The afternoon panel, presenting A Transatlantic Dialog, consisted of Arne Bendiksen, president Arne Bendiksen A/S (Norway), Jim Foglesong, president, MCA Records (Nashville), Ken Kragen, president, Kragen & Co. (Los Angeles), Lee Zhitto, publisher, Billboard (Los Angeles), and Cliff Busby, managing director of EMI Records (London).

Once again, further explanations were given as to country's popularity in the United States, with Lundvall noting that in the U.S. CBS has achieved a 25% increase in country sales over last year, and Warner Bros. a 50% increase. He illustrated his comments with additional fact that included "Coal Miner's Daughter" grossing \$3.25 million during its opening three days; "Urban Cowboy" gaining a double platinum album, and 1,200 new songwriters registering in Nashville during 1980.

Kragen stated that "the flexibility of country artists had opened the doors to other acts and brought the music to a broader base." Kragen of-

ferred his own artist, Kenny Rogers, as an example. Zhitto noted that country music crossed both cultural and international barriers, and predicted that the real growth will happen within five years. Bendiksen spoke of the problems he experienced while trying to build up country music interest in Norway. "In the end," he said, "I had to do it myself."

The main direction of the afternoon session was devoted to the problems of the British country music acts, with Warrington-based promoter Dave Warwick, director of Dave Anthony Promotions, telling of how he tried to get his group, Poacher, heard by record companies.

"We achieved a Top 80 country hit in the States with Darlin'," he said. "We've always got a hectic British gig schedule. We've got sponsorship from a number of companies not involved with the music industry and we've got dates set in Germany, Yugoslavia, the U.S. and the USSR. Yet no record company is interested. In the end, we've had to create our own label in order to get product out on the market."

Similar views were shared by producer Richard de Sylva who, for six years, "spent my time beating my head against a wall at EMI. Finally, I left the company and formed my own label—Champ Records—as a means of getting British country music product recorded." De Sylva added that, while at EMI, he achieved a Top 60 pop single with the country band Frank Jennings & Syndicate.

Further discontent at the state of the British scene was revealed when he and artist Mick Smith said that when British product is available, it is rarely featured on the country radio programs. "I'm lucky if I get two requests a week for a British recording," replied David Allen, presenter of BBC Radio 2's Country Style show.

Perhaps the most extraordinary fact disclosed during the seminar was that British country recordings were made with the tightest of budgets. "As I get no help from any source, I generally spend around £600 (\$1300) and four days on an album recording," said de Sylva.

Both Blackburn and Foglesong commented that a normal U.S. country album would cost from \$50,000-\$80,000.

Rick Blackburn, who felt that the opinions voice clearly showed that the time was right for CBS to open up an international department in its Nashville office, commented that the seminar had been an eye-opener. "One thing's for sure is that if we (the Americans) don't get our act together, others will . . . with, or without, a major company." Ken Kragen opined that "if the British don't sort themselves out, they're going to miss the major music trend of the 1980s."

New Acts, LPs Help Jazz Rise In Romania

BUCHAREST—Romanian jazz continues to make progress, attracting larger audiences at home and winning new admirers abroad.

Last year, the Marius Popp group and the Vocal Jazz Quartet appeared in the Gottingen and Prague festivals and played a series of concerts in West Germany. In addition, Harry Tavitian reached the finals of the Young Piano-players' Contest at Kalisz, Poland.

This year pianist Ion Baciu Jr. will take his trio to the Jazz Nad Odra festival at Wroclaw, also in Poland.

Record company Electrecord has three new jazz albums in its catalog, one from Baciu, the others featuring female singer Aura Urziceanu and the band of sax player Dan Mindrila. There are plans to release an album by top jazz-rock group Post-Scriptum, based in Timisoara.

Meanwhile the album "All Time Dixieland" with the Original Dixie Stompers has been licensed from Delta Music of Konigsdorf in West Germany.

On the pop side, a more dynamic and modern catalog is the promise from Romanian record company Electrecord, announcing its release schedules for the first part of 1981.

This shift is largely due to the company's new and youthful management team, which includes general manager Grigore Petreanu, composer Vasile Sirli as artistic manager, and, as editor for light music, rock and jazz, Cristian Paunescu. Daniela Caraman-Fotea remains chief music editor.

Forthcoming albums include debut releases by singer Corina Chiriac and the Academica group, a second recording by Semnal M and further vinyl from top rock acts Metropol and F.F.N. Jazz product comes from Aura Urziceanu, Dan Mindrila and Ion Baciu Jr.

Strong sales are expected from singles by Sfinx, Rodion G.A., Metrock and others, and there will also be great sales potential in the albums licensed from West German company Delta Music, which include two disco and two country & western compilations.

Helicopter Firm Backing Launch Of U.K. Label

LONDON—A new label, Recorded Delivery, is being launched here to the tune of a \$250,000 investment, by an outfit which claims to be the world's biggest helicopter distribution company.

Heading up the record company side is Paul Murphy, former managing director of Buk Records in London. He will also oversee the affiliated music publishing business.

The back-up money comes from Bristow Helicopters of Redhill, in Surrey, an organization run by Alan and Laurence Bristow.

Murphy says: "We're looking for writers and producers with original ideas, but we are also seeking out international catalogs."

The company logo is to feature the actual "Recorded Delivery" sticker as used in U.K. Postal Services. Murphy says the label will cover a wide range of music and is aiming to become "one of the big companies of the 1980s."

Mail Order Sales Growing In France

A sometimes forgotten aspect of the French record business, but a profitable area for all that, is the club and mail order sales sector, which claims a 10% share of the total national disk/tape sales.

That percentage is still climbing consistently despite the stagnant overall turnover situation. Here's a special report on that market.

PARIS—There are five companies sharing this percentage and all aim essentially at provincial markets geographically located far from the specialized retail outlets of the big cities and town, they are increasingly encroaching into the urban areas.

The "top five" in the ratings are: DIAL, which is owned by PolyGram but which handles most other leading labels; the Club Francaise de Disque; Reader's Digest; Club Hachette, which is part of the giant book and press publishing and distribution conglomerate; and France

Loisirs, owned by the German Bertelsmann group, proprietor of the Ariola record company.

Helga Verleger, of the French division of France Loisirs, which also distributes books and other leisure material, says that records represent 15% of total business, with 2.5 million records and cassettes sold in 1980 and with a projected three million looked for this year.

France Loisirs distributes in any quarter some 400 different records and cassettes, all of which are featured in the catalog mailed to members. Product is also available to members in the company's 175 sales points around the country. It is by this method that it has been able successfully to break into urban markets.

Relations with the record companies become a vital matter in this sector. And while France Loisirs deals with nearly all major com-

panies, the PolyGram-owned DIAL, for instance, has no CBS or Pathe Marconi-EMI product in its catalog.

Furthermore the companies, considering that correspondence/mail-order sales compete unfairly with traditional dealers, often set a six-month delay on releases for the clubs. Says Helga Verleger: "Negotiations with the record companies are still very difficult and unpredictable because it's so difficult to persuade some of them of our role in the marketplace."

The delay in obtaining material from the record companies is one reason why club classical sales are higher—about 10% of the total—than in the overall retail trade.

On sales in general, however, the clubs, just like the traditional selling outlets, suffer severely from the unacceptably high 33½% Value Added Tax rating, and growth at France Loisirs follows the national pattern, according to Verleger.

And with the abolition of retail price maintenance, the clubs are now allowed to reveal how much cheaper their product is in comparison, for example, with retailers.

The discount is, though, believed to be in the 15-18% range, though this is part offset by customer mailing charges.

Says Helga Verleger: "We do represent a complementary sales factor. But we do wish the record companies would recognize this more readily."

Michel Bonnet To Exit MIDEM

PARIS—Michel P. Bonnet, former managing director of Pathe-Marconi, who joined Bernard Chevry's MIDEM organization as director general in July last year, is leaving the company to take on the job of reorganizing the Cannes International Film Festival.

It was at the request of the French Ministry of Culture and Communications that Bonnet was invited to

prepare a plan for the reorganization of the film festival. Last October, Chevry agreed to release him from his MIDEM responsibilities so that he could work on the film festival project on a full-time basis. Now that Bonnet's plan has been completed and accepted, he has been appointed by the Ministry of Culture to put it into operation and, in consequence, has resigned his MIDEM post.

2 Labels In Greece In Sales Slugfest

ATHENS—Two of Greece's major record companies, CBS and Minos Matsas, have been slugging it out in the television advertising arena over almost identical product, with Matsas gaining the upper hand by dint of heftier hard-sell blows.

But the campaign strikes record men here as the first blurring of once-sharp artist and repertoire boundaries between the big companies. Many industry pundits here believe there will be more such conflicts as special licensing arrangements vie with long-term representation deals.

CBS and Minos Matsas started on their sales-seeking collision course in early April when CBS took to tv to announce the release of a 20-track Elvis Presley hits package. It was a K-tel compilation which CBS, as K-tel's Greek licensee, felt it could legitimately release in this territory.

The problem was that Presley, and the RCA catalog in general, has long been a mainstay of Minos Matsas international repertoire.

Barely 24 hours after the first CBS tv spot was screened, managing director Makis Matsas ordered his own men to put together and promote a massive two-album set of 40 Presley tracks, packaged as inexpensively as possible.

Within days, tv was advertising both companies' spots. Matsas counted on the resultant viewer confusion to shift Presley sales his way and apparently succeeded. Retailers report that customers constantly asked for the "forty songs album."

CBS subsequently slashed the price of its own album. But the company says it is less interested in "mere sales volume" than in proving that its licensing arrangements with K-tel need not result in inter-company conflict.

Says Miltos Karadas, a&r manager of CBS: "Matsas did this just to hurt us. But in the end, it will be he losing money as his costs exceed the profits."

Matsas himself says he will be happy if his double Presley package sells 25,000 units by late spring, having taken in the heavy Easter sales period.

But the battle indicates at least that Greece's record sales are shaping up again after a disastrous February and March, when sales dropped by at least 50% as a series of earthquakes jolted the country, sharply curtailing economic activity.

The April revival is in line with the theories of seasoned industry observers, who predicted that post-quake sales would shoot up higher than average to make up for the hiatus of late winter.

EMI Tape Plant Dispute Grows

LONDON—Questions are to be asked in Parliament here about the closure of the EMI audio tape factory at Hayes, Middlesex, with its consequent loss of around 270 jobs.

In the meantime, Thorn EMI has turned down all trade union pleas that the factory be turned over to make videotape product.

There are theories here that EMI itself planned a switch to video production, but Thorn EMI says after the takeover that there was no intention of doing so.

The Thorn EMI statement here is



SIGNING PICTURE—Those international superstars, the Chipmunks, make a rare appearance at RCA Records' headquarters in New York to sign contracts for their next LP, "Urban Chipmunk." Overlooking Alvin, Simon and Theodore, are, from left: Jack Craig, division vice president for RCA in the U.S. and Canada; Ross Bagdasarian Jr., the Chipmunks' mentor; Bud Dain, president of Dain & DeJoy Music; and Janice Karman, Bagdasarian's wife and partner.

Electra Of Sweden Sets Up Operation In Denmark

COPENHAGEN—With the closure of the record and cassette division of Danish conglomerate Hede Nielsen, Electra Records of Stockholm, Sweden, Nielsen's long-time license partner, has set up its own operation here.

Grammofon A/S Electra, Denmark, a fully owned subsidiary of Electra, Sweden, is headed up by Ole Jochimsen, former sales manager of Nede Nielsen's record division. He is managing director and also classical label manager.

While Electra has been a powerful independent force in the Swedish Record industry for three decades, the new Danish operation not only starts with several ex-Nielsen veteran staffers but also takes on representation of the labels formerly licensed to Nielsen, including RCA.

Among former Hede Nielsen employees joining Electra here: Bengt Svan, deputy managing director, label manager pop, and in charge of promotion and press; salesman Bengt Johannessen; Lis Haldbæk, product orders, imports and telephone sales; Kirsten Kristiansen, stock control and customs clearance; and royalty and copyright accountant Ellen E. Anderson.

Leif Risell, former managing director of Hede Nielsen's record division, is staying on for nine months to help close down the old operation. Electra Denmark is sited at Jydeholmen 15, DK-2720 Vanløse, Denmark.

Electra distribution here is through GDC, the operation jointly set up by CBS, Metronome and Sonet.

RCA had previously been with Hede Nielsen for 20 years but when a new pact was sought the advance asked for was seen as too high.

Says Ole Jochimsen: "With Elvis

Presley and Dolly Parton, RCA is very successful here and our new operation got an immediate boost with the success of RCA act Bucks Fizz in this year's Eurovision Song Contest."

Other license deals taken over by Electra include Harmonia Mundi (France), Ovation, Solar, Salsoul, 20th Century and Windsong (U.S.), Supraphon (Czechoslovakia) and Intercord (Germany).

Griffin Negotiating To Televis Contest

LONDON—Discussions are in progress that could result in an Anglo-American production deal for the televising of the annual Trusthouse Forte World Dancin' Championship.

The projected deal, which would come into operation in 1982, involves Merv Griffin Productions of Los Angeles—responsible for the 26-week-long Dance Fever program—and Britain's Thames tv company.

This year's final—the fourth such event that started as the EMI World Disco Championship—takes place in London in early December. Finalists from 35 countries and involving some 50,000 competitors will compete for the title. The championship is organized by THF Leisure.

Revealing that plans for the 1981 event had been completed, production executive John Webster adds: "Everything is fine except that we are still seeking franchise agreements for Japan, Australia, Mexico and the Argentine. The franchises we already have elsewhere are, for example, with newspaper publishers, record companies, hotel groups, producers and international agents."

But, says Webster, if a suitable company or individual from those four countries is interested in running their own contest, to pick their entries for the London world final, "then I'll be glad to hear."

Apart from organizing their own country's competition—there are two sections, one for single dancers

(male or female) and the other for teams (two dancers competing together)—the franchisers pay \$1,122 to the organizers, plus return air fares for the competitors to London.

But that figure is not for profit. It covers the cost of looking after the
(Continued on page 60)

CBS Signs To Distribute I.R.S. In Australia

LOS ANGELES—International Record Syndicate, the new wave label distributed in the U.S. through a joint venture deal with A&M Records, has pacted with CBS for distribution in New Zealand and Australia.

Deals with CBS Australia and CBS New Zealand will reportedly go into effect later this month, with product distributed there to carry the Illegal Records logo, an I.R.S. subsidiary.

Initial titles include three albums: "Songs The Lord Taught Us" by the Cramps, Wazmo Nariz' "Things Aren't Right" and the self-titled debut LP for "Skafish."

Those territories will also see promotional release of a 12-inch sampler including two songs from each of the three acts featured in the opening release. Print advertising and posters also are planned for the label launch.



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AUSSIE GIVEAWAY—CBS Australia promotion man Wade Halvorson cruises the city of Perth in the Sequel-mobile and awards an unsuspecting citizen with "Sequel," the latest from Harry Chapin on Boardwalk Records.

Director Gillian Armstrong Slates Aussie Rock Film

By GLENN A. BAKER

SYDNEY—Gillian Armstrong, one of Australia's most internationally acclaimed film directors, has accepted the director's role on the forthcoming high-budget rock musical, "Starstruck."

The \$1.75 million production (massive by Australian standards)

deals with a street-wise 14-year-old Sydney boy who propels his 18-year-old female cousin to rock superstardom. It is being developed by the Australian Film Commission to the tune of \$500,000, its largest investment ever.

Armstrong, winner of a Golden Globe Award for "My Brilliant Career" (also an Oscar nominee), turned down a number of more lucrative international work offers to direct "Starstruck." "I wanted to do a truly Australian story" she explains, "that focused on the inner-city life of young people; using Australian chart music at a time when it's winning deserved international attention."

Musical Director of the film is Cameron Allen, co-owner of the successful independent Regular Records label and currently Australia's hottest young record producer. Before moving into rock, he had extensive experience in the composition of film scores. Ian "Molly" Meldrum, helmsman of the national rock tv forum "Countdown," has been secured as music consultant. He will select the rock acts to appear in the movie. Regular will carry the soundtrack album.

"Starstruck" was written almost two years ago by respected former rock writer and tv personality Stephen MacLean. It was set in the mid '60s until producer David Elfick suggested that it be applied to a contemporary situation. Elfick, a world pioneer of surfing movies, was the director of the acclaimed "Newsfront" in 1976.

Screen tests are currently underway to select two unknowns for the lead roles. Hoyts Distribution will release the film early in 1982.

Rock films are enormously popular in the Australian market, with recent box office smashes being "Can't Stop The Music," "Xanadu" and "Fame," all of which were only moderately received in the U.S.

Star Acts To Play At Madrid Festival

MADRID—The city of Madrid authorities have trumpeted details of a major entertainment program for the Spanish capital's annual San Isidro Festival in May, and music is set to play a major part.

Certainly the number of different musical events planned will be the most ambitious and varied spectacle staged in Spain, with many foreign artists involved.

Mayor Enrique Tierno Galvan says, "We've looked for the most diversified program possible."

The event runs May 9-17 and the varied musical events take place every day at different venues. For in-

International

Tape Sales Increasing In Mexico Trend Credited To Improved Quality, More Hardware

• Continued from page 9

looking for the cassette as well," he notes.

Among the leaders in the production of tape are: Musart, CBS, RCA and Ariola. WEA, which just opened up shop last month, has still not determined how soon it will install its own tape operation.

"The sales ratio of tapes to LP disks is variable," comments Carlos J. Camacho, general director of Helix (now distributing locally in association with a combine of Spanish labels under the name of Discosa). "Our comparative statistics run anywhere between 35 to 65 cassettes against 100 LPs, depending on the artist."

CBS de Mexico's overview of the comparison shows that two years ago tape sales amounted to 24%. "Today, it is climbing well over 30%," report the commercial and marketing chiefs Raul Bejarano and Antonio Flores.

Another factor in the trend is that more and more national artists are posting hefty overall sales, consequently the added demand to obtain such works in the cassette. Included in such a group are Mexican household names as: Juan Gabriel, Emmanuel, Jose Jose, Vicente Fernandez, Diego Verdaguier, Manoella Torres, Lupita D'Alessio, Rigo Tovar and Napoleon, among many.

Guillermo Infante, vice president and general director of RCA De Mexico, contends that the jump in cassette sales will continue to increase for the next couple of years. "I wouldn't be surprised to see the numbers at an almost 50-50 ratio by the end of 1983," he says.

Besides imported merchandise, local production of manufactured tape sets and consoles has been stepped up by such companies as Philips, National, Admiral and Philco.

As for blank tapes on the market, there are some 100 different lines in the stores, although most of them are not good quality.

Peerless' international executives Frank Segura and Jeff Kerner do not see the trend to tape as being that swift, although they both admit to increases of such sales for their department. "We're running now at about 30% in tape turnover, sometimes increasing when we least expect it," says Kerner.

Andrea Baptista, who holds a similar post for Musart, another of the leading independents, says his company has always been confident of advancing tape sales. They set up a sophisticated system of "triplecassettes" and "duplicassettes" a few years ago, before the current cassette revolution took place.

PolyGram, without its own record manufacturing plant, relies heavily on its tape duplicating division. "We

are somewhere around the 100-60 ratio," reveals Alejandro Parodi, PolyGram general director. "Although we really haven't studied the numbers that closely, we are aware that they are significant."

Herbe Pompeyo, Melody's international and promotion director, is another Mexican music industry executive who sees the escalation of cassette sales as being an added plus to the overall business. He also claims that tapes will exceed regular LP sales within the next two to three years.

Orfeon's president and owner, Roggerio Azcarraga, concurs with the estimate that tape cassettes are within the 40% bracket.

A spokesman for PROFOMEX, the association of small to medium independents now numbering more than 35 members from the Mexico City area alone, is also cognizant of the jump in cassettes.

Country Bandwagon Lures Artists, Labels In Mexico

MEXICO CITY—After the launching last year of Kenny Roger's "Coward Of The County" (EMI-Capitol)—one of the top 10 national sellers and reported sales figures of 100,000—the situation for country music in Mexico has improved.

It's generally felt that the country trend has been promoted by the release of the film "Urban Cowboy," which has generated a cowboy clothes fad among young people, with some department stores devoting special sections to cowboy fashions.

Until recently, the efforts of record companies to promote country music had not been fruitful; the big names in country music were virtually unknown to the Mexican public. The companies, conscious of a change in public attitude, now plan to claim their share of the country sales pie.

CBS plans to pay more attention to its U.S. country roster while some

"We, like the bigger companies, are increasing tape sales at around 35% of overall product delivery to the shops," says Miguel Galan, president of PROFOMEX.

Two major record and tape retail outlets, the Suarez brothers of Mercado De Discos and Lino Garduno's chain, have noted the rise of tapes to the specific range of 30% to 40%.

A major publishing house, Beechwood De Mexico (subsidiary of EMI-Capitol), says its 50-plus companies report mechanical royalties on tape are significant, according to Jose Cruz, administrating officer for the company and supervisor for Beechwood throughout Latin America.

Expansion in the tape cassette market will also increase the annual retail sales of the nation currently being projected to go way past the \$350 million level.

of its Mexican artists are experimenting with the genre. Javier Martinez, CBS manager of artistic direction, believes the greatest potential is in country pop and the country ballad. He also points out that this current is flourishing in the northern part of the country where radio programmers promote the genre.

RCA, probably the company with the strongest country catalog, is proceeding with caution, promoting Dolly Parton's "9 To 5" and the Mexican-American singer Lisa Lopez, who has already had some country hits in Spanish and English.

Musart, which introduced the Chicano-country sound in 1976, continues to back this fusion, while Melody has made some releases in the country pop and country rock lines. Ariola is beginning a campaign to promote its country product in April. Peerless plans to release some rockabilly product, and Discos Gas has just recorded some of its artists in the ranchero-country style.

Singer Susan Anton 'Foxy' LP Hot In Japan Scoring 100,000 Unit Sales

TOKYO—Following in the footsteps of Cheryl Ladd, who became popular as a recording star here in the wake of the "Charlie's Angels" television series and a Suntory brandy tv commercial, American actress/singer Susan Anton is currently in the top 20 with an album released via Canyon Records.

Like Ladd, Anton has become widely known through a tv commer-

cial (for the Camellia diamond) in which she appears singing a tune entitled "Foxy."

So when Canyon, local licensee for Scotti Bros. Records, to which Anton is signed, put out the singer's "Killin' Time" album, it changed the title to "Foxy" and substituted existing cover art for a shot of Anton wearing her tv commercial garb.

Masao Shigeno of Canyon's international repertoire department reports that the LP has now sold nearly 100,000 copies.

Since Anton's participation as an award presenter at last month's Tokyo Music Festival, she has conducted countless interviews with press, radio and tv. She has also appeared on popular music tv programs such as "Hit Studio," "Let's Go Young," "Music Fair," "The Holiday" and "Top Ten."

Anton also served as a judge at the Miss Foxy Gal contest held last month at The Bee, a disco in Tokyo's popular Roppongi area.

This media exposure is credited with boosting sales of the "Foxy" album. There's talk that Anton may tour Japan this fall.

Griffin After Dance Contest U.S. TV Rights

• Continued from page 59

contestants during their four-day stay in London.

In the build-up to the finals approximately 1,000 heats will be held at 150 different dance centers in the U.K. Town or city finals take place in August, followed by 14 regional finals, all of which will be televised. The U.K. final is being held at THF's Night Out theatre-restaurant in Birmingham in October. It will be networked live, and the World final will also be seen live. That program will be offered to European tv stations via Eurovision.

Thames TV is making the film available worldwide and Thames' American agents, Don Tafner Ltd. of New York, will be handling any 1981 U.S. sales.

The contest is being held in association with Honda (U.K.) Ltd.

Webster, special projects manager for THF Leisure, says: "Our talks with the Merv Griffin company concern 1982 and start with the suggestion that they run the national contest to find America's winners." At present, he adds, some 20 countries each year show a tape of the world final.

"The idea is that Griffin would produce a one hour tv special covering the American side of the contest. For the actual world final, there would be coproduction involving Griffin and Thames tv. Griffin would prepare a one-hour special for showing in the U.S. and other countries in that part of the world, while Thames would be responsible for Britain and Europe."

The U.S. licensee for the team section in 1981 is Bill Como, managing editor of Dance and After Dark magazines. The "singles" section is being organized by disk jockey Emperor Rosko in Los Angeles on behalf of international agent Ray Miller.

A world tour with the winners and finalists from the 1980 event is about to begin. Already due for visits are Africa, the Far East, Philippines, West Indies, Hong Kong, Singapore, Thailand, Indonesia, the Arab Gulf and South America. **STAN BRITT**

Polish Rock LPs Break Via France

PARIS—Barclay Records (France) is distributing through Phonogram and Polydor in continental Europe and exporting to

Britain, and shortly to the U.S., the first two albums of Polish "Solidarity Rock," recorded live by independent French producer Marc Boulet in mono in Warsaw.

Featured on the albums are the rock groups Deadlock and Kryzys, who perform both in Polish and English. Boulet, who previously recorded the Northern Irish groups the Undertones and Outcast in strife-hit Belfast, taped the two Polish groups on a Uher recorder while on holiday in the country at the end of last year.

On his return to France, Polish customs did not search his luggage and Barclay Records agreed to distribute the two albums under the Blitzkrieg logo.

Boulet, who runs his own independent production company, Alpee Productions in Paris, said that only in recent weeks had Polish broadcasting media been giving the two groups airplay, although one title—"Get Up, Stand Up," initially frowned on by the authorities—had figured in several unofficial charts just on hearsay of the groups' live performances.

Now, Boulet says, the official Polish record company Tonpress is releasing some of the titles in the country, and television is giving some airplay.

Artists from both groups—Deadlock is based in Gdansk where last summer's uprising was born, and Kryzys in Warsaw—have workers' or students' backgrounds, and until now none of their music had been recorded in Poland. Now getting considerable publicity in French press, radio and tv, the groups' music was described by Boulet as a fusion between Velvet Underground and punk.

He said he made contact with the musicians through Warsaw friends of German rock star Nina Hagen, who also has visited Poland.

MICHAEL WAY



Polish rock band Kryzys, whose album of "Solidarity Rock," like that of fellow Polish group Deadlock, is being released by Barclay Records (France).

RUSSIANS' WOES Lack Of Studios Ups Costs, Cuts Chances To Record

MOSCOW—Even a record company as important as Melodiya—one of the world's largest with annual output of more than 200 million units and a current catalog exceeding 30,000 titles—admits to having less than adequate recording facilities.

VSG, Melodiya's largest single studio, is itself located in a former Anglican church in Moscow. For its major operatic and symphonic recording projects, it rents premises owned by the Bolshoi Theatre as well as the Tchaikovsky concert hall.

And in Leningrad, where its head offices are based permanently at the Leningrad Philharmonic House and the Academic Choir Hall, Melodiya uses rented property for most of its classical and pop recordings.

Melodiya has other premises—like those in Moscow and Leningrad, they are known as Studii Gramzapisi—in Riga, Vilnius, Kiev, Tbilisi, Alma-Ata, Novosibirsk and Tallin, each involved in recording and auditioning projects.

Piotr Shabanov, Melodiya's director general, while admitting that his

company currently lacks studio space and recording facilities, especially when recording in various national republics well outside Moscow or Leningrad says: "There is a shortage of studios with the necessary sophisticated equipment."

In an interview with *Muzykalnaya Zhizn*, the Soviet bi-weekly publication, he adds: "Sending out teams of technicians with the right equipment really is financially prohibitive."

"The only way around this is to take advantage of recordings made for local radio and tv events, or wait until artists or orchestras arrive in Moscow for a tour."

(Radio and tv companies in Moscow, Leningrad and other major Soviet cities mostly have excellent recording facilities at their disposal, with large studios, control rooms and mobile services though they record generally in monaural. Of these, the best equipped is DZZ (House of Recordings), with its large studio area and Central Television, which has up-to-date facilities. Both are located in Moscow.)

Leningrad Concert Honors Igor Stravinsky's Memory

LENINGRAD—A special concert in memory of the composer Igor Stravinsky, whose early years were spent in St. Petersburg, was held in the Grand Hall of Philharmoniya here March 19.

The program of six works was prepared and conducted by Igor Blazhkov, with the Leningrad Philharmonic, the Latvian Academic Choir and soloists from the Kiev Philharmonic.

Blazhkov is noted as a Stravinsky enthusiast and as promoter of works by international composers relatively unknown here. Two of the Stravinsky pieces, Requiem Canticles and Variations for Orchestra, were being performed for the first time in Russia.

Also in March a special performance marking the 50th anniversary of the National Television and Radio Symphony Orchestra was held in Moscow. The orchestra is one of the country's best-known, both here and abroad, touring extensively and recording both for the media and for Melodiya. In recognition of these activities, the Soviet government decorated the orchestra with the Order of Labor Red Banner.

In other Soviet classical music news, an archive recording of Glazunov's ballet "The Seasons," made in London more than 50 years ago, has been released here by Melodiya.

Soviet Youth Polls Name Favorite Composers, Acts

By VADIM D. YURCHENKOV

MOSCOW—Thanks to surveys by local youth papers in Moscow, Leningrad, Tallin, Riga and elsewhere, and to the monthly readers' poll run by the *Moskovsky Komsomlets* paper, it is now possible to build up a good picture of which local and international artists and products were most popular in Russia during 1980.

The top six pop composers were as follows: David Tukhmanov (again), Raimond Pauls, Yuri Antonov, Andrei Makarevich, Alexandr Zatspein (second last year) and Alla Pugatchova.

Both Antonov and Makarevich considerably improved on their previous year's chart performances, while Pugatchova slipped from fourth to sixth. But in the female pop singer category she retains her position as No. 1, ahead of Sofiya Rotaru, Tatyana Antsiferova, Kseniya Georgiadi, Jeanna Rozhdestvenskaya and Mirdza Zivere. Country singer Jeanna Bichevskaya, a kind of Russian Joan Baez, is also rapidly building her following.

Top male singers were Valeri Leontjev, Yuri Antonov, Jaak Joala, Nikolai Gnatjuk, Mikhail Boyarsky and Alexander Gradsky. Last year Joala was first ahead of Boyarsky and Gradsky.

Leontjev has come from nowhere, thanks largely to a number of songs specially written for him by top composer David Tukhmanov.

There was another surprise in the category for rock groups and vocal and instrumental ensembles, where Mashina Vremeni swept the board, despite having released only one flexi-single. Their performance at the Tbilisi '80 rock festival was partly responsible, and it is apparent that the band's success rests not so much on amazing musicianship as on the lyrics of its songs, whose social awareness appeals strongly to the hearts and minds of young listeners.

Behind Mashina Vremeni came Araks, Zodiak (whose Melodiya album is still in great demand), Avto-graph and Pesnyary.

The list of 1980's most popular albums shows Melodiya taking the top three places for the first time: "Star And Death Of Joakin Murieta"

(music by A. Rybnikov), "Disco Alliance" by Zodiak and "Arsenal" by the jazz/rock band of the same name.

Also in the Top 10 were Joe Dassin's "Le Jardin Luxembourg," Jovial Boys' "Musical Globe," "Big Success" by Demis Roussos, "The Album" by Abba, "Anthem To The Sun" by Stas Namin and his group, Abba's "Arrival" and Raimond Pauls' "Sister Kerrie."



Alla Pugatchova

Most popular song was "Povorot" (Turn) by Andrei Makarevich (also leader of Mashina Vremeni), who also had five other songs in the Top 20.

Polls on contemporary acts give a rather less reliable picture of this year's up-and-coming talent, since voters tend to be partisan and support their local acts. But an approximate chart can be compiled that shows Magnetic Band is undoubtedly the strongest new act on the scene.

Political Fray Envelopes SACEM

PARIS—French copyright society SACEM, the Societe des Auteurs, Compositeurs and Editeurs de Musique, continues to attract controversy, even to the extent of being drawn into the presidential election campaign here.

Francois Mitterand, Socialist contender for the nation's top job, called firmly for "state intervention" in the society's affairs. He said the Centre National des Arts et des Lettres should look after the interests of composers and writers so, he concluded, "raising the whole question of SACEM."

The copyright society hit back by saying that its organizational existence rests squarely on a law passed in December, 1975, and on the General Fiscal Code here which imposes taxes.

But Mitterand refers to SACEM as "a monopoly" and wants its books controlled by the national finance inspection division. He also believes that as a monopoly, the society would infringe on the anti-trust laws such as they exist in the U.S.

Again, SACEM hit back by insisting it is a private organization and, as such, the finance inspection team has no powers to examine its books.

It added that its status was established by the EEC Treaty of Rome and exercises its responsibilities the same way as other copyright societies within the Common Market.

And to veiled allegations that it is somehow acting illegally over its collection duties, it says firmly that "SACEM has never been condemned by any court of justice."

The society holds that if the state controlled it, the liberty now enjoyed by composers would be infringed. It

Muzyka Has 50th Birthday

MOSCOW—Muzyka, the Soviet Union's first and biggest publishing company, celebrates its 50th anniversary this year. During that time, the company has published 44,000 music editions totaling 453 million copies and 3,000 book titles, 49 million copies.

Among these are complete collections of the works of Tchaikovsky (62 volumes), Rimsky-Korsakov (50 volumes) and Prokofiev (20 volumes). Recent major projects include the launching of a 42-volume edition of Shostakovitch.

asks: "Should composers be gagged and bound by a composers' rights tribunal?"

Amid allegations that under its set-up composers are at a disadvantage compared with publishers, SACEM stresses that music publishers are "distinctly a minority group" within the membership.

Then Mitterand said he sees no reason why the state shouldn't be involved and, through the Ministry of Cultural Affairs and existing syndicates of composers and other creative parties, "establish dialog with the 43,000 members of SACEM."

The society response was that dialog already exists through the SACEM General Assembly and that the society is represented within all the bodies operating in France on behalf of music in its many forms.

"Anyway," it says, "the arguments put forward by Mitterand are mainly based on error."

While disco operators here are still complaining about royalty payments demanded by SACEM, the society's status as a monopoly is now before the Monopoly Commission.

But the society in any case remains very much a controversial area of the French music scene.



'KAMPUCHEA' CANADA—Swan Song artist Dave Edmunds (center) recently visited Canada to help celebrate the release of the Atlantic album, "Concerts For The People Of Kampuchea." Edmunds, who appears on the LP both as a member of the group Rockpile and as part of the all-star Rockestra, represented the artists who performed at the Kampuchea benefit concerts at a special media/music trade reception in Toronto. At that time, WEA Music of Canada president/chief executive officer Ken Middleton presented the first Canadian copy of the album to UNICEF Canada executive director Harry Black. Flanking Edmunds are Middleton, Atlantic (U.S.) vice president/international manager Cheryl Mitchell and Black.

CILQ-FM Demo Contest Heavy With Heavy Metal

TORONTO — FM rock station CILQ-FM, better known as Q-107, staged its third annual Home Grown contest in this city late last month, offering a handful of winners a chance to make themselves heard by the record industry on a compilation LP, issued by Attic Records.

Last year's contest attracted more than 300 demo tapes and this year the station received more than 400 tapes, "a monumental number to sift through," a somewhat frazzled Gary Slight, pd, said shortly after narrowing down the choices to 25.

The selections were run off on reel-to-reel at the El Mocambo club with a cross-section of industry ears and critics present to mark the choices on a scale of one to 10 for production, arrangement and lyric for a total score of 30 points.

From this, 10 submissions are to be incorporated on the "Home Grown" LP, the act, scoring the highest points also getting studio time at Soundstage in the city, under the guidance of announcer and independent producer Keith Elshaw.

The radio station offers strong promotional support to the winning bands in the form of airplay on the

LP. It is also holding a series of showcase dates for the winners at the El Mocambo and Rondun Tavern in the city.

While last year's selections heavily copied traditional rock sounds by Boston, Foreigner and Styx, this year's top 25 seemed to be less concerned with tampering with proven success. But the majority could be classified as heavy metal progressive bands. Whether or not they will, in fact, progress is a matter to be seen.

Attic Records president Al Mair says that the last Home Grown LP sold reasonably well, but that he was most surprised that few of the bands that made it past the finals bothered to follow-up their achievement.

"It surprised me, but less than half of the acts bothered to call and let us know what they were doing, where they were playing, or even if they had more demo tapes that they wanted to submit."

All proceeds from the sale of the album are donated to the Variety Village charity fund and most all of the mechanical production costs spent in producing the LP are underwritten by the record company, radio station and manufacturing plant.

Q's program director Slight plans another home grown contest next year "once my ears have revived themselves," he says with a cautious grin.

CIRK-FM LP Is 'Homegrown'

EDMONTON—Local FM rock outlet CIRK-FM (K-97) has released its second annual "Homegrown Album," a 12 cut package that carries a low \$2.97 list price.

The album features one cut each by the 12 finalists in the station's recent homegrown contest that asked nonrecording acts in the market to submit original material on tape to the station.

A similar package of homegrown tapes is to be released by CILQ-FM (Q-107) in Toronto (see separate story).

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IMIC Views Video C'right Future Program Abundance To Complicate Protection Effort

• Continued from page 1

German performing and mechanical rights society. He was one among a series of speakers who warned that the music industry would benefit from the video explosion only if it would unify and multiply its efforts to protect rights against the growing menace of piracy.

Speaker after speaker at the conference viewed the future of the home entertainment industry as both "exciting and frightening." Exciting, because of the almost unlimited potential of satellite and cable tv to bring an enormous variety of programming into the home. Frightening, because of the immensity of the problem of piracy.

Chriet Titulaer, head of educational study for the Teleac Co., in Holland, and a leading authority on cable and satellite tv, gave the conference an indication of the daunting dimensions of the video problem when he reported that in Holland alone there are 800 pirate broadcasters, many of them operating tv services that plunder the cable networks and also transmit video tapes of pirated first run movies.

He also noted that with an antenna he built himself for less than \$500 he could receive clear pictures from France. "I could even use it to pick up U.S. programs," he said, "and if we can do this in Holland, we could easily re-transmit the programs to France and Germany."

Titulaer's startling contribution came during the inaugural panel, "Cable and Satellite—New Vistas for the Music Industry," which was chaired by Monti Lueftner, president of the Ariola Records Group, Germany.

Opening the discussion, Jack Schneider, president of the Warner Amex Satellite Entertainment Corp. U.S., predicted that by 1990, 50% of American homes would have cable tv with an average of 50 program services.

Schneider said that the proliferation of channels would involve an increasing amount of specialized programming on both cable and satellite services. He also told IMIC attendees that in August his company will inaugurate a satellite service called "Music TV" featuring video clips provided free by the record industry in an album-oriented rock format.

This brought a comment from Monti Lueftner that specialization for a multiplicity of tv program channels carried with it an alarming

Academy Cites Chamber Group

HAMBURG—The ensemble Musica Antiqua Koeln has been named "musician of the year" within the framework of the Deutscher Schallplattenpreis 1981 awards of the Deutsch Phono-Akademie.

The group was formed in 1973 and is dedicated to playing on original instruments chamber works dating from the 17th and 18th centuries. Its repertoire comprises chamber music by Bach and Handel, obscure works of the early Italian violin school of around 1600, the pre-1700 German violin area and French chamber music from the 1690-1750 era.

Leader of the group is Reinhard Goebel and it records exclusively for Archiv Produktion of Deutsche Grammophon.

prospect of growth in home video taping that could seriously damage the pre-recorded videodisk and videocassette markets.

In a question from the floor, Jim Myers, vice president SESAC, pointed out that the onrush of technology had outstripped legislation for the protection of rights owners. He endorsed Professor Schulze's call for a world rights organization. The full extent of the disarray among the rights protection agencies in the video age was underlined by Gillian Davies, assistant director-general of the International Federation of Producers of Phonograms and Videograms (IFPI) in a lucid survey of video rights negotiations.

Said Davies: "It's abundantly clear that there is a very long way to go before a coherent international structure of standard agreements governing video rights is established."

Achieving such a structure was, she said, the only way to prevent difficulties arising to mar the progress of the video industry.

In his opening remarks, Lee Zhito, Billboard publisher, emphasized the music industry's perspectives in the new video age. He said: "It's only fit-

ting that at a time when our industry is besieged with challenges and new problems on the horizon, we should meet in the stable environment of Germany, a country that's been able to hold its own throughout the economic ills that have enveloped the world."

Delegates were formally welcomed to Berlin by Gerhard Emesch, director of the West Berlin Senate.

The theme of the abuse of copy-right material was continued in the session entitled "New Battle Plan Against Piracy and Home Taping" chaired by John Hall, director general of IFPI, and in the session on "Facing the Challenge of Home Video," chaired by Harvey Schein, president of the PolyGram Corp. U.S. and Nesuhi Ertegun, president of WEA International.

Other panels dealt with promotion, sounds of the new decade, emerging markets and the survival of independent labels, and there were executive roundtable sessions covering publishing and the record industry.

Full reports of all IMIC sessions will be published in a section of Billboard May 30.

Budget, Format Problems Loom For Vid Producers

BENDESTORF—The West German record industry must adapt quickly if it's to benefit from the video decade. That's the view of Mario Earl Villavicencio, director of the country's leading video production company, Videoring.

"Actually," he says, "the record companies do smell a new market, but they have little grasp either of the technology or of the possibilities for exploiting this."

Villavicencio, who made his reputation as a television stage director in the U.S. under the name Mario Perago, says he now has to face more video promotion films from American and British record companies.

Often produced at a cost of \$40,000 or more, these create expectations among West German product managers that are incompatible with record company budgets here.

"In Germany, they are willing to spend at most \$5,000, but they expect a production that's worth five times as much. We are trying to put across a more realistic view," says he.

Within five years, Villavicencio believes, product will be appearing in various forms—LP, cassette, videocassette, and videodisk.

"Promotion and advertising costs will be the same, but consumer demand will be duplicated very quickly and the breakeven point will also come much more rapidly."

The West German industry has good distribution and a highly professional retail sector, he adds, so it would be tragic to let the new business slip away. Dealer education is

crucial.

"If the dealers don't pick up the activities of the record companies, then the video market will drift away, and there won't be another chance this decade," he warns.

Videoring already has considerable experience with music on video, through productions with artists such as Boney M, Eruption and Richard Clayderman. Villavicencio is aware of the limitations: classical fans want to hear music, not look at Herbert Von Karajan. He is also researching possibilities such as productions of lesser-known operas.

Music shows can be sold to West German dealers only if the conception and timing are right. High retail prices are still an obstacle.

"Everybody still wants to earn too much. A videocassette has got to cost less than \$40, then the real business will start," he says. In this connection, the \$6 GEMA tape levy is a considerable problem, and video producers here will be challenging it in the courts as an illegal imposition. "Something has got to happen," says Villavicencio, "because we are already paying for the music and the producers."

His firm is also in a market where the rivalry of incompatible formats remains fairly evenly balanced. VHS with more than 50% of the hardware market is still ahead, but Philips/Grundig's Video 2000 system is making headway, with 30% already and even longer-playing cassettes in the offing as a marketing feature.

D.A.F., Virgin Ink 4-Album Pact

MUNICH—D.A.F., one of the few German-language rock bands to gain international recognition, has signed with a British company, Virgin Records, for the world excluding the U.S. and Japan.

Wintrup Music's Walter Holzbaur, who handles D.A.F. publishing, says Ariola and Phonogram also showed interest, but only Virgin was willing or able to guarantee release

in most world markets. In Japan, the band (D.A.F. stands for German-American Friendship) recently concluded a deal with Trio Kenwood. In the U.S., negotiations are under way.

First album under the Virgin deal will be "Alles Ist Gut," to be released May 1. Virgin has options on the next three albums.

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BRITAIN (Courtesy of Music Week) As of 5/2/81 SINGLES

This Week	Last Week	Title	Label
1	1	MAKING YOUR MIND UP, Bucks Fizz, RCA	RCA
2	2	CHI MAI, Ennio Morricone, BBC	BBC
3	17	STARS ON 45, Star Sound, CBS	CBS
4	4	GOOD THING GOING, Sugar Minott, RCA	RCA
5	20	GREY DAYS, Madness, Stiff	Stiff
6	7	CAN YOU FEEL IT, Jacksons, Epic	Epic
7	3	THIS OLD HOUSE, Shakin' Stevens, Epic	Epic
8	8	NIGHT GAMES, Graham Bonnett, Vertigo	Vertigo
9	6	EINSTEIN A GOGO, Landscape, RCA	RCA
10	5	LATELY, Stevie Wonder, Motown	Motown
11	9	IT'S A LOVE THING, Whispers, Solar	Solar
12	10	FADE TO GREY, Visage, Polydor	Polydor
13	15	MUSCLE BOUND/GLOW, Spandau Ballet, Chrysalis	Chrysalis
14	21	ONLY CRYING, Keith Marshall, Arrival	Arrival
15	12	AND THE BAND PLAYED ON, Saxon, Carrere	Carrere
16	13	JUST A FEELING, Bad Manners, Magnet	Magnet
17	18	NEW ORLEANS, Gillan, Virgin	Virgin
18	22	CAN'T GET ENOUGH OF YOU, Eddy Grant, Ice	Ice
19	11	INTUITION, Linx, Chrysalis	Chrysalis
20	16	D-DAYS, Hazel O'Connor, Albion	Albion
21	19	WHAT BECOMES OF THE BROKENHEARTED, Dave Stewart & Colin Blunstone, Stiff	Stiff
22	28	DROWNING/ALL OUT TO GET YOU, Beat, Go-Foot	Go-Foot
23	14	KIDS IN AMERICA, Kim Wilde, Rak	Rak
24	26	FLOWERS OF ROMANCE, Public Image, Virgin	Virgin
25	25	DON'T BREAK MY HEART AGAIN, Whitesnake, Liberty	Liberty
26	23	BERMUDA TRIANGLE, Barry Manilow, Arista	Arista
27	29	AI NO CORRIDA, Quincy Jones, A&M	A&M
28	30	IS VIC THERE, Department S, Demon	Demon
29	39	KEEP ON LOVING YOU, REO Speedwagon, Epic	Epic
30	33	MAKE THAT MOVE, Shalamar, Solar	Solar
31	NEW	STRAY CAT STRUT, Stray Cats, Arista	Arista
32	35	HIT & RUN, Girlschool, Bronze	Bronze
33	27	FOUR FROM TOYAH, Safari	Safari
34	NEW	THE MAGNIFICANT SEVEN, Clash, CBS	CBS
35	NEW	FLYING HIGH, Freeez, Beggars Banquet	Beggars Banquet
36	36	HUMPIN', Gap Band, Mercury	Mercury
37	NEW	SWORDS OF A THOUSAND MEN, Tenpole Tudor, Stiff	Stiff
38	NEW	LOVE GAMES, Level 42, Polydor	Polydor
39	NEW	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic	Epic
40	38	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS	CBS

ALBUMS

1	1	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS	CBS
2	2	FUTURE SHOCK, Gillan, Virgin	Virgin
3	27	CHART BUSTERS 81, Various, K-tel	K-tel
4	NEW	LIVING ORNAMENTS 1979-1980, Gary Numan, Beggars Banquet	Beggars Banquet
5	4	COME AND GET IT, Whitesnake, Liberty	Liberty
6	3	HOTTER THAN JULY, Stevie Wonder, Motown	Motown
7	5	HIT AND RUN, Girlschool, Bronze	Bronze
8	7	MAKING MOVIES, Dire Straits, Vertigo	Vertigo
9	8	THE JAZZ SINGER, Neil Diamond, Capitol	Capitol
10	6	THIS OLD HOUSE, Shakin' Stevens, Epic	Epic
11	12	JOURNEY TO GLORY, Spandau Ballet, Reformation/Chrysalis	Chrysalis
12	10	FACE VALUE, Phil Collins, Virgin	Virgin
13	13	SKY 3, Sky, Ariola	Ariola
14	18	GO FOR IT, Stiff Little Fingers, Chrysalis	Chrysalis
15	23	CHRISTOPHER CROSS, Warner Bros.	Warner Bros.
16	21	VIENNA, Ultravox, Chrysalis	Chrysalis
17	17	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen	Geffen
18	14	FAITH, Cure, Fiction	Fiction
19	9	MANILOW MAGIC, Barry Manilow, Arista	Arista
20	15	INTUITION, Linx, Chrysalis	Chrysalis
21	11	FLOWERS OF ROMANCE, Public Image Ltd., Virgin	Virgin
22	NEW	HI INFIDELITY, REO Speedwagon, Epic	Epic
23	32	THE DUDE, Quincy Jones, A&M	A&M
24	22	NEVER TOO LATE, Status Quo, Vertigo	Vertigo
25	19	BARRY, Barry Manilow, Arista	Arista
26	20	THE ADVENTURES OF THIN LIZZY, Thin Lizzy, Vertigo	Vertigo
27	30	ROLL ON, Various, Polystar	Polystar
28	NEW	CHARIOTS OF FIRE, Vangelis, Polydor	Polydor
29	36	MAKING WAVES, Nolans, Epic	Epic
30	24	FACE DANCERS, Who, Polydor	Polydor
31	16	FROM THE TEAROOMS, Landscape, RCA	RCA
32	26	FUN IN SPACE, Roger Taylor, EMI	EMI
33	NEW	TAKE MY TIME, Sheena Easton, EMI	EMI
34	33	ZE BOP, Santana, CBS	CBS

35	NEW	AXE ATTACK 2, Various, K-tel	K-tel
36	34	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl.	Epic/Cleveland Intl.
37	28	VISAGE, Visage, Polydor	Polydor
38	NEW	JAZZ FUNK, Incognito, Ensign	Ensign
39	NEW	LIVING ORNAMENT 1980, Gary Numan, Beggars Banquet	Beggars Banquet
40	31	DANCE CRAZE, Soundtrack, 2-Tone	2-Tone

CANADA (Courtesy CBC's 60 Minutes With A Bullet) As of 5/2/81 SINGLES

This Week	Last Week	Title	Label
1	1	MORNING TRAIN (9 To 5), Sheena Easton, Capitol	Capitol
2	2	KISS ON MY LIST, Hall & Oates, RCA	RCA
3	3	ANGEL IN THE MORNING, Juice Newton, Capitol	Capitol
4	4	WHILE YOU SEE A CHANCE, Steve Winwood, Island	Island
5	9	JUST THE TWO OF US, Grover Washington Jr., Elektra	Elektra
6	7	I CAN'T STAND IT, Eric Clapton, RSO	RSO
7	13	YOU BETTER YOU BET, Who, Warner Bros.	Warner Bros.
8	6	AIN'T EVEN DONE WITH THE NIGHT, John Cougar, Riva	Riva
9	5	RAPTURE, Blondie, Chrysalis	Chrysalis
10	12	HER TOWN TOO, James Taylor & J.D. Souther, CBS	CBS
11	11	SOMEBODY'S KNOCKIN', Terri Gibbs, MCA	MCA
12	15	TAKE IT ON THE RUN, REO Speedwagon, Epic	Epic
13	NEW	BEING WITH YOU, Smoky Robinson, Quality	Quality
14	18	I MISSED AGAIN, Phil Collins, Atlantic	Atlantic
15	10	KEEP ON LOVING YOU, REO Speedwagon, Epic	Epic
16	17	LIMELIGHT, Rush, Anthem	Anthem
17	19	LIVING INSIDE MYSELF, Gino Vannelli, Arista	Arista
18	8	THE BEST OF TIMES, Styx, A&M	A&M
19	NEW	TOO MUCH TIME ON MY HANDS, Styx, A&M	A&M
20	20	TIME OUT OF MIND, Steely Dan, MCA	MCA

ALBUMS

1	1	ARC OF A DIVER, Steve Winwood, Island	Island
2	2	HI INFIDELITY, REO Speedwagon, Epic	Epic
3	3	FACE DANCERS, Who, Warner Bros.	Warner Bros.
4	4	FACE VALUE, Phil Collins, Atlantic	Atlantic
5	5	MOVING PICTURES, Rush, Anthem	Anthem
6	6	PARADISE THEATRE, Styx, A&M	A&M
7	NEW	ANOTHER TICKET, Eric Clapton, PolyGram	PolyGram
8	8	SUCKING IN THE SEVENTIES, Rolling Stones, Rolling Stones	Rolling Stones
9	NEW	SHEENA EASTON, Capitol	Capitol
10	NEW	DIRTY DEEDS DONE DIRT CHEAP, AC/DC, WEA	WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 5/4/81 SINGLES

This Week	Last Week	Title	Label
1	2	FADE TO GREY, Visage, Polydor	Polydor
2	3	IN THE AIR TONIGHT, Phil Collins, Atlantic	Atlantic
3	1	SHADDAP YOU FACE, Joe Dolce, Ariola	Ariola
4	5	STARS ON 45, Stars on 45, Metronome	Metronome
5	4	LOOKING FOR CLUES, Robert Palmer, Island	Island
6	NEW	MAKING YOUR MIND UP, Bucks Fizz, RCA	RCA
7	11	HANDS UP, Ottawan, Polydor	Polydor
8	7	WOMAN, John Lennon, Geffen	Geffen
9	8	FLASH, Queen, EMI	EMI
10	6	STOP THE CAVALRY, Jona Lewie, Stiff	Stiff
11	9	JOHNNY BLUE, Lena Valaitis, Ariola	Ariola
12	10	YE-SI-CA, Secret Service, Strand	Strand
13	12	KIDS IN AMERICA, Kim Wilde, Rak	Rak
14	30	AMOUREUX SOLITAIRES, Lio, Ariola	Ariola
15	15	LIFE IS FOR LIVING, Barclay James Harvest, Polydor	Polydor
16	13	WE ARE ON THE RACE TRACK, Precious Wilson, Hansa Intl.	Hansa Intl.
17	NEW	VIENNA, Ultravox, Ariola	Ariola
18	18	JOHNNY LOVES JENNY, Chilly, Polydor	Polydor
19	20	MISTER SANDMAN, Emmylou Harris, Warner Bros.	Warner Bros.
20	26	DER GNUMBEL, Mike Krueger, EMI	EMI
21	21	STOP 'N' GO, Peter Kent, EMI	EMI
22	16	SAMSAAT ABEND, Hanne Heller, Ariola	Ariola
23	23	GIVE PEACE A CHANCE, John Lennon, EMI	EMI
24	28	DO YOU FEEL MY LOVE, Eddy Grant, Ice	Ice
25	19	JEALOUS GUY, Roxy Music, Polydor	Polydor
26	22	MARIE MARIE, Shakin' Stevens, Epic	Epic
27	NEW	IMAGINE, John Lennon, EMI	EMI
28	27	ALL AMERICAN GIRLS, Sister Sledge, Atlantic	Atlantic
29	14	MARIGOT BAY, Arabesque, Metronome	Metronome

30	NEW	THIS OLD HOUSE, Shakin' Stevens, CBS	CBS
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ALBUMS

1	1	DIE GROESSTEN ERFLOGE, Ernst Mosch & Seine Original Egerlaender, K-tel	K-tel
2	2	FACE VALUE, Phil Collins, Atlantic	Atlantic
3	5	DIE SCHOENSTEN MELODIEN 2, Anthony Ventura Orchestra, Arcade	Arcade
4	3	VISAGE, Visage, Polydor	Polydor
5	4	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen	Geffen
6	7	FLASH GORDON, Queen, EMI	EMI
7	6	CLUES, Robert Palmer, Island	Island
8	9	SUPER TROUPER, Abba, Polydor	Polydor
9	11	REVANCHE, Peter Maffay, Metronome	Metronome
10	14	KILLERS, Iron Maiden, EMI	EMI
11	10	LIEDER VON HERZEN, Maria & Margot Hellwig, EMI	EMI
12	13	RED SKIES OVER PARADISE, Fischer Z, United Artists	United Artists
13	NEW	UDOPIA, Udo Lindenberg, Teldec	Teldec
14	12	NEVER TOO LATE, Status Quo, Vertigo	Vertigo
15	NEW	TRAEUMEREIEN II, Richard Clayderman, Teldec	Teldec
16	NEW	LONG PLAY ALBUM, Stars On 45, Metronome	Metronome
17	17	ZENYATTA MONDATTA, Police, A&M	A&M
18	8	LIEBESTRAEUME, Leonard Cohen, CBS	CBS
19	18	BACK IN BLACK, AC/DC, Atlantic	Atlantic
20	15	QE2, Mike Oldfield, Virgin	Virgin

JAPAN (Courtesy Music Labo) As of 5/4/81 SINGLES

This Week	Last Week	Title	Label
1	1	RUBY NO YUBIWA, Akira Terao, Toshiba-EMI (Ishihara)	Toshiba-EMI (Ishihara)
2	2	BOOGIE WOOGIE I LOVE YOU, Toshihiko Tahara, Canyon (Janny's)	Canyon (Janny's)
3	19	NARU NO TOBIRA, Seiko Matsuda, CBS/Sony (Sun/JCM)	CBS/Sony (Sun/JCM)
4	3	SHADOW CITY, Akira Terao, Toshiba-EMI (Ishihara)	Toshiba-EMI (Ishihara)
5	6	SEXY MUSIC, Nolans, Epic (PMP)	Epic (PMP)
6	5	YOKOHAMA CHEEK, Masahiko Kondo, RCA (Janny's)	RCA (Janny's)
7	4	MACHIKADO TWILIGHT, Shannels, Epic/Sony (Burning)	Epic/Sony (Burning)
8	8	SUNSET MEMORY, Naomi Sugimura, Polystar (NTV)	Polystar (NTV)
9	NEW	NAGAI YORU, Chiharu Matsuyama, New Record (STV Pack, Panta M)	New Record (STV Pack, Panta M)
10	10	OKUHIDA BOJOU, Tetsuya Ryu, Trio (Best Friend)	Trio (Best Friend)
11	13	LITTLE GIRL, Hideki Saijo, RVC (Geiei)	RVC (Geiei)
12	7	TSUPPARI HIGH SCHOOL ROCK 'N' ROLL, Yokohama Ginhae, King (Janny's)	King (Janny's)
13	12	SEVENTEEN, Naoko Kawai, Columbia (Geief/TV Asahi)	Columbia (Geief/TV Asahi)
14	11	E-KIMOCCHI, Hiroyuki Okita, CBS/Sony (Stardust)	CBS/Sony (Stardust)
15	14	MODERN GIRL, Sheena Easton, Toshiba-EMI (Intersong)	Toshiba-EMI (Intersong)
16	NEW	DAKARETAI MOU ICHIDO, Eikichi Yazawa, Warner Pioneer	Warner Pioneer
17	9	HARUSAKI KOBENI, Akiko Yano, Japan (Yano/PMP)	Japan (Yano/PMP)
18	18	I'M A WOMAN, Junko Yagami, Discomate (Yamaha)	Discomate (Yamaha)
19	17	MINATO-HITORI UTA, Hiroshi Itsuki, New Creek (TV Asabi)	New Creek (TV Asabi)
20	15	SASURAI, Akira Terao, Toshiba-EMI (Ishihara)	Toshiba-EMI (Ishihara)

ALBUMS

1	1	REFLECTIONS, Akira Terao, Toshiba-EMI	Toshiba-EMI
2	3	SEXY MUSIC, Nolans, Epic	Epic
3	4	RINGETSU, Miyuki Nakajima, Canyon	Canyon
4	2	HEART & SOUL, Shannels, Epic/Sony	Epic/Sony
5	6	HOT TUNE, George Yanago & Rainy Wood, Warner Pioneer	Warner Pioneer
6	9	NUJI DENSETSU, Masayoshi Takanaka, Polydor	Polydor
7	7	MODERN GIRL, Sheena Easton, Toshiba-EMI	Toshiba-EMI
8	12	A LONG VACATION, Eiichi Ohtaki, CBS/Sony	CBS/Sony
9	5	BGM, Yellow Magic Orchestra, Alfa	Alfa
10	11	AI NO CONCERTO, Richard Clayderman Orchestra, Victor	Victor
11	NEW	HIRO, Hiroyuki Okita, CBS/Sony	CBS/Sony
12	8	BUCCCHIGIRI PART II, Yokohama Ginbae, King	King
13	NEW	YUKO HARA GA KATARU HITOTOKI, Yuko Harax, Victor	Victor
14	NEW	YUME TSUXURI, Gamu, Teichiki (Yamaha M.)	Yamaha M.
15	10	SNAKEMAN SHOW, Snakeman, Alfa	Alfa
16	NEW	JIGEN BAKUDAN, Junko Mihara, King	King
17	NEW	MY HEART, Kousetsu Minami, Canyon	Canyon
18	16	HIGH INFIDELITY, REO Speedwagon, Epic/Sony	Epic/Sony
19	15	SHUNSHU, Mayumi Itsuwa, CBS/Sony	CBS/Sony
20	13	BUCCCHIGIRI, Yokohama Ginbae, King	King

AUSTRALIA (Courtesy Kent Music Report) As of 4/27/81 SINGLES

This Week	Last Week	Title	Label
1	2	9 TO 5, Sheena Easton, EMI	EMI
2	1	ANTMUSIC, Adam & Ants, CBS	CBS
3	7	JEALOUS GUY, Roxy Music, Polydor	Polydor
4	3	COUNTING THE BEAT, Swingers, Mushroom	Mushroom
5	4	THE WILD COLONIAL BOY, Dr. Hook, Mercury	Mercury
6	8	HISTORY NEVER REPEATS, Split Enz, Mushroom	Mushroom
7	10	IN THE AIR TONIGHT, Phil Collins, Atlantic	Atlantic
8	6	I LOVE A RAINY DAY, Eddie Rabbitt, Elektra	Elektra
9	5	RAPTURE, Blondie, Chrysalis	Chrysalis
10	11	9 TO 5, Dolly Parton, RCA	RCA
11	14	ANGEL OF THE MORNING, Juice Newton, Capitol	Capitol
12	9	GIRLS CAN GET IT, Dr. Hook, Mercury	Mercury
13	18	HIP SHAKE JERK, Quick, Epic	Epic
14	12	WOMAN, John Lennon, Geffen	Geffen
15	15	RUNAWAY BOYS, Stray Cats, Arista	Arista
16	NEW	KEEP ON LOVING YOU, REO Speedwagon, Epic	Epic
17	13	QUE SERA MI VIDA, Gibson Brothers, RCA	RCA
18	16	WHILE YOU SEE A CHANCE, Steve Winwood, Island	Island
19	NEW	FADE TO GREY, Visage, Polydor	Polydor
20	NEW	MESSAGE OF LOVE, Pretenders, WEA	WEA

ITALY (Courtesy Germano Ruscitto) As of 4/21/81 ALBUMS

This Week	Last Week	Title	Label
1	2	MAKING MOVIES, Dire Straits, Vertigo/PolyGram	Vertigo/PolyGram
2	1	GUILTY, Barbra Streisand, CBS	CBS
3	3	SAN REMO '81, Various, PolyGram	PolyGram
4	5	PLEASURE, Steven Schacks, Baby/CGD-MM	Baby/CGD-MM
5	8	RONDO' VENEZIANO, Rondo' Veneziano, Baby/CGD-MM	Baby/CGD-MM
6	6	DALLA, Lucio Dalla, RCA	RCA
7	4	CERVO A PRIMAVERA, Riccardo Cocciante, RCA	RCA
8	NEW	ICARO, Renato Zero, Zerolandia, RCA	Zerolandia, RCA
9	7	AMANTI, Julio Iglesias, CBS	CBS
10	9	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen/WEA	Geffen/WEA
11	11	CERTI MOMENTI, Pierangelo Bertoli, Ascolto/CGD-MM	Ascolto/CGD-MM
12	10	IN CONCERTO, Febrizio De Andre' & PFM, Ricordi	Ricordi
13	13	SENTITIVE AND DELICATE, Steven Schacks, Baby/CGC	Baby/CGC
14	15	CLUES, Robert Palmer, Island/Ricordi	Island/Ricordi
15	16	LE MIE STRADE, Gianni Togni, Paradiso, CGD-MM	Paradiso, CGD-MM
16	14	THE BLUES BROTHERS, Soundtrack, Atlantic/WEA	Atlantic/WEA
17	18	BACK IN BLACK, AC/DC, Atlantic/WEA	Atlantic/WEA
18	NEW	TO LOVE AGAIN, Diana Ross, Motown/EMI	Motown/EMI
19	17	SUPER TROUPER, Abba, Epic/CBS	Epic/CBS
20	12	ZENYATTA MONDATTA, Police, A&M/CGD-MM	A&M/CGD-MM

HOLLAND (Courtesy BUMA/STEMRA) As of 4/27/81 SINGLES

This Week	Last Week	Title	Label
1	2	ANGEL OF MINE, Frank Duval & Orchestra, RCA	RCA
2	NEW	MAKING YOUR MIND UP, Bucks Fizz, RCA	RCA
3	1	VIENNA, Ultravox, Chrysalis	Chrysalis

4	4	CAN YOU FEEL IT, Jacksons, Epic	Epic
5	7	ONE NIGHT AFFAIR, Spargo, Inelco	Inelco
6	5	MARLIESE, Fischer Z, United Artists	United Artists
7	8	CHANSON D'AMOUR, B.Z.N., Mercury	Mercury
8	3	WITHOUT YOUR LOVE, Roger Daltrey, Poly	

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Signings

Captain Chameleon to Millenium Records. Debut single is "Jive Ol' Fo"/"Grab Them Cakes." Warner Bros. act the Tazmanian Devils to a booking agreement with Monterey Peninsula Artists. The Devils' second album, "Broadway Hi-Life," has just been released. A tour is scheduled. ... Joyce Cobb to a management deal with Eddie Ray Music Services. Cobb charted with "I Dig The Gold" for Cream Records. ... Arthur Lee to Rhino Records for release this month. This is Lee's first solo album. He is best known as the leader of Love, a Los Angeles band that hit the charts with "My Little Red Book" and others. ... Rocken Horse to Zee Management in Chicago for booking and personal management. The group's debut album, "Rocken Roll," has

just been released on Erect Records. ... The Bop, a dance-rock group from Florida, to Dance-A-Thon Records. The first single is "You" to be released on Dance-A-Thon's new wave subsidiary, Hottrax. ... David Frizzell and Shelly West to the Jim Halsey Co. for booking. ... Ferlin Husky to Shorty Lavender Talent for booking. ... John Stallings resigns to HeartWarming Music, a division of the Benson Co., for publishing. ... Joyce Faison to Llama Records. ... Tennessee Gentlemen to Slim Richey Productions for the Ridge Runner label. First album is released this month. Also, to Slim Richey Productions for Ridge Runner Records is Bluegrass Kun-Tree. First album is due in early June. ... Greater True Light Singers to Freko Records.

Owners Pull Pryor LPs From Shop After Arrest

By EDWARD MORRIS

NASHVILLE—A Pineville, La., record store has pulled all Richard Pryor albums and other potentially actionable items from its shelves following the arrest of one of its owners for selling "harmful material" to a minor. Jim Willey, co-owner of Deja Vu Sound Center, was jailed briefly on March 12 for selling a 16-year-old boy a cassette album called "Blowfly's Party" (Billboard, March 28). According to Willey's brother, Chet, also an owner, the charges were ultimately dropped by Rapides Parish district attorney Edwin Ware when the two proprietors contended that

other stores in the area had also sold the album. Ware, Willey says, threatened to "throw the book" at them if they sold other such records and said he was putting together a team to check out other record stores for possible violation of the state law. "We played him cuts from a Richard Pryor album," Willey says, "and he told us that they might be grounds for prosecution on an obscenity charge, even if we sold the album to adults. So we pulled all of Pryor's albums." Willey adds that they've also dropped Gene Tracy's "Truckstop" series of party albums, as well as some T-shirt transfers that might be questionable under state laws. Ware says he is unmoved by the argument that record store owners cannot monitor the content of all the records they sell. "You'd better damn well find out what you're selling to kids," Ware says. "I don't think that's unreasonable. I've taken the law and applied it. If they don't like it, they can change the law or the DA."

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Chartbeat

Continued from page 9

There Is Life After Disco: A Taylor-Made Top 20 Hit

James Taylor & J.D. Souther's "Her Town Too" (Columbia) remains at number 11 this week, the highest a Taylor original has climbed since his classic "Fire And Rain" hit number three in November 1970. Given the way Taylor epitomized the singer-songwriter boom of the early '70s, it's ironic indeed that most of his big hits have been oldies, or in one notable case (Carole King's "You've Got A Friend"), songs by other artists.

Besides "Fire And Rain" and "Her Town Too," Taylor has written just two top 20 singles: "Don't Let Me Be Lonely Tonight" (a number 14 hit in 1973) and "Your Smilin' Face" (number 20 in '77). But he's hit the top 20 with a host of remakes: Inez & Charlie Foxx's "Mockingbird," Holland-Dozier-Holland's "How Sweet It Is," Jimmy Jones & Otis Blackwell's "Handy Man" and Sam Cooke, Herb Alpert & Lou Adler's "(What A) Wonderful World."

It's notable, too, that three of Taylor's nine top 20 hits have featured other artists. Taylor shares billing with Souther on "Her Town Too," just as Carly Simon shared credit with Taylor on "Mockingbird" and Art Garfunkel split the glory three ways with Taylor and Paul Simon on "Wonderful World."

New Companies

Dain & DeJoy, a BMI-affiliated music company, has been formed to develop new talent, handle career direction and music publishing. MCA will distribute its first project, the "Urban Chipmunk" LP. A production deal has been reached with Pacific Music of Japan. Dain was vice president of a&r/West Coast for RCA's pop division. DeJoy was v.p. in a&r at RCA and president of Janus Records. Address: 6363 Sunset Blvd., Los Angeles, Calif. 90028. (213) 465-1108.

Bay Area Labels has been formed as a new record label association to work with independents in a&r, promotion and distribution. Address: 305 Melville, Palo Alto, Calif. 94301. (408) 987-7612.

We Care, a radio promotion and marketing firm, has been established by B.J. McElwee, industry veteran and a former national sales manager with the now defunct ABC Records, L.A. Other principals are Linda Rogers, former St. Louis on-stop and Nashville marketing staffer; and Ted McQuarry, operations manager. Address: Route 4, Box 226A, Lewisburg, Tenn. 37091. (615) 364-2247.

Nova Distributing Corp., a one-stop, has been opened by Steve Libman, a wholesale and retail executive, Libman, president, was Eastern ad coordinator for Pickwick Retail and v.p./general manager of Emerald City and Oz. Address: 1873 Enterprise Dr., Norcross, Ga. 30093. (404) 447-1591.

Troulman, Levy & Co., an accounting firm, is now solely owned by Jay Troulman. Address: 1930 Century Park West, Los Angeles, Calif. 90067. (213) 553-7300.

Superstructure Records, Ltd. founded by Louis Martinez, general manager; and Steve Scott, production assistant. Address: 546 W. Seventh St., San Pedro, Calif. 90731. (213) 833-9229.

Electric Video Inc., launched to manufacture prerecorded videocassettes and to wholesale titles in the All-Star Video Corp. catalog. Director of marketing is Les Rubinowitz. Address: 85A Bloomingdale Road, Bethpage, N.Y. 11801 (516) 935-6161.

In the continuing tug-of-war between Styx and REO Speedwagon at the top of the pop charts, both sides can claim a victory this week. Styx's "Paradise Theatre" (A&M) replaces REO's "Hi Infidelity" (Epic) as Billboard's top-selling album but REO's second single "Take It On The Run" pulls ahead of Styx's followup, "Too Much Time On My Hands."

"Take It" leaps five points to number seven, while "Too Much Time" jumps three notches to number 12. Both singles are in their eighth week on the Hot 100. In the nine straight weeks that REO and Styx have monopolized the top two spots on the pop album chart, Styx has now come out on top three times; REO, six times.

Redcoats revenge: Though British lass Sheena Easton heads the Hot 100 for the second straight week with "Morning Train" (EMI-America), a commanding 26 of the week's top 40 singles are by native American acts. This, according to eagle-eyed chart maven and colleague Cary Darling.

Tape Fracas

blank tape manufacturer offers them a lot of money. It's a real temptation." Deborah Harry has been involved in promoting Ampex tape via its Gold Award series of advertisements. Other major acts plugging blank tape (Billboard, April 18, 1981), include Stevie Wonder for TDK as well as Ella Fitzgerald and Melissa Manchester for Memorex. The Bee Gees have also been involved in the Ampex campaign.

Zappa Into Film, And Mail Order

going with a record company in the beginning," notes Glotzer. "But most record companies are concerned about hit singles. Frank isn't the kind of artist who generally makes hit singles. With the last record, we spent a lot of time promoting and marketing it because he has his specialized audience. We felt we could market his records better ourselves with a few independent promotion people."

MAY 9, 1981 BILLBOARD

Billboard's
Survey For Week Ending 5/9/81

Top Album Picks

Number of LPs reviewed this week **35** Last week **40**

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Spotlight



CHUCK MANGIONE—Tarantella, A&M SP6513. Produced by Chuck Mangione. This two-record set, a live package done at a Rochester benefit for Italian earthquake victims, is a treat for longtime Mangione fans. His captivating horn stylings are reminiscent of the "Land Of Make Believe" days, pure and crisp. He gets stellar support from Dizzy Gillespie on "Lake Placid Fanfare" and "Manteca," rhythmic standouts; Chick Corea with intense piano passages on the improvised "My One And Only Love" and Steve Gadd on "The 11th Commandment Suite." The title track, with its upbeat melody, carries a nationalist (Italian) theme.

Best cuts: Take your pick.

STEPHANIE MILLS—Stephanie, 20th Century-Fox, T700. Produced by James Mtume, Reggie Lucas. Mills delivers the same brand of appealing melodies and stellar vocals on this followup to her platinum "Sweet Sensation" LP. Punchy pop/r&b orchestration underscores the melodic duet with Teddy Pendergrass on "Two Hearts," the infectious "Don't Stop Doin' What Cha Doin'" and energetic "Top Of My List," which uses horn and rhythm effectively. "I Believe In Love" is midtempo with a catchy interplay between lead and background vocals on the hook and "Night Games" rivals Mills' cover of "Feel The Fire," the torchy Peabo Bryson ballad.

Best cuts: Those cited and "Magic."

JIM STEINMAN—Bad For Good, Epic/Cleveland International FE36531. Produced by Todd Rundgren, Jim Steinman. Steinman, who penned Meat Loaf's "Bat Out Of Hell" LP takes centerstage on this originally intended Meat Loaf followup. The LP is filled with passion, romanticism, sexual yearnings and drama, all conveyed in Steinman's vivid imagery and surprising vocal flair. Roy Bittan and Max Weinberg of the E Street Band, vocalists Rory Dodd and Karla DeVito (who shared vocals with Meat Loaf on "Paradise By The Dashboard Lights") Rundgren, Ellen Foley, and others contribute to the project. Steinman's songs are like mini-novels with a good portion of them running seven minutes and over. Yet the pace remains intense throughout.

Best cuts: "Bad For Good," "Rock And Roll Dreams Come Through," "Stark Raving Love," "Dance In My Pants."

BRAM TCHAIKOVSKY—Funland, Arista AB4292. Produced by Nick Garvey, Bram Tchaikovsky. Tchaikovsky's albums always come out near summer and with good reason. Few groups capture the carefree attitudes of the summer season better than the four-piece Bram Tchaikovsky. This first effort for Arista, with its mixture of slick, well produced pop, and rockabilly, furthers the group's grasp on teenage aspirations. Just as "Girl Of My Dreams" jumped from the first album in the summer of 1979, "Stand And Deliver" captures the same mood here. Play in store and let fans know about leader Tchaikovsky's role in British pop through his affiliation with the Motors.

Best cuts: "Stand And Deliver," "Breaking Down The Walls Of A Heartache," "Used To Be My Used To Be," "Shall We Dance."

SPLIT ENZ—Waita, A&M SP4848. Produced by David Tickle. One of Australia's leading outfits, this sextet broke ground here last year with "True Colors." This album builds upon last year's release with more slightly off-center but accessible pop/rock in the Supertramp vein. "One Step Ahead" is an excellent midtempo song with a hook that gets rooted in the brain and stays there. As with "True Colors," the album cover comes in different shadings. Group is currently on tour so fans should be snapping up this one.

Best cuts: "One Step Ahead," "Hard Act To Follow," "Ghost Girl," "Ships," "History Never Repeats."

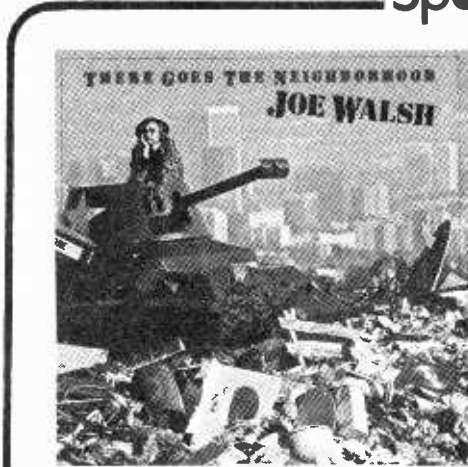


RAZZY BAILEY—Makin' Friends, RCA AHL14026. Produced by Bob Montgomery. The cover on Bailey's latest LP says it all: slicker, silkier, and more sophisticated. Side one is the "crossover" side, wherein Bailey shows that he possesses a voice as equally well suited to pop formats as country. Side two, however, showcases the downhome "honkytonk" side of this artist, and one reason it works so well is a trio of highly-listenable tunes contributed by Bailey and his dad.

Best cuts: "Blind Faith And The Naked Truth," "Anywhere There's A Jukebox," "Late Night Honky Tonk Country Song," "Spending My Nights With You."



GARY BURTON QUARTET—Easy As Pie, ECM ECM-1-1184. Produced by Manfred Eicher. With altoist Jim Ogdren as his melodic foil, Burton leads this incarnation of his quartet along more relaxed paths than on some of his earlier ECM dates. With material culled from old friends like Carla Bley and Chick Corea as well as old masters like Ellington/Strayhorn ("Isfahan"), the results are both lyrical and soothing



while probing some rich harmonic impressionism. **Best cuts:** "Reactionary Tango," "Tweek," "Summer Band Camp," "Isfahan."



First Time Around

DAVID LINDLEY—El Ravo X, Asylum SE-524. Produced by Jackson Browne, Greg Ladanyi. The veteran multi-instrumentalist takes a busman's holiday from his long tenure with Jackson Browne to show he's more than just a crack player, and the results are charming indeed. If anything, Lindley's guitar, fiddle and Eastern instrumental parts are downplayed to draw attention to the basic band sound, which coheres around a breezy pop reggae feel interrupted only by one up-tempo blues ("Mercury Blues") and a Cajun waltz. Both new material and covers shine, auguring AOR and possibly pop acceptance.

Best cuts: "She Took Off My Romeo's," "Twist And Shout," "El Ravo X," "Don't Look Back."

STARS ON LONG PLAY—Radio RR16044 (Atlantic). Produced by Jaap Eggermont. This mysterious group of Beatle sound-a-likes who have a hit single with a medley of Beatles oldies and other '60s favorites spreads it out a bit more here. Side one contains 30 Lennon/McCartney tunes packed into a 15-minute medley. Side two is another medley of '60s and '70s tunes including "Cathy's Clown," "Sugar, Sugar," "Venus," "Jimmy Mack" and others. The group sticks to the original arrangements and manages to produce an authentic reproduction.

Best cuts: Side one.

Billboard's Recommended LPs

pop

MUDDY WATERS—King Bee, Blue Sky JZ37064 (CBS). Produced by Johnny Winter. The blues titan's creative second wind continues with producer Winter again at the helm. The program is studded with chestnuts like the title tune, which sounds as good-natured and gruff as ever in what must be Waters' millionth performance of it. Rock programmers will probably go for the obvious ("Champagne & Reefer"), but virtually every track is raw and righteous blues energized by Waters' crack band and Winter on a slide guitar. **Best cuts:** Those mentioned and "I Feel Like Going Home," "Forever Lonely" and "Sad, Sad Day."

BRUCE COCKBURN—Resume, Millennium BXL17757 (RCA). Produced by Gene Martynec. For the uninitiated, this is an excellent get acquainted with Cockburn LP consisting of previously released material from 1976-1978 with the exception of "The Coldest Night Of The Year," a previously unreleased tune. Despite the dates of recording, the material, mostly in the folk/rock vein, still holds up. **Best cuts:** "Silver Wheels," "The Coldest Night Of The Year," "Outside A Broken Phone Booth With Money In My Hand."

THE SILENCERS—Romantic, Precision JZ37085. Produced by Tom Cossie, the Silencers. Second LP by the Silencers combines street tough rock sensibilities with of melody. Lead vocals, although they wear thin at times, maintains conviction. The playing is tight throughout, highlighted by guitar, drums and keyboards. **Best cuts:** "Sidewalk Romeo (Angel Of Mercy)," "I Of Those Girls," "Girl Waiting."

HELEN REDDY—Play Me Out, MCA MCA5202. Produced by Joel Diamond. Some critics might snipe that Reddy is already played out, but the singer carries on nonetheless with a well-balanced mix of pretty ballads and dynamic tunes that show

JOE WALSH—There Goes The Neighborhood, Asylum SE523. Produced by Joe Walsh. The Eagle follows his top 10 "But Seriously Folks" LP from 1978 with this set which mixes his characteristic wry humor with his skill on guitar-dominated rock'n'roll. The first single, "A Life Of Illusion," is a potential classic, with its dance beat reminiscent of classic Stones rockers. It's the equal of "Life's Been Good" from the last album, a formidable accomplishment. Walsh wrote all the songs here, three in collaboration with fellow Eagle Don Felder, Joe Vitale and Kenny Passarelli. Expect immediate AOR support and quick pickup from pop radio. Great cover art with a tank amid rubble and ruin.

Best cuts: "A Life Of Illusion," "You Never Know," "Rockets," "Things."

her versatility. A cover of Dusty Springfield's "You Don't Have To Say You Love Me" shows her range and projection skills as well as did "You're My World," the 1977 remake which is Reddy's most recent Top 40 hit. This is Reddy's label debut after a decade on Capitol. **Best cuts:** "You Don't Have To Say You Love Me," "Optimism Blues," "Save Me," "When I Dream."

9 BELOW ZERO—Don't Point Your Finger, A&M SP4859. Produced by Glyn Johns. This album is an interesting commodity in that, though recorded by a new band in 1981, it catches the transformation of British blues to heavy metal. Sitting on the cusp of two music styles, much as the Yardbirds and others did in the mid-'60s, this group offers a straight ahead technique that is sure to please. **Best cuts:** "Treat Her Right," "Rockin' Robin," "One Way Street," "Sugar Mama."

JERRY REED—Dixie Dreams, RCA AHL14021. Produced by Norro Wilson, Jerry Reed, David Briggs. In a departure from his rough and ready trucker tunes of late, Reed proves that not only does he have country roots, but that he can croon the blues as well. Production carries some fine instrumental and backup vocal support, including Terry McMillan on harp. **Best cuts:** "Rhythm And Blues," "Hooray For Chuck Berry," "Dreaming Fairytales" and "Bayou Woman."

DANNY DAVIS AND THE NASHVILLE BRASS—Cotton Eyed Joe, RCA AHL14022. Produced by Jim Vienneau. This is a compilation of old favorites, infused with a western flavor. As always, Davis' arrangements are sprightly and easy to listen to. Except for Jimmy C. Newman's vocals on "Colinda," the songs are all instrumentals. **Best cuts:** "Colinda," "Cotton Fields," "Urban Hero."

soul

THELMA HOUSTON—Never Gonna Be Another One, RCA AFL1-3842. Produced by George Tobin. A deeply-hued sax solo on the rhythmic "Never Give You Up" and Houston's strong vocals make this upbeat track the most notable r&b offering. Despite crisp orchestration, most of the uptempo melodies lack catchy hooks, including the synthesizer-led cover of "96 Tears." The Burt Bacharach-Hal David tune "Don't Make Me Over," a torchy ballad, highlights the piano and guitar work in the rhythm section but Houston's vocals are marginal, at best. **Best cuts:** Those cited.

DeBARGE—Gordy, 68-1003MI (Motown). Produced by Eldra DeBarge. R&B with pop overtones, much like Switch and Earth, Wind and Fire, provide the musical direction for this initial LP outing. "Dance The Night Away," rhythmic, up-tempo with a catchy melody; "You're So Gentle, So Kind," a ballad with vocals that parallel Deniece Williams' style; and "Hesitated," with crisp piano chords and rap vocals, are the standouts. **Best cuts:** Those mentioned.

CLAY HUNT—Part One, Polydor, PD1-6319. Produced by Freddie Perren. Funky r&b with a repetitious disco beat dominate this package and veteran disco producer Perren has two notable selections here. "Keep On Fire," uptempo and funky, features fancy guitar pickin' with accenting strings and "I Know Something We Can Do Together" contains punchy horn arrangements and driving rhythmic beat. A cover of the late Otis Redding's "I've Been Loving You Too Long" maintains its appeal as a soulful ballad. **Best cuts:** Those cited.

ELIQUÉ—It's Winning Time, MCA 5198. Produced by David N. Crawford, ConFunkShun, Clay McMurray. This eight-song debut package contains infectious, dance music such as "Love's Dance," "I Think You Know" and "From Now On," all of which use riveting guitar and Chic-styled strings effectively. The ballads, "Middle Of A Slow Dance" and "Better Times," display impressive vocal abilities. **Best cuts:** Those mentioned.

jazz

HEATH BROTHERS—Expressions Of Life, Columbia PC37126. Produced by the Heath Brothers, Bert deCoteaux, Mtume. Jimmy and Percy Heath front a small combo for an eight-tune recital in a cool contemporary mode, Jimmy's soprano and tenor saxes carrying the bulk of the solo load neatly. It's a generally entertaining offering, but moments of high emo-

tion—rhythmic excitement—are rare. **Best cuts:** "Dræamin'," "Tender Touch."

SCOTT HAMILTON & BUDDY TATE—Scott's Buddy, Concord Jazz CJ148. Produced by Carl E. Jefferson. Two of Planet Earth's most gifted tenor saxophonists tangle here with backing supplied superbly by a four-man rhythm team headed by pianist Nat Pierce. The album comprises eight strong, moving tracks, five of them standards, and they show Hamilton and Tate—born a generation apart—frolicking in free-flowing fashion. There's a spirit here that all too many 1981 sessions lack. And it all swings mightily. **Best cuts:** "Doggin' Around," "Everything Happens To Me," "I Want A Little Girl."

LIONEL HAMPTON—50th Anniversary Concert, Sutra SU21006. Produced by Wayess Music. The ebullient one-time newsboy (Chicago Defender) has amassed an enviable record in his half-century of remarkable vibes, piano and drums playing. This two-disk set showcases Hamp's talent well on 11 standards, backed by a 17-piece band comprised of top drawer jazzmen. Hampton reigns today as one of the stellar elder statesmen of music, but buyers of this beautifully performed album may well protest the absence of liner notes. Musically, it's a big winner. **Best cuts:** "Sunny Side Of The Street," "Flyin' Home," "More Than You Know."

ERNESTINE ANDERSON—Never Make Your Move Too Soon, Concord Jazz CJ147. Produced by Carl E. Jefferson. Her accompaniment is a little skimpy for her powerful pipes, yet Anderson projects effectively through eight likeable standards. Somehow, through the years, she has never received the acclaim her talents merit. Monty Alexander's piano is an added and valuable attraction. **Best cuts:** "Never Make Your Move Too Soon," "Just One More Chance," "My Shining Hour."

SIMON & BARD—Mosaic, Flying Fish FF243. Produced by Michael Bard, Fred Simon. This keyboard/reed duo has brought the one-time folk label its most pointed jazz bid yet, with the emphasis on fusion elements, consistent but never overpowering. Strong melodic ideas help raise the whole well above the norm, and able support (including Larry Coryell, whose "Fancy Frogs" is a standout) fleshes out the arrangements. **Best cuts:** "Duende," "Gunther's Vortex," "Fancy Frogs" and "Song For Joni Mitchell."

DAVE MCKENNA—Piano Mover, Concord, Cord Jazz CJ146. Produced by Carl E. Jefferson. McKenna's inventive pianistics are a current rage among musicians and on this LP McKenna stretches out over eight tunes, five of them proven evergreens. Dick Johnson's reeds are ideally compatible with McKenna's heavy, two-fisted but artistic keyboard designs. **Best cuts:** "I Concentrate On You," "Star Eyes," "Cottontail."

LAURINDO ALMEIDA & CHARLIE BYRD—Brazilian Soul, Picante CJP150. Produced by Carl E. Jefferson. Almeida, born in Brazil, and Byrd, who did much to popularize Brazilian pop music in the U.S., are ideal combination on these 10 tracks. Their guitars are backed expertly by Milt Holland's tasty percussion and exceptionally fine bassing by Bob Magnusson. It's a winning, charming collaboration for all concerned. **Best cuts:** "Famoso," "Stone Flower," "For Jeff."

MIKE NOCK—Succubus, Sutra SUS1005. Produced by Mike Nock, M. Khan. New Zealand-born pianists offers six overlong original compositions in this LP, which suffers from unknown melodic lines and too much electronic sound. Nock's musicianship is unquestionable. It's just that on this puzzling LP he's featuring unimpressive material with unimpressive instrumentation. **Best cuts:** "Recollections."

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 Penchansky, Sam Sutherland, Robyn Wells, Adam White, Gerry Wood, Jean Williams.

Jacksons Play Atlanta Benefit

LOS ANGELES—In an effort to assist in the capture of the murderer(s) of 26 Atlanta young men, the Jacksons will perform a benefit concert July 22 with all proceeds going to the Atlanta's Children's Foundation.

The foundation supplements programs serving the local low income youth. The foundation has been the recipient of contributions from both private and public sectors since the youth killings started.

The Jacksons will begin a 32-city national tour in mid-July.

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TOM PETTY AND THE
HEARTBREAKERS

HARD PROMISES
PSR-5160
THE NEW ALBUM.

PRODUCED BY
TOM PETTY & JIMMY IOVINE
ENGINEERED BY
SHELLY YAKUS

Backstreet
RECORDS

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	
☆	2	15	STYX Paradise Theatre A&M SP 3719	▲	8.98		36	40	4	VARIOUS ARTISTS Concerts For The People Of Kampuchea Atlantic SD-2-7005	●	13.98		71	41	20	YARBROUGH AND PEOPLES The Two Of Us Mercury SRM-1-3834 (Polygram)	●	8.98	SLP 8	
	2	1	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲	8.98		37	38	8	ROBIN TROWER WITH JACK BRUCE AND BILL LORDON B.L.T. Chrysalis CHR 1324	●	7.98		72	72	24	LAKESIDE Fantastic Voyage Solar BXL1-3720 (RCA)	●	7.98	SLP 18	
★	3	17	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)	●	7.98		38	30	15	APRIL WINE The Nature Of The Beast Capitol S00-12125	●	8.98		73	74	9	U-2 Boy Island ILPS 9646 (Warner Bros.)	●	7.98		
★	4	6	THE WHO Face Dances Warner Bros. HS 3516	●	8.98		★	49	4	JEFFERSON STARSHIP Modern Times Grunt BZL1-3848 (RCA)	●	8.98		74	77	7	RUFUS Party 'Til You're Broke MCA MCA-5159	●	8.98	SLP 24	
★	5	26	GROVER WASHINGTON JR. Winelight Elektra EK-305	●	7.98	SLP 2	40	32	12	JOURNEY Captured Columbia KC-2-37016	●	13.98		75	56	12	TOM BROWNE Magic Arista/GRP GRP-5503	●	8.98	SLP 9	
☆	8	4	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98		★	45	32	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Polygram)	●	8.98		76	57	8	WAYLON & JESSI Leather And Lace RCA AAL1-3931	●	8.98	CLP 12	
	7	6	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98		42	44	6	JUDAS PRIEST Point Of Entry Columbia FC 37052	●	8.98		★	90	2	ANNE MURRAY Where Do You Go When You Dream Capitol S00-12144	●	8.98		
	8	7	ERIC CLAPTON Another Ticket RSO RX-1-3095	▲	8.98		43	43	17	THE WHISPERS Imagination Solar BZL1-3578 (RCA)	●	7.98	SLP 11	78	78	8	DAVE GRUISIN Mountain Dance Arista/GRP GRP 5010	●	7.98		
	9	9	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98		★	48	4	GRATEFUL DEAD Reckoning Arista AZL-8604	●	13.98		79	62	10	RAINBOW Difficult To Cure Polydor PD-1-6316 (Polygram)	●	8.98		
	10	10	JAMES TAYLOR Dad Loves His Work Columbia TC 37009	▲	8.98		45	46	26	STEVIE WONDER Hotter Than July Tama T8-373M1 (Motown)	▲	8.98	SLP 10	★	NEW ENTRY	10	CHAKA KHAN What Cha' Gonna Do For Me Warner Bros. HS 3526	●	8.98	SLP 30	
	11	11	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98		★	51	8	A TASTE OF HONEY Twice As Sweet Capitol ST-12089	●	8.98	SLP 15	81	82	10	KLEENER License To Dream Atlantic SD 19288	●	7.98	SLP 13	
	12	12	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98		47	47	23	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL1-3852	●	8.98	CLP 6	82	63	13	TERRI GIBBS Somebody's Knockin' MCA MCA-5173	●	8.98		
★	16	9	PHIL COLLINS Face Value Atlantic SD 16029	▲	8.98		★	52	9	ATLANTIC STARR Radiant A&M SP-4833	●	7.98	SLP 7	★	93	4	THE JEFF LORBER FUSION Galaxian Arista AL 9545	●	7.98	SLP 47	
★	15	9	SMOKEY ROBINSON Being With You Tama T8-375M1 (Motown)	▲	8.98	SLP 1	49	50	26	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98		84	84	44	EDDIE RABBITT Horizon Elektra 6E-276	▲	7.98	CLP 5	
	15	13	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		50	53	4	DEVO Devo-Live Warner Bros. Mini-3548	●	5.99		85	65	23	STEELY DAN Gaucho MCA MCA-6102	▲	9.98		
★	18	15	LOVERBOY Loverboy Columbia JC 36762	▲	7.98		★	85	2	GARY U.S. BONDS Dedication EMI-America SO-17051	●	8.98		86	81	28	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲	15.98		
	17	14	KENNY ROGERS Greatest Hits Liberty LOO-1072	▲	8.98	CLP 3	★	59	7	ROSANNE CASH Seven Year Ache Columbia JC 36965	●	7.98	CLP 9	★	98	4	THE DREGS Unsung Heroes Arista AL 9548	●	7.98		
★	20	6	QUINCY JONES The Dude A&M SP-3721	▲	8.98	SLP 5	53	54	22	ABBA Super Trouper Atlantic SD 16023	●	8.98		88	88	28	THE DOORS Greatest Hits Elektra 5E-515	●	8.98		
☆	26	4	SANTANA Zebop Columbia FC 37158	▲	8.98	SLP 37	★	67	7	FRANKE & THE KNOCKOUTS Franke & The Knockouts Millennium BXL1-7755 (RCA)	●	7.98		89	80	12	JIMMY BUFFETT Coconut Telegraph MCA MCA-5169	●	8.98		
☆	24	5	GINO VANNELLI Nightwalker Arista AL 9539	▲	8.98	SLP 32	55	55	18	SHALAMAR Three For Love Solar BZL1-3577 (RCA)	●	8.98	SLP 12	★	NEW ENTRY	10	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project Epic FE 36918	●	8.98	SLP 40	
	21	22	AC/DC Back In Black Atlantic SD 16018	▲	8.98		56	58	8	CHAMPAIGN How 'bout Us Columbia JC 37008	●	7.98	SLP 14	★	NEW ENTRY	10	ROBERT WINTERS AND FALL Magic Man Buddah BDS 5732 (Arista)	●	7.98	SLP 33	
★	23	12	38 SPECIAL Wild Eyed Southern Boys A&M SP-4835	▲	7.98		★	75	4	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	●	8.98		★	104	5	GREG KIHN Rockin'roll Beserkley BZ 10069 (Elektra)	●	7.98		
★	25	39	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	▲	8.98		★	68	4	DAVID SANBORN Voyeur Warner Bros. BSK 3546	●	7.98	SLP 29	93	83	8	BRIAN ENO & DAVID BYRNE My Life In The Bush Of Ghosts Sire SRK 6093 (Warner Bros.)	●	7.98		
	24	19	BARBRA STREISAND Guilty Columbia FC 36750	▲	8.98		59	60	8	GARLAND JEFFREYS Escape Artist Epic JE 36983	●	7.98		94	94	106	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	CLP 13	
	25	17	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98		60	34	30	KOOL & THE GANG Celebrate De-Lite DSR-9518 (Polygram)	▲	8.98	SLP 35	95	89	29	RONNIE MILSAP Greatest Hits RCA AHL1-3772	●	7.98	CLP 11	
☆	33	4	RAY PARKER JR. & RAYDIO A Woman Needs Love Arista AL 9543	▲	7.98	SLP 4	61	61	8	CAROL HENSEL Dancersize Vintage VNJ 7701 (Mirus)	●	8.98		96	92	22	OUTLAWS Ghost Riders Arista AL 9542	●	8.98		
	27	27	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98		62	64	13	DON McLEAN Chain Lightning Millennium BXL1-7756 (RCA)	●	7.98		97	97	32	ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110	▲	8.98	CLP 17	
★	28	8	THE ISLEY BROTHERS Grand Slam T-Neck FZ 37080 (Epic)	▲	8.98	SLP 6	★	71	4	CHANGE Miracles Atlantic/RFC SD 19301	●	7.98	SLP 19	★	126	9	RICK SPRINGFIELD Working Class Dog RCA AFL1-3887	●	7.98		
★	31	4	PRETENDERS Extended Play Sire Mini 3563 (Warner Bros.)	▲	5.99		64	42	8	WILLIE NELSON Somewhere Over The Rainbow Columbia FC 36883	●	8.98	CLP 1	99	101	15	T.S. MONK House Of Music Mirage WTG 19291 (Atlantic)	●	7.98	SLP 21	
	30	21	THE ROLLING STONES Sucking In The Seventies Rolling Stones COC 16028 (Atlantic)	▲	8.98		★	73	6	PHOEBE SNOW Rock Away Mirage WTG 19297 (Atlantic)	●	7.98		★	111	6	DENIECE WILLIAMS My Melody ARC/Columbia FC 37048	●	8.98	SLP 16	
	31	29	THE GAP BAND III Mercury SRM-1-4003 (Polygram)	▲	8.98	SLP 3	★	76	11	ADAM AND THE ANTS Kings Of The Wild Frontier Epic NJE 37033	●	7.98		101	103	11	SISTER SLEDGE All American Girls Cotillion SD-16027 (Atlantic)	●	8.98	SLP 27	
☆	66	2	KIM CARNES Mistaken Identity EMI-America SO 17052	▲	8.98		67	37	7	PAT TRAVERS Radio Active Polydor PD-1-6313 (Polygram)	●	8.98		★	117	4	RONNIE MILSAP Out Where The Bright Lights Are Glowing RCA AAL1-3932	●	8.98	CLP 16	
★	35	10	JUICE NEWTON Juice Capitol ST-12136	▲	8.98	CLP 7	★	79	2	RICK JAMES Street Songs Gordy GB-1002M1 (Motown)	●	8.98	SLP 17	★	103	127	49	SOUNDTRACK Fame RSO RX-1-3080	●	8.98	
★	36	7	ALABAMA Feels So Right RCA AHL1-3930	▲	7.98	CLP 2	69	69	12	EMMYLOU HARRIS Evangeline Warner Bros. BSK 3508	●	7.98	CLP 8	104	87	15	JOE SAMPLE Voices In The Rain MCA MCA-5172	●	8.98	SLP 70	
★	39	9	SHEENA EASTON Sheena Easton EMI-America ST 17049	▲	8.98		70	70	9	DIANA ROSS To Love Again Motown M8-951M1	●	8.98	SLP 34								

★ 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 9, 1981 BILLBOARD

Closeup

PHOEBE SNOW—Rock Away, Mirage WTG19297 (Atlantic). Produced by Greg Ladanyi, Richie Cannata.

When vocalist/guitarist Phoebe Snow first catapulted out of nowhere with her self-titled debut album in 1974, it was obvious that another major talent had emerged. Though tentative and timid in spots as a child's first steps, the album seemed only to be a distant shadow of what was to come.

Unfortunately, subsequent albums didn't live up to expectations though their high moments—featuring Snow's intriguing shuffle and deal of pop, folk, jazz and r&b—were memorable in the extreme.

With this, her first album in 2½ years, Snow proves that those who erased her from the music scene better refill their pens. While the best moments of "Rock Away" do not equal some of the previous albums' highlights, this is her most even effort yet.

With members of Billy Joel's and Billy Squier's backing bands and such session luminaries as Waddy Wachtel and Danny Kortchmar, the sound is more rock-oriented without being contrived. While at times the rock experiment backfires, as on "Down On The Basement," it succeeds far more often than it fails. Her unique, fluid voice is under control without losing any of its effectiveness.

Most of the songs are cover versions, though such originals as "Something Good" and the title track should instill confidence in Snow about her material. The former is a midtempo tale of two youths, rushing headlong into life, who fall in love: *He makes mistakes/ But he's still proud/I'm getting used to him/He always says I talk too loud/Hey, ain't that just like him?/I won't apologize this time/I know he doesn't really mind.*



Phoebe Snow: A new rock direction.

"Rock Away" is an acoustic guitar composition that has the same lean, spare feel of the first album. Lyrically, it's the simplest on the album but manages to convey its message of trust and hope with a minimum of fanfare.

The two best songs, though, are "Games," the recent single, and "Baby Please," a Carolyn Mas composition. In the first, Snow portrays a woman who is unwillingly falling in love though she warns her lover he is in for a rough time if she is burned again. Usually, Snow seems content to play the victim or the blithely spirited companion. Here, coupled with a slow yet powerful rhythm, she is the slightly malevolent aggressor and it works well.

Snow covered Patti Austin's "In My Life" on the "Against The Grain" set of 1978 and Austin returns the favor by singing backing vocals on "I Believe In You," a Dylan song. This is a powerful rendition of a song stripped of its Christian trappings and turned into an interpersonal love paean.

The composition ends an album which just may push Snow back into the spotlight. Perhaps this time the light won't falter. **CARY DARLING**

Base price for the WEA album categories are as follows:

List Price	Former Whlse.	New Whlse.
\$ 6.98	\$ 3.78	\$ 4.01
\$ 7.98	\$ 4.66	\$ 4.82
\$ 8.98	\$ 5.24	\$ 5.44
\$ 9.98	\$ 5.81	\$ 6.03
\$10.98	\$ 6.39	\$ 6.63
\$11.98	\$ 6.98	\$ 7.24
\$12.98	\$ 7.66	\$ 7.84
\$13.98	\$ 8.14	\$ 8.44
\$14.98	\$ 8.72	\$ 9.05
\$15.98	\$ 9.31	\$ 9.66

Hike Seen For All Labels From WEA Price Moves

• Continued from page 1

went to \$8.29 on \$8.98 list. Is that 30 cents enough with the 3.7% boost in his price, he wonders.

Sam Shapiro of the 60-odd National Record Mart/Oasis outlets looks to a 3.5% up on his album stickers. Shapiro sees 1981 as a "very tough year." Shapiro; Phil J. Lasky, Danjay; Ben Bartel, Big Daddy's; Jay Jacobs, Music Jungle; and Larry Selig, Lyric Records, all project a possible full list retail pricing stance in the future.

Even Neal Levy of the Strawberrys' outlets in the Boston area is going up. He admits his \$8.98s catalog when priced at \$6.79 has been lowballed. "I'm waiting for Morris (Levy) to come in next week before we make any changes. We'll have to go up 5 to 15%. We must raise our consumer price to compensate. We haven't done it before," Levy explains.

He's not alone. Everyone contacted will pass along the WEA increase. It's unanimous, too, that other branch-operated distributions are expected to follow. The only conjecture is about whether it will come quickly over the next 30 days or spread over a three-month period. Lou Fogelman, with Music Plus' 20-odd stores, does like the way WEA

provided a month of buying time. Steve Libman of Nova Distributing notes that money is tight, especially for his new Atlanta one-stop, so that cuts into buying in strongly at the present time.

Joe Voynow of Bib Distributing, another major one-stop, argues that consumer home taping will skyrocket as a result of the album price upturn.

Stan Jaffe of Roundup Music, the Fred Meyer store in house rack, blasts manufacturers for their lack of street savvy. "The ivory tower doesn't know what's going on in the street. I can't remember the last time we saw a local branch manager or a regional rep. And I'd say we are the biggest account in the Northwest."

"It's going to be pretty rough," Carl Thom, who wears two hats as boss of Music Peddlars, a one-stop, and the Harmony House retail chain, estimates. Thom today is charging probably the highest shelf prices in the U.S. in his Detroit stores. In some of his outlets he's only a couple dimes off list.

All accounts voluntarily point to the impending 2½ to 4 cent hike in music publishing rates as the trigger that will spark a general industry wholesale price jump. Randy Davidson of Central South, which also bridges one-stop, rack and retail, wonders if the WEA increase is the end one? Jerry Richman of Richman Bros. one-stop is worried because now he and his peers must top the \$5 price to their small retail accounts. Thom, too, thinks this will put even more of the mom-and-pop stores out of business.

John Shulman of Laury's, Chicago, feels manufacturers have overlooked the gouges in overhead that compounded when wholesale price is elevated. "Things like scavenger service per store have risen from \$36 to \$62 per month, for example. And labor costs never stop. I'm forced to look at possible \$8.49-\$8.59 shelf-pricing. I must hold my margins," Shulman affirmed.

He is hardly alone. "We must forget about unit sales and concentrate on gross profit," Ira Heilicher of the Great American Music stores opines. "Then you wonder how will our customers react? It will be real tough trying to break a new act."

On the rack side, Dave Hutkin, views the WEA and resultant other forthcoming increases as "distressing," noting "looking at how discount has plummeted, it's scary to hazard what the future might hold. We had hoped for a more creative approach toward a wholesale price increase. As a rack, I earn 2% more than my retail peers. We feel the 2% differential isn't enough. Here would have been the perfect opportunity to increase our spread. Costs of serving accounts have risen dramatically. We need the margin," says the general merchandise manager, rack service division of Pickwick distributing companies.

Lifelines

Births

Girl, Ryan Elizabeth, to Bridget and Roger Gordon April 23 in Los Angeles. Father is vice president and general manager of the West Coast division of Chappell.

★ ★ ★

Twin boys, Desmond and Lamar, to Vera and Jerry Strothers April 10 in Pittsburgh. Father is an independent record and radio station promoter and vice president of Super-sound Productions, a Pittsburgh promotion firm.

★ ★ ★

Girl, Jessi Nicole, to John and Cindy Pervola April 10 in Nashville. Father is college promotion manager for CBS Records in Nashville.

★ ★ ★

Girl, Danielle Jane, to John and Jenny Daubenspeck April 14 in Cleveland. Father is bass player for Deadly Earnest and the Honky Tonk Heroes.

Marriages

Ringo Starr, former member of the Beatles, to Barbara Bach, an actress and model. The wedding, held in London, was attended by surviving Beatles Paul McCartney, and his wife Linda, and George Harrison.

★ ★ ★

Jimmy Hall, Epic artist and former lead singer for Wet Willie, to Karen Shelton April 25 in Nashville.

★ ★ ★

Eddie Van Halen to actress Valerie Bertinelli April 11 in Los Angeles. Groom is lead guitarist with the Van Halen Band.

Deaths

Eddie Sauter, 66, trumpeter-arranger, in New York of a heart attack April 21. He became prominent in the 1930s for his then-revolutionary charts for the old Red Norvo-Mildred Bailey orchestra, and then arranged for Benny Goodman, Ray McKinley, Woody Herman and others. For several years, he was co-leader of the Sauter-Finegan orchestra with Bill Finegan, and later composed and arranged for motion pictures and television.

★ ★ ★

Alice Lon, 54, singer with Lawrence Welk's orchestra 1953-59, of a skin disease April 24 in Dallas.

★ ★ ★

Joe Yuki, 72, veteran jazz trombonist who made hundreds of records, in Los Angeles last month. A New Yorker, he resided in Southern California 46 years, working with the biggest name orchestras in radio, motion picture and television studios after a career with a dozen different big bands.

★ ★ ★

Dr. Jules C. Stein, 85, April 29 in Los Angeles. He was the founder of MCA in the mid-1920s in Chicago after studying medicine and he guided the company from a small big band booking agency into a conglomerate involved in motion pictures, television, resort hotels and other enterprises. He also was renowned for his philanthropic activities.

★ ★ ★

King Edward Smith IV, 49, president of the Federation of International Country Air Personalities, of a heart attack April 23 in Richmond, Va. (See story in country section.)

Rock 'n' Rolling

Band Concert Attracts 400 Acts

• Continued from page 9

test are asked to bring only guitars, keyboards, drumsticks and an extra snare drum. Electro-Harmonix supplies the rest.

★ ★ ★

Watch who you give your demo tapes to, seems to be the lesson learned by young songwriter/singer Mark Allen Talkington of Madison Heights, Mich.

According to a suit filed in U.S. District Court for the Eastern District of Michigan, Southern Division, Talkington gave Rodney Linnum, a regional sales manager for MCA, a demo tape of his song, "Here I Go Again."

He heard nothing more about the song, he claims, until he heard it, in a new version as "Oh Yeah," recorded by Donnie Iris for MCA Records.

Linnum has publicly said there is "no way" Iris could have heard Talkington's song, but Talkington is suing anyway. He has gotten the heavy law firm of Freydl & Maxwell (who represent Styx and Bob Seger) and he is demanding \$2 million in damages from a lengthy list of defendants, including Iris and Linnum, MCA Records, Carousel Records, Sweet City Records, Belkin-

Maduri Organization and ASCAP Foundation.

Obviously he expects to win.

★ ★ ★

Somebody is finally getting the right idea. One of the problems that new wave/new music has faced in the U.S. virtually from its outset is that though it is music for kids, ideally played by kids, most kids certainly cannot hear it on AOR radio, nor can they see the bands live.

New wave groups mostly play in clubs, but because of liquor laws and late hours, teenagers cannot legally see these shows. In New York, which, of course, is the most extreme examples, it is not all that unusual to encounter a band of 16 or 17 year olds—and there are some younger on the circuit, too—playing to an audience of 20 and 30 year olds at 3:00 a.m.

Meanwhile, the kids can only go to theatres or arenas and see 20-year-old men performing, because they have no opportunity to hear musicians of their own generation.

But now comes Bond's International, the first and largest club in New York to actively promote afternoon no-booze concerts for the kids. First it was with the Dead Kennedys (See separate review), and next it will be with the Clash, who will be

doing a Saturday afternoon show, in addition to seven nights at the potentially 3,000-capacity club at the end of May. Other such concerts are promised.

For the Clash shows at Bonds, incidentally, there will be no free press tickets, only a discount. Press tickets are \$5 each, and "you can also dine with the Clash at the VIP Lounge at Bonds for an additional two quid (a mere \$5)" the press release says.

Is the Clash that poor that it needs the money from rock writers, about the most impoverished bunch in the business? Is CBS? Or is it Bond's?

'Portrait' Airs

LOS ANGELES—The James Darren-hosted and Gold Key Media distributed tv music series, "Portrait Of A Legend," begins airing the week of June 1.

Directed by Art Fisher, veteran of tv and film, the weekly tributes will center on music legends by way of interviews, video performances and film clips.

The first-run syndicated series is produced by Scotti Brothers/Syd Vinnedge Television and Casey Kassem Productions. Gold Key Media also distributes "America's Top 10," now aired on 130 stations.

TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	109	6	KROKUS Hardware Ariola OL 1508 (Arista)		7.98	
106	106	11	SHERBS The Skill Atco SD 38-137 (Atlantic)		8.98	
107	96	9	THE ALAN PARSONS PROJECT I Robot Arista L 4180		7.98	
108	105	22	DONNIE IRIS Back On The Streets MCA/Carousel MCA-3272		7.98	
109	110	6	THE VAPORS Magnets Liberty LT-1090		8.98	
110	112	6	APRIL WINE Harder-Faster Capitol ST-12013		8.98	
111	99	28	SLAVE Stone Jam Cotillion SD 5224 (Atlantic)		7.98	SLP 22
112	NEW ENTRY		LEE RITENOUR Rit Elektra 6E-331		7.98	
113	113	60	WILLIE NELSON Stardust Columbia JC 35305		7.98	CLP 38
114	114	82	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236		7.98	
115	116	14	REO SPEEDWAGON You Can Tune A Piano But You Can't Tuna Fish Epic JE 35082		7.98	
116	NEW ENTRY		SOUTHSIDE JOHNNY & THE ASBURY JUKES Reach Up And Touch The Sky Mercury SRM-2-8602 (Polygram)		11.98	
117	107	5	BRENDA RUSSELL Love Life A&M SP-4811		7.98	SLP 48
118	118	9	BERNARD WRIGHT Nard Arista/GRP GRP-5011		7.98	SLP 23
119	86	26	DIRE STRAITS Making Movies Warner Bros. BSK 3480		7.98	
120	122	26	THE POLICE Regatta De Blanc A&M SP-4792		7.98	
121	119	28	RANDY MEISNER One More Song Epic NJE 36748		7.98	
122	142	3	SOUNDTRACK This Is Elvis RCA CPL2-4031		13.98	
123	91	13	ELVIS COSTELLO & THE ATTRACTIONS Trust Columbia JC 37051		7.98	
124	95	14	THE CLASH Sandinista Epic E3X 37037		14.98	
125	135	5	DEBRA LAWS Very Special Elektra 6E-300		7.98	SLP 43
126	100	12	BOB JAMES All Around The Town Live Columbia/Tappan Zee C2X-36786		11.98	
127	125	12	TODD RUNDGREN Healing Bearsville BHS 3522 (Warner Bros.)		8.98	
128	139	2	PURE PRAIRIE LEAGUE Something In The Night Casablanca NBLP 7255 (Polygram)		7.98	
129	131	25	DELBERT McCLINTON The Jealous Kind Capitol/MSS ST 12115		8.98	
130	NEW ENTRY		AC/DC Highway To Hell Atlantic SD 19244		8.98	
131	128	8	TED NUGENT Intensities In 10 Cities Epic FE 37084		8.98	
132	132	23	HEART Greatest Hits/Live Epic KE 2-3688		13.98	
133	143	4	ROBERT GORDON Are You Gonna Be The One RCA AFL1-3773		8.98	
134	136	14	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic JE-2-36444		13.98	
135	NEW ENTRY		ROGER TAYLOR Fun In Space Elektra 5E-522		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
136	150	68	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)		7.98	
137	140	48	DEVO Freedom Of Choice Warner Bros. BSK 3435		7.98	
138	108	61	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041		8.98	
139	102	14	MARVIN GAYE In Our Lifetime Tania T8-474M1 (Motown)		8.98	SLP 25
140	115	12	HANK WILLIAMS, JR. Rowdy Elektra/Curb 6E-330		7.98	CLP 4
141	130	17	BEATLES The Beatles 1967-1970 Capitol SKBO 3404		14.98	
142	179	2	BILLY SQUIER Don't Say No Capitol ST-12146		8.98	
143	133	17	BEATLES The Beatles 1962-1966 Capitol SKBO 3403		14.98	
144	155	6	BILL SUMMERS AND SUMMERS HEAT Call It What You Want MCA MCA-5176		8.98	SLP 28
145	121	6	ROBERT FRIPP The League Of Gentlemen Polydor PD-1-6317 (Polygram)		8.98	
146	145	15	BEATLES Abbey Road Capitol SO-389		8.98	
147	148	5	JOE ELY Musta Notta Gotta Lotta Southcoast/MCA MCA-5183		8.98	
148	129	48	DIANA ROSS Diana Motown M8-936M1		8.98	SLP 74
149	151	31	CLIFF RICHARD I'm No Hero EMI-America SW-17039		8.98	
150	120	24	EAGLES Eagles Live Asylum BB-705 (Elektra)		15.98	
151	141	60	BILLY JOEL Glass Houses Columbia FC-36384		8.98	
152	160	5	DOTTIE WEST Wild West Liberty LT-1062		7.98	CLP 10
153	153	20	TIERRA City Nights Boardwalk FW 36995 (CBS)		7.98	
154	154	362	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)		8.98	
155	165	2	JERMAINE JACKSON Jermaine Motown M8-948M1		8.98	SLP 20
156	137	29	ARETHA FRANKLIN Aretha Arista AL 9538		8.98	SLP 38
157	NEW ENTRY		TANGERINE DREAM Thief (original soundtrack) Elektra 53-521		8.98	
158	161	5	LEON REDBONE From Branch To Branch Emerald City EC 38-136 (Atlantic)		7.98	
159	159	16	BEATLES White Album Capitol SWBO 101		14.98	
160	178	3	CLIMAX BLUES BAND Flying The Flag Warner Bros. BSK 3493		7.98	
161	138	8	T-CONNECTION Everything Is Cool Capitol ST-12128		8.98	SLP 55
162	158	13	ORIGINAL CAST Annie Columbia JS 34712		8.98	
163	NEW ENTRY		HUMBLE PIE Go For The Throat Atco SD 38-131 (Atlantic)		7.98	
164	124	43	QUEEN The Game Elektra 5E-513		8.98	
165	175	3	T.G. SHEPPARD I Love 'Em All Warner Bros. BSK 3528		7.98	CLP 19
166	169	13	NAZARETH The Fool Circle A&M SP-4844		8.98	
167	167	3	MICHAEL JACKSON One Day In Your Life Motown M8-956M1		8.98	SLP 50
168	170	28	SPYRO GYRA Carnaval MCA MCA-5149		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
169	171	27	PRINCE Dirty Mind Warner Bros. BSK 3478		7.98	SLP 63
170	173	3	POINT BLANK American Excess MCA MCA-5189		8.98	
171	162	5	JERRY KNIGHT Perfect Fit A&M SP-4843		7.98	SLP 39
172	174	17	JOHN LENNON Shaved Fish Capitol SW 3421		8.98	
173	152	12	PHIL SEYMOUR Phil Seymour Boardwalk FW 36996 (CBS)		7.98	
174	163	13	GRACE SLICK Welcome To The Wrecking Ball RCA AGL1-3851		8.98	
175	185	3	THE ROVERS Wasn't That A Party Cleveland International/Epic JE 37107		7.98	CLP 63
176	180	2	WILLIE NILE Golden Down Arista AB 4284		7.98	
177	177	23	EARL KLUGH Late Night Guitar Liberty LT 1079		8.98	
178	172	3	ROBIN LANE & THE CHARTBUSTER Imitation Life Warner Bros. BSK 3537		7.98	
179	134	24	BOZ SCAGGS Hits Columbia FC 36841		8.98	
180	168	5	JOHN CALE Honi Soit A&M SP-4840		7.98	
181	181	7	THE FABULOUS THUNDERBIRDS Butt Rockin' Chrysalis CHR 1319		7.98	
182	182	2	SKY Sky 3 Arista AB 4288		7.98	
183	183	3	RUSH 2112 Mercury SRM-1-1079 (Polygram)		8.98	
184	184	2	SOUNDTRACK Nighthawks Backstreet BSR 5196 (MCA)		7.98	
185	187	2	CARL WILSON Carl Wilson Caribou NJZ 37010 (Epic)		7.98	
186	176	36	SOUNDTRACK Honeysuckle Rose Columbia S2-36752		13.98	CLP 36
187	NEW ENTRY		STARPOINT Keep On It Chocolate City CCLP 2018 (Polygram)		8.98	SLP 42
188	NEW ENTRY		SYLVIA Drifter RCA AHL1-3986		8.98	CLP 24
189	NEW ENTRY		STARS ON LONG PLAY Stars On Long Play Radio Records RR 16044 (Atlantic)		7.98	
190	NEW ENTRY		PAUL ANKA Both Sides Of Love RCA AQL1-3926		7.98	
191	156	52	AIR SUPPLY Lost In Love Arista AB 9530		8.98	
192	NEW ENTRY		VARIOUS ARTISTS The Music Of Cosmos RCA ABL1-4003		8.98	
193	149	9	PERLMAN & PREVIN A Different Kind Of Blues Angel 37780 (Capitol)		12.98	
194	146	16	RY COODER Borderline Warner Bros. BSK 3489		7.98	
195	164	16	MANFRED MANN'S EARTH BAND Chance Warner Bros. BSK 3498		7.98	
196	NEW ENTRY		ONE WAY Love Is MCA MCA-5163		8.98	SLP 26
197	123	11	PEABO BRYSON Turn The Hands Of Time Capitol ST 12138		8.98	SLP 31
198	198	6	RUSH Permanent Waves Mercury SRM-1-4001 (Polygram)		8.98	
199	144	6	SPINNERS Labor Of Love Atlantic SD 16032		8.98	SLP 45
200	190	11	REO SPEEDWAGON Live (You Get What You Play For) Epic PEG-34494		7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

A Taste Of Honey..... 46	Ry Cooder..... 194	Isley Brothers..... 28	Anne Murray..... 77, 97	Rufus..... 74	Stars On Long Play..... 189
Abba..... 53	Cosmos..... 192	Nazareth..... 155	Nazareth..... 166	Todd Rundgren..... 127	Barbra Streisand..... 24
AC/DC..... 6, 21, 130	Elvis Costello..... 123	Michael Jackson..... 167	Willie Nelson..... 64, 113	Rush..... 7, 183, 198	Styx..... 1
Adam And The Ants..... 66	John Cougar..... 41	Bob James..... 126	Juice Newton..... 33	Brenda Russell..... 117	Sylvia..... 188
Air Supply..... 191	Christopher Cross..... 27	Rick James..... 68	Willie Nile..... 176	Joe Sample..... 104	Bill Summers..... 144
Alabama..... 34	Devo..... 50, 137	Jefferson Starship..... 39	Ted Nugent..... 131	David Sanborn..... 58	T-Connection..... 161
Alan Parsons' Project..... 48, 107	Neil Diamond..... 11	Garland Jeffreys..... 59	One Way..... 196	Santana..... 19	T.G. Sheppard..... 165
April Wine..... 38, 110	Dire Straits..... 119	Waylon Jennings..... 94	Ozzy Osborne..... 57	Boz Scaggs..... 179	T.S. Monk..... 99
Atlantic Starr..... 48	Doors..... 88	Billy Joel..... 151	Ray Parker Jr..... 26	Bob Seger & The Silver Bullet Band..... 138	Tangerine Dream..... 157
Paul Anka..... 190	Eagles..... 150	Quincy Jones..... 40	Dolly Parton..... 47	Phil Seymour..... 173	James Taylor..... 135
Beatles..... 141, 143, 146, 159	Sheena Easton..... 35	Journey..... 40	Pink Floyd..... 154	Shalamar..... 55	Tierra..... 153
Blondie..... 25	Joe Ely..... 147	Kleer..... 81	Perلمان & Previn..... 193	Sister Sledge..... 106	Pat Travers..... 67
Gary U.S. Bonds..... 51	Brian Eno & David Byrne..... 93	Chaka Khan..... 80	Point Blank..... 170	Sister Sledge..... 106	Robin Trower..... 37
Tom Browne..... 75	Fabulous Thunderbirds..... 181	Greg Kihn..... 92	Police..... 12, 120	Slade..... 111	U-2..... 73
Peabo Bryson..... 197	Frankie & The Knockouts..... 54	Earl Klugh..... 177	Pretenders..... 29, 136	Slave..... 111	Rover Washington Jr..... 5
John Cale..... 89	Aretha Franklin..... 156	Jerry Knight..... 171	Judas Priest..... 42	Grace Slick..... 174	Waylon & Jessi..... 76
Kim Carnes..... 32	Roberta Frapp..... 31	Kool & The Gang..... 60	Prince..... 169	Rick Springfield..... 98	Whispers..... 43
Rosanne Cash..... 52	Gap Band..... 72	Krokus..... 105	Pure Prairie League..... 128	Billy Squier..... 142	Who..... 4
Champaign..... 56	Marvin Gaye..... 139	Lakeside..... 72	Queen..... 164	SOUNDTRACKS:	Deniece Williams..... 100
Change..... 63	Terril Gibbs..... 82	Robin Lane..... 178	Eddie Rabbitt..... 84	Annie..... 162	Hank Williams Jr..... 140
Eric Clapton..... 8	Robert Gordon..... 133	Debra Laws..... 125	Nighthawks..... 186	Fame..... 103	Carl Wilson..... 185
Stanley Clark, George Duke..... 90	John Lennon/Yoko Ono..... 9	John Lennon..... 172	Honeysuckle Rose..... 186	Honeysuckle Rose..... 186	Robert Winter..... 91
Clash..... 124	Jeff Lorber Fusion..... 83	Billy Joel..... 151	Phil Seymour..... 173	This Is Elvis..... 122	Steve Winwood..... 3
Climax Blues Band..... 160	Daryl Hall & John Oates..... 23	Leon Redbone..... 158	Shalamar..... 55	Phoebe Snow..... 65	Stevie Wonder..... 45
Phil Collins..... 13	Emmylou Harris..... 69	REO Speedwagon..... 2, 115, 134, 200	Sister Sledge..... 106	Southside Johnny..... 118	Bernard Wright..... 118
	Heart..... 132	Cliff Richard..... 149	Smokey Robinson..... 14	Spinners..... 199	Gino Vannelli..... 20
	Carol Hensel..... 61	Lee Ritenour..... 112	Kenny Rogers..... 17	Bruce Springsteen..... 86	Vapors..... 109
	Humble Pie..... 163	Loverboy..... 16	Rolling Stones..... 30	Spooky Gyra..... 168	Various Artists..... 36
	Donnie Iris..... 108	Delbert McClinton..... 129	Diana Ross..... 70, 148	Starpoint..... 187	Yarborough & Peoples..... 71
		Don McLean..... 62	Rovers..... 175	Steely Dan..... 85	.38 Special..... 22

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.

Alfa, E/A Join Warners In Test Of Looser Wrap

By SAM SUTHERLAND

LOS ANGELES—The Alfa and Elektra/Asylum labels have joined Warner Bros. in testing the potential advantages of the looser outer wrap that made its domestic U.S. market debut with the Who's "Face Dances" LP.

Although the looser plastic bagging has been a staple overseas, showing up here in import bins, Warner Bros. applied it to the Who set with an eye toward reducing warpage, generally deemed the single greatest cause of defective returns and often traced to the tighter shrink wrapping commonly used for U.S. disk product (Billboard, April 11, 1981).

Favorable response to that maiden effort has since led to plans

for shipping future releases in the looser wrap, including Val Halen's "Fair Warning" and Elton John's upcoming Geffen label debut, "The Fox."

Meanwhile, Elektra/Asylum has been looking into the process for some time, according to senior vice president Keith Holzman, who oversees E/A's production as well as its Nonesuch classical arm.

Joe Walsh's second Asylum album, "There Goes The Neighborhood," is being shipped as the company's first test of the wrapping process. "We're going to try it on as many releases as we can," says Holzman, who cites the limited stock of polyethylene wrap as the primary obstacle to immediate broader application.

And Alfa Records, the new U.S. operation stemming from the Japan-based Alfa combine, will also release selected future product in the looser wrap. Notes label president Bob Fead, "We're looking at the looser-fitting wrap because while at the National Assn. of Recording Merchandisers (NARM) convention, we found there was a really positive feeling that this was an important step toward reducing defectives."

Fead also sees such a move as consistent with the "quality-conscious image" Alfa wants to forge here, cited as the motive behind its decision to package the majority of its LPs in double-laminated jackets.

Other labels contacted are less convinced of retailer support, however, and Holzman underscores a key concern by noting, "There is one strong negative involved: if the light hits it a certain way, it's virtually impossible to see the LP graphic under the wrap. Of course, that's true in certain cases with the conventional shrink, but it's a bigger problem with the new bag."

Thus, Holzman says that he's hoping to secure adequate stocks of a heavier gauge wrapping film that would be less prone to wrinkling. Warner Bros. has also indicated similar plans. Such a move would bring an incremental cost rise in manufacturing, although it's possible that eventual savings in the cost of handling defective goods could offset such a hike.

T-Shirt Pirate Gets 60 Days

NEW YORK—An unlicensed rock T-shirt manufacturer was sentenced to 60 days in prison and fined \$10,000 last week by a U.S. District Court judge here for the unauthorized duplication of the Rolling Stones and Grateful Dead trademarks.

Judge Eugene Nickerson ruled that Leon Dymburt of the Great American Screen company had violated two separate court orders enjoining the firm from manufacturing, distributing or selling the groups' T-shirts at respective concert appearances.

The plaintiffs, including the individual members of the Rolling Stones, Winterland Productions and Winterland Concessions, were represented by Peter Herbert of the Parcher & Herbert law firm here. The attorney commented that the plaintiffs will continue their investigation into bootleg products, and that unlicensed manufacturers could anticipate further legal action. "Our hope is that the verdict will serve as a signal for the merchandising industry at large," he added.

Inside Track

Frank Carroll, the convicted tape duper who testified for the Government at the Sam Goody trial was fined \$26,000 and sentenced to three years probation Thursday (30) by U.S. District Court Judge George Pratt.

The recently-formed retailer advisory committee of NARM huddles soon in Dallas for its first one-day meet. **Lou Fogelman, Music Plus**, gavel the group, with **John Marmaduke, Hastings/Record/Sound Town; Russ Solomon, Tower; Jim Bonk, Stark; Bill Golden, Record Bar; and Frank Fischer, National Record Mart**, on hand. . . . Wasn't that **Jack Bernstein, Pickwick** distributing companies' label distribution boss, and **Miami distribution chief Bob Wilder** visiting the **Paramount** video software division's Hollywood home office Tuesday (28)? Could this mark the distribution giant's entry into that burgeoning field?

Some veterans who were fired from industry jobs over the past two years are hacking it for Uncle Sammy in IRS and FBI-assigned jobs, Tax shelters and such! . . . That stream of industryites visiting the shortly-to-be-vacated premises of **Casablanca Records** at 8250 Sunset recently was occasioned by the firm's giving away its old promo album inventory. The freebies fest is part of the label's move to Century City. At one time, Casablanca occupied three separate buildings at that address. . . . **AVI-Nashboro/Excello** is consolidating all its central organization in Nashville. Look for **Vito Samela**, Eastern marketing honcho, and **George Sherlock**, West Coast promotion and national trades coordinator, to ankle the operation. Both turned down offers to join the Music City central staff. . . . **John Hammond** receives the humanitarian award at the annual dinner of the music and performance arts lodge of **B'nai B'rith** June 13 at the Sheraton Centre in Gotham. . . . **BMI** resumes its **Musical Theatre Workshops** in Manhattan May 15 and 19 under the aegis of **Lehman Engel** after a two-year hiatus.

Richman Bros. Jerry Richman and frau Sunny will probably host the most exciting **NAIRD** convention in history. This one should top the prior eight, with **Gene Friedman, CBS credit nabob; Mo Asch of Folkways Records; and Kal Rudman**, along with more labels and distributors than ever at the Sheraton, Philadelphia, May 28-31. Contact Richman at his Pennsauken, N.J. business, which has adopted the slogan, "**Schwann is our catalog**." . . . **Knox Racks** is hanging it up after 20 years. The Knoxville rackjobber is starting to liquidate its assets as of Monday (4). **Boss Jay Jacobs**, a co-principal, will concentrate on his five Music Jungle stores in Knoxville. He says there will be another four or five coming up. **Knox** threw in the towel when the **Rose Discount Store** chain went to **Lieberman Enterprises** for its recorded product and accessories. . . . **Rick Nelson and the Stone Canyon Band** donate their services the night of June 5, when they play the auditorium of Hollywood High to benefit the performing arts department of that famed school, from which Nelson graduated. Ducats go for \$8 advance add \$10 at the door. Call the school for details.

Early polling by California researchers has **Mike Curb** running a full length ahead of his two Republican gubernatorial rivals for the top state post, coming up next year. **Curb** would run against current Democrat incumbent, **Edmund G. Brown**.

Former Capitol and Warner Bros. topper Jim Conkling, who most recently has been deeply involved in administration of the radio stations owned by the Mormon Church, is moving to Washington, D.C., where he's up for an appointment by **President Ronald Reagan**. Could onetime industry personal manager and Reagan confidante **Charlie Wick** be the catalyst? . . . **Ida Mesler**, spouse of **Pickwick Distributing's Atlanta topper, Jack**, has been appointed to the **Atlanta Songwriters' Assn.** board of directors. . . . **Didja dig** the groovy big band ren-

dition of "Gee, Baby, Ain't I Good To You?" in "The Postman Always Rings Twice" flick? That was authentic. It was a **McKinney Cotton Pickers'** recording made in 1929, with **Fats Waller and Coleman Hawkins** among others. Publisher **Mickey Goldsen** secured the vintage recording. He holds the tune's copyright.

Artie Shaw, now living in Newberry Park, Calif., in the throes of writing another book. . . . "Thief," the highly acclaimed **James Caan** film, has **Mighty Joe Young** performing two numbers, "Turning Point" and "Cruising Down Highway 99." . . . **IS CBS Records** readying a policy manual to be sent to all its accounts? . . . That long line of **Sunset Strip** billboards, stroking record acts, has eroded to a couple. . . . Diners at **Musso & Frank's**, Hollywood, were stunned last week when **Linda Grey** of "Dallas" tv fame bussed **Motown marketing mighty Dick Sherman** as she entered. What they didn't know was she's a longtime Sherman friend. Sherman and la Grey's hubby, **Ed Thrasher**, worked together at **Warner Bros. Records**, where Sherman helmed sales and Thrasher was art director.

20th Century-Fox Records has cut its staff across the board by approximately 25%. The company will rely more heavily on RCA for its promotion, marketing and merchandising. Seven staffers were released with about 20 remaining. 20th's distribution deal with RCA expires at the end of the year. RCA has the option to pick it up for an additional year, however industry insiders speculate RCA will give 20th its release.

Polaroid Corp. claims it has an anti-counterfeit device for recordings, utilizing a film substance, costing out at 1 cent per square inch, that detects bogus goods without any special light source. . . . Look for **Dr. Ekke Schnabel** to depart as senior vp of business affairs at **PolyGram Corp.** to take similar slot at **RCA Records**, replacing **Mel Ilberman**, now with **April-Blackwood Music**.

Dave Crockett, Fathers & Sons, Indianapolis, points up to **Track** the new two-pocket \$2.98 suggested list "Exposed" album on CBS. The sampler contains tracks by 13 developing newcomers. It's been ages since the last such substantial sampler. . . . **The Hollywood Bowl** ballyhooed its 60th anniversary al fresco season with a 4-color insert in the L.A. Times Thursday (29). It was a 2x2 foot foldup. Who said money is tight? The \$14 to \$20 ducats, highest tab available, are all sold out for the pop, MOR and classical weekday concerts.

George Harrison, whose album, "Somewhere In England," ships Wednesday (27), has **Ringo Starr** on drums and **Paul and Linda McCartney** on vocals on his forthcoming 45, "All Those Years Ago," dedicated to **John Lennon**. The trio reportedly taped their segments individually and were not in the studio collectively. . . . **Financier Saul Steinberg**, who acquired the **Neil Sedaka** publishing catalog from **Don Kirshner** for a rumored \$3.5 million, has a new production firm with **Stevens Entertainment**. **Jamaican reggae's teen-age Junior Tucker** has been inked to **Geffen Records** by the new firm, with **Ray Parker Jr.** probably the producer.

A New York State Supreme Court judge last week granted a motion sought by the city of New York that would close **Privates**, the popular rock club.

Justice Hortense Gabel gave the parties one week to respond to his April 24 decision. Attorneys for **Privates** say the club will remain open pending a review by the Appellate division of the State Supreme Court.

Could this week be a key test for the beleaguered **RSO Records** combine? Label sources are mum, but insiders say a midweek huddle between **Al Coury** and **Robert Stigwood**, possibly with **David Braun** on hand, will review RSO's future structure. However that blueprint is etched, don't count **Stigwood** out of the music business—he's said to be considering a second label venture through different distribution channels.

Jones, Parton Win Awards

• Continued from page 67

"Hollywood moments" throughout the production. The Dallas Cowboys Cheerleaders were on hand (again) to demonstrate their obligatory gyrations to a medley of country tunes. Celebrity presenters drawn from the ranks of television and movies seemed to have little familiarity with any of the award winners. **Kim Carnes'** nomination as new female country vocalist seemed ridiculous, especially when coupled with a video clip of Carnes' singing her new rock release, "Bette Davis Eyes." And once again, the songwriters up for song of the year honors suffered short shrift as **Herve Villechaize** managed to mispronounce all their names in succession.

But the poignant tribute to **Ernest Tubb**, who won the organization's

Pioneer Award, was nicely done, and **George Burns** got a well-deserved ovation when he walked off with the **ACM's** first-ever Special Achievement Award. In another popular vote, **Ken Kragen** of **Kragen and Co.** was named recipient of the **Jim Reeves Memorial Award**.

Although academy president **Bill Boyd** maintains that new voting procedures instituted by the **ACM** do not stem from the outcry resulting from last year's "CBS bloc voting" charges, the organization has made alterations in its practices. Record companies may now enroll only 10% of the **ACM's** total voting membership (which limited this year's ceiling at 207 enrollments per company). And voters must now sign statements disclaiming any corporate pressure on their votes.

Love Kustannus Disk Branch Sold

HELSINKI—**Johanna Kustannus** has acquired the record division of **Love Kustannus**, who is quitting record production to concentrate on music publishing. The deal is said to involve masters, existing stocks and three major artists: **Kaj Chydenius, Hector** and **Jim Pembroke**.

18 Sue KDAR-FM

LOS ANGELES—Eighteen Jesus music publishers have filed suit in Federal District Court here against radio station **KDAR-FM Oxnard, Calif.** and its owner, **Edward Atsinger**, claiming 35 sacred songs owned by them have been infringed by the defendants.

The suits asks statutory damages of no less than \$250 per count and no more than \$50,000.

Publishers Named To Song Panel

NASHVILLE—A panel of local publishers will review the songs of the 10 semi-finalists in the Nashville Music Assn.'s black talent search.

Panel members include **Bob Montgomery**, executive vice president, **House Of Gold Music**; **Bob Beckham**, president, **Combine Music Group**; **Charlie Monk**, director of Nashville and southern operations, **April-Blackwood Music**; **Buddy Killen**, president, **Tree Publishing Co.**; **Jerry Crutchfield**, vice president, **MCA Music**; and **Moses Dillard**, president of the **Dillard Music Group** and chairman of the Nashville Music Assn.'s black music committee.

The competition is open to any black-oriented group without label affiliation. Entrants must submit a cassette containing three copyrighted songs of previously unrecorded material totaling not more than 15 minutes in duration. Cassettes, including the entrant's name, address and phone number, must be received by the Nashville Music Assn., 2020 21st Ave. South, Nashville, Tenn. 37212, no later than Friday (15). Cassettes will not be returned.

RIAA
Certified
Records

Gold LPs

Dire Straits' "Making Movies" on Warner Bros. Disk is its third gold LP.

Shalamar's "Three For Love" on Solar. Disk is its second gold LP.

Platinum LPs

The Gap Band's "Gap Band III" on Mercury. Disk is its first platinum LP.

Rush's "Moving Pictures" on Mercury. Disk is its third platinum LP.

Gold Singles

Yarborough & Peoples' "Don't Stop The Music" on Mercury. Disk is their first gold single.

Our Family of Stars



Roy Clark



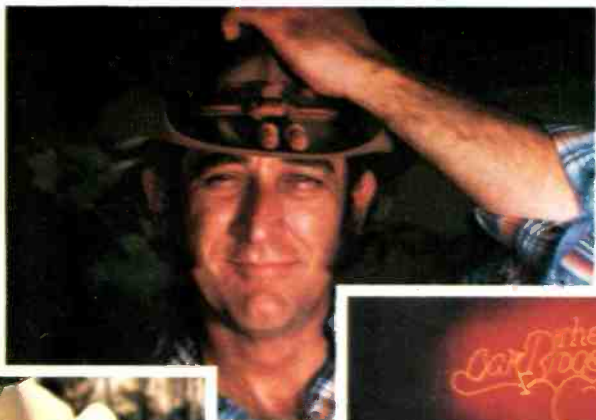
George Jones



Mel Tillis



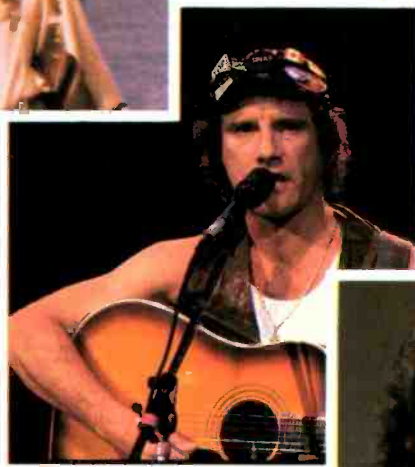
Tammy Wynette



Don Williams



The Oak Ridge Boys



Joe Sun



David Frizzell & Shelly West



Jimmy Dean



Hank Thompson



Dave Rowland & Sugar



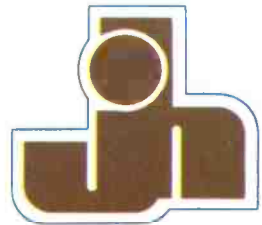
Minnie Pearl



The Thrasher Brothers



George Lindsey



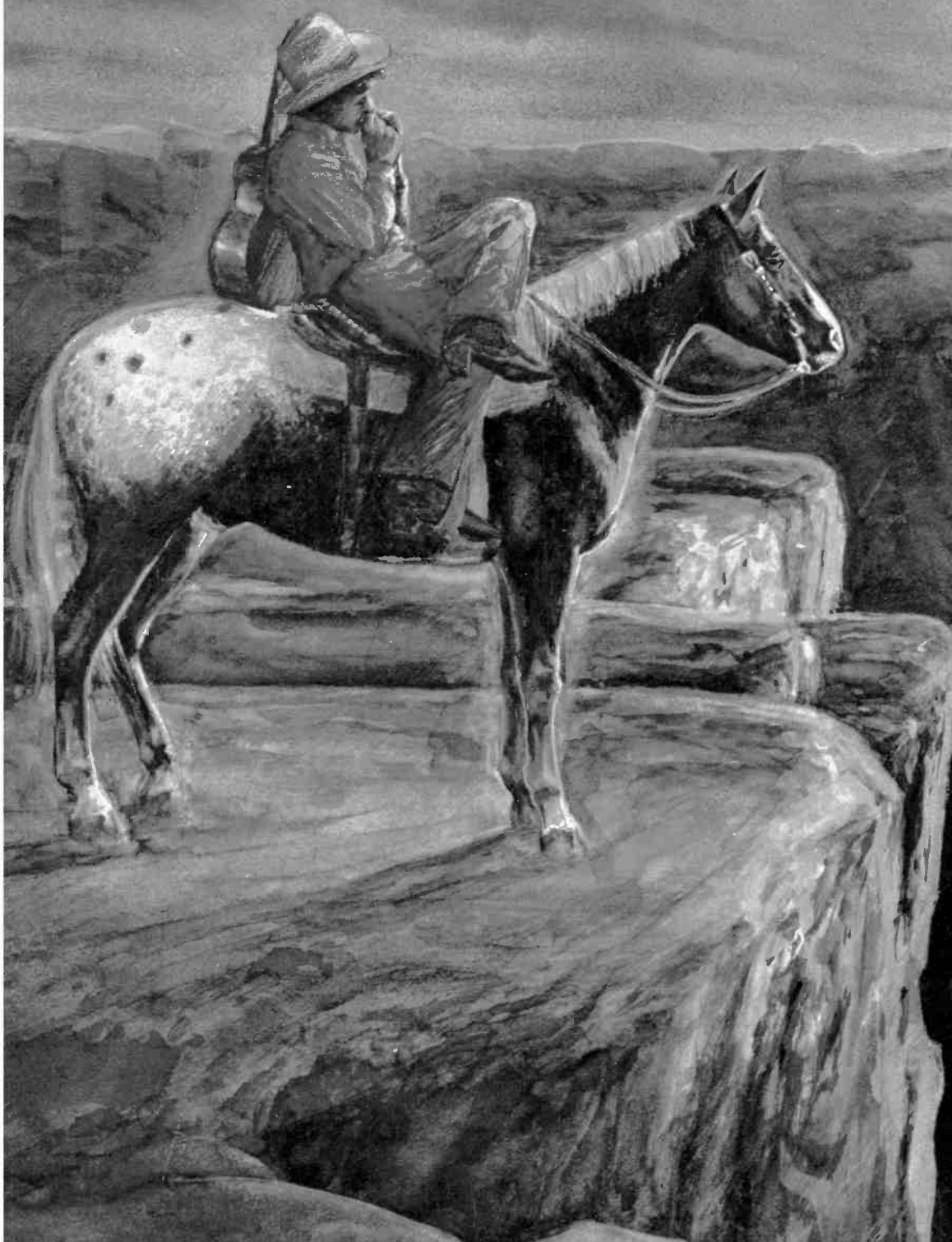
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