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CBS Abandons List Pricing

Label, Others Hike Wholesale

By JOHN SIPPEL

COUNTER TRADITION New Country Acts In Chart Surge

By KIP KIRBY

NASHVILLE—Country music, notorious for its conservative approach to breaking new artists and the perennial longevity of established chart veterans, may be changing its tune.

A growing amount of its steam is now being generated by a group of brand new artists almost completely unknown in the industry only a year ago.

The top 10 ranks of the Billboard Hot Country Singles chart used to be dominated by long-running acts whose names alone meant radio airplay and record sales. Today, however, some of these former heavies are slipping out of the higher chart regions, making room for an unusually

strong concentration of newcomers.

A year ago, few radio programmers or record buyers had heard of Terri Gibbs, Steve Wariner, Leon Everette, Lacy J. Dalton, Gail Davies, Earl Thomas Conley or John Anderson (all top 10 winners in the past year). And almost no one was familiar with Alabama, Razy Bailey, Johnny Lee, Sylvia, Rosanne Cash, and Frizzell & West—all of whom, coincidentally, have landed No. 1 singles within only the past nine months.

While accomplishing a No. 1 hit doesn't necessarily guarantee long-range career success, still the fact that the picture for

(Continued on page 64)

LOS ANGELES—CBS Records will abolish list pricing in all product categories June 1, adding more drama to a quick succession of label wholesale price policy revisions.

Retail reaction to the CBS move was generally positive, while racks and one-stops admit it will cause some difficulty as they acclimate present operations to the CBS policy.

CBS becomes the first major U.S. label to do away with list price categories, a U.S. marketing fixture for more than 50 years. Last year, most companies in the U.K. abandoned list prices on the heels of a decision by PolyGram there.

As for wholesale price increases, CBS, Motown, Chrysalis and Alfa have now followed WEA's lead (Billboard, May 9, 1981), as did Arista (Billboard May 16, 1981).

Both CBS' list price action and the 3.7% overall wholesale hikes drove tonnage users'

executives into conferences last week debating the issues.

CBS says, through Paul Smith, senior vice president and general manager of marketing, that the label's decision on list price was made "in view of the problems caused by spiralling inflation and narrow price margins," making list prices "unrealistic and unnecessary."

Among other U.S. labels, PolyGram Records Inc. says that as a pioneer of list price abandonment in the U.K. it "obviously" takes a "positive view" of the CBS decision, although it has not formulated a policy in this country.

The erasure of list pricing from the marketing picture in the U.S. can entail re-negotiation of artist contracts in cases where royalties are based on list.

CBS maintains that "most" of its artist deals (Continued on page 10)

Radio-Disk Buying Profile

By DOUGLAS E. HALL

NEW YORK—After 16 years of measuring radio listening, Arbitron is now correlating that listening with purchasing habits so, among other things, the research company can now project the level of record/tape purchases of listeners to various stations.

Not unexpectedly, Arbitron's first data in this field in New York and Chicago show heavy purchases among listeners to black and AOR stations while those who listen to talk or beautiful music stations purchase records and pre-recorded tapes at a much lower rate.

(Continued on page 18)

Fund \$\$ Mirror Sales Rise

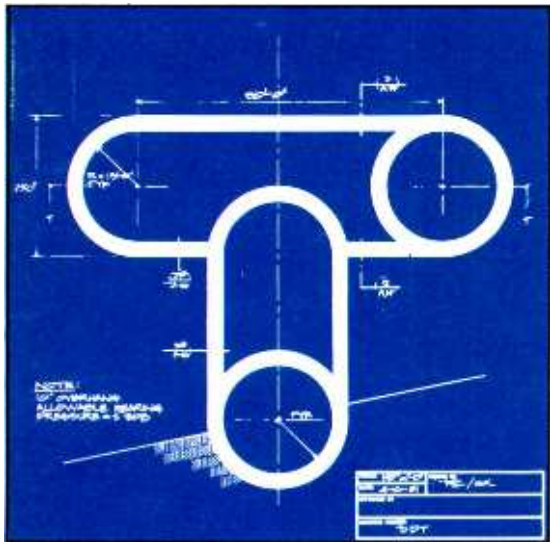
By IS HOROWITZ

NEW YORK—Manufacturer payments to the Music Performance Trust Fund based on record and tape sales rose 14% to a new annual peak of \$18,719,673 in 1980.

While the increase reflects product price hikes during the year, plus a large retroactive payment by RSO Records, it also provides hard evidence of a marketplace turnaround last year after the precipitous decline of 1979.

The Trust Fund, created jointly by the recording industry and the American Federation of Musicians, receives label contributions of a bit more than 0.5%

(Continued on page 9)

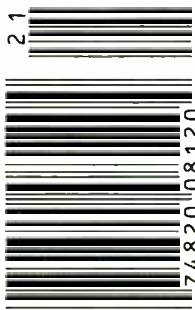


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Bee Gees, Stigwood Drop Suits, Extend Association

LOS ANGELES—All disputes and misunderstandings between Robert Stigwood, the Stigwood Group of Companies, Polydor International and the Bee Gees have been resolved.

All allegations, particularly those made against Stigwood personally and his companies, have been "unreservedly withdrawn" by the Bee Gees as have any claims against them.

According to a statement from RSO, "the Bee Gees deeply regret the distress caused by allegations made ostensibly in their name and

they continue to have the utmost regard for Robert Stigwood."

The Bee Gees will continue their long association with Stigwood with a new LP now being recorded to be released worldwide on RSO sometime in late fall.

The Bee Gees, Barry, Robin and Maurice Gibb, last October in a New York State Supreme Court filing, accused Stigwood, PolyGram and the Stigwood group of companies of fraud, conflict of interest and unfair enrichment.

Stigwood shortly thereafter countered for libel, extortion, corporate defamation and breach of contract.



FRIENDS AGAIN—Following the resolution of their legal case, Robin Gibb, Maurice Gibb, Robert Stigwood, and Barry Gibb are all smiles in Stigwood's office in New York.

RCA Signs Diana Ross; Solar Going To E/A

Deal Reportedly Includes 9 LPs; Video Possible

By IRV LICHMAN

NEW YORK—Superstar Diana Ross ends a multi-decade association with Motown Records with an exclusive deal with RCA Records for the U.S. and Canada.

The deal is understood to call for at least nine albums over the period of the pact, and while possible videodisk associations with RCA's SelectaVision system are not said to be specifically mentioned in the deal, it's further understood that such endeavors are a "point of future discussions." The label has previously reported that it will supply videodisk concepts for SelectaVision.

A hint of video involvement is suggested by the announcement of the deal by Bob Summer, president of RCA Records, who states, "... Diana Ross brings a vast contemporary music capability and luster to the RCA family of artists as we ready ourselves to enter a new age of recorded music and filmed entertainment."

On the international front, Ross is believed to be close to a deal that would make her product available through a single worldwide entity.

Her first RCA album is due sometime in the fall, with a producer yet to be selected.

Ross' last deal with Motown ended in December and it's believed there are no newly recorded sessions in the can that might flow through Motown.

Ross has collected 17 No. 1 pop hits (the first 12 as part of the Supremes).

Signings

Levon Helm to Capitol/Muscle Shoals Sound for recording. ... **Robert Nix**, formerly with the Atlanta Rhythm Section, to Tree International for publishing. ... Alfa artists **Bob Corbin** and **Dave Hanner** to Bob Burwell Management. ... **Bobby G. Rice** to Charta Records. ... **Lee Greenwood** to MCA Music for publishing and MCA Records for recording. ... Singer/songwriter **Joyce Cobb** to Eddie Ray Music Services for management. ... **Hugh Moffatt** and **Pebe Sebert** to Criterion Music Corp. for writing and publishing.

Executive, a Los Angeles r&b group, to Rip Pelley of Management West International in Los Angeles for management. The group records for 20th Century-Fox Records. ... **Judy Wiling** to Lavenham Records in Potomac, Md. First album is due later this year. ... **Mitty Collier** to the Gerim label in Chicago. An album, produced by gospel producer and writer **Calvin Bridges**, is slated for early summer. Also to Gerim is **Seven Miles High** with their initial single release, "She's Gone Away." An album is slated for later in the year.

Teresa Brewer to Columbia Records with two LPs due shortly, both tributes to the late Duke Ellington, who with his orchestra provides backing on one. ... **The Old Maids**, Long Island rockers, to Tin Drum Records and **Bob Kelleher's Fun Enterprises** for booking. ... **Duke Jupiter** and **The Rods**, two rock units managed by **Peter Morticelli**, to Epic and Arista Records, respectively. Duke Jupiter had three previous LPs on Mercury. The Rods are debuting.

Label Seeks More Pop Crossover

By PAUL GREIN

LOS ANGELES—Elektra/Asylum stands to become one of the leading black music labels in the business on the heels of last week's manufacturing and distribution deal with Dick Griffey's Solar Records.

Griffey cites pop crossover potential as the main reason for the switch, after 5½ years with RCA. "I needed to be with a distributor with that kind of clout and credibility at pop radio," he says.

"Also, I don't intend to just make records for the rest of my life. I want to get involved with feature films and programs for cable, which Warner Communications is very much involved in."

Solar has been one of the brightest success stories in black music in the '80s, with No. 1 r&b hits by Shalamar, the Whispers and Lakeside. But Griffey has been frustrated by the less sterling pop action on his records.

"'And The Beat Goes On' (by the Whispers) sold 1.8 million units," says Griffey, yet went to number 19 on the pop side. It should have been a top five record. And (the group's) 'It's A Love Thing' has sold over 800,000. So when the record starts backing up at number 28 (pop), I don't consider that a success; I consider that a failure."

E/A, too, has emerged as a potent force in black music since January, 1980, with top 10 hits by Twennynine featuring Lenny White, Patrice Rushen, Queen and Grover Washington Jr.

"Our black and jazz division is making a profit now," says Smith, "after losing a considerable amount of money the first several years."

It's E/A's second custom label deal, following Richard Perry's

Planet Records. The company earlier tried to land a deal with Philadelphia International, but the two sides couldn't come to terms.

Smith says that he'll be adding black music promotion staffers, in consultation with Solar. Griffey adds that he'll keep onstaff all 20 people he has working for him now.

(Continued on page 6)

MCA Rebuffed In John Fray; Trial Next Step?

LOS ANGELES—MCA Records' legal attempt to block the imminent release of Geffen Records' Elton John album, "The Fox," has been denied by Federal District Court judge William Gray here. Judge Gray has denied an MCA preliminary injunction petition and it's anticipated the suit will proceed to a jury trial for damages.

MCA Records filed suit against Geffen and Warner Bros. Records, Sackville Productions and Elton John May 1 alleging the defendants infringed and conspired to infringe on John's recorded performances, which contractually belong to the plaintiff.

Under terms of John's June 13, 1974, MCA contract negotiated with John Reid, John's manager, as producer Reid was to furnish six albums to the label for exclusive U.S. and Canadian distribution in return for which he was to receive \$8 million. The binder provided that Reid, who a week later turned over rights and responsibilities to Sackville Productions, was to provide six albums at intervals of 300 calendar days. Sackville had the alternative to postpone or accelerate the delivery period by 90 days. For delivery of each album, Sackville was to receive \$1,333,333. Sackville was to absorb all recording costs.

The \$8 million was a non-refundable but recoupable amount. John's royalty was a 20% base of suggested retail list on 100% of product sold, with a packaging deduction of 7% from list for LP and 10% deduction for tape. The pact also limited MCA to no more than 200 freebie singles with 1,000 purchased and 14 freebie albums with 100 purchased.

MCA contends Sackville never provided the sixth album to fulfill its contract obligation. The defendants counter that the 35-minute "Complete Thom Bell Sessions," a 12-inch

Industry Views Digital Future At AES Show

By ALAN PENCHANSKY & JIM McCULLAUGH

LOS ANGELES—The industry's changeover to digital recording technology is locked in a difficult transitional period, fraught with questions about cost, standardization and ultimate technical direction.

This was the impression clearly left by last week's Audio Engineering Society convention which ended Friday (15) at the downtown Hilton Hotel.

It's clear, however, that within five or six years, studios will be mixing, mastering and electronically editing sound in the digital mode—and consumers will be listening to music from digitally encoded sources on home digital playback systems. The question now is how to get to that stage from the exploratory digital-analog hybrid phase of today, particularly in light of today's soft record label/recording economy.

"Digital Limbo" accurately describes this state, as studio owners and engineers listen with awe and appreciation and admire the new machines, but cannot yet justify the changeover.

A record number of companies

(Continued on page 4)

MAY 23, 1981 BILLBOARD

Pioneer Forms U.S. Video Subsidiary

By JIM McCULLAUGH

These disclosures were made last week in Scottsdale, Ariz., at Pioneer's yearly dealer meeting.

In a related software development, Paramount Home Video has disclosed that Pioneer Video will become its official distribution arm for optical videodisks.

According to Paramount Home Video chief, Reggie Childs, the company will have 25 laser optical titles available by December.

Eight titles available on Wednesday (20) will include: "Ordinary People," "Airplane," "Charlotte's Web," "Star Trek—The Movie."

LOS ANGELES—Giant Pioneer Electronics Corp. of Tokyo, parent of U.S. Pioneer audio, has formed a new subsidiary in this country—Pioneer Video, Inc.

Capitalized at \$19.5 million, the new wing will be headed by Ken Kai, formerly executive vice president for U.S. Pioneer. Pioneer Artists, the video music software company formed last year to develop programming, will now be part of Pioneer Video.

Pioneer Video will continue to market the LaserVision optical videodisk player and a newly introduced video projection system.

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Billboard photo by Chuck Pulin
MARLEY REMEMBERED—Bob Marley during an interview last September, shortly before illness forced him to cut short his last tour.

Jamaica Plans State Funeral Service For Reggae Pioneer Bob Marley

By LEO SACKS

NEW YORK—Bob Marley, the shining light of reggae music who died of cancer last week at age 36, will be given a full state funeral service in his native Jamaica Thursday afternoon (21). Marley died May 11 at Cedars of Lebanon Hospital in Miami.

Marley's body will lie in state all day Wednesday (20) and Thursday morning at the National Arena in Kingston, where the Ethiopian Orthodox funeral service will take place. The Wailers and the I Threes, who helped the "poet laureate of Rastafarianism" internationalize reggae, will take part in the service. The singer's widow, Rita Marley, is a member of the I Threes. A motorcade will then transport Marley's body to St. Ann's, his birthplace on the north coast of Jamaica, where he will be entombed in a mausoleum, according to a family spokeswoman.

Marley started receiving chemotherapy treatment for brain and lung cancer in October as an outpatient at a private clinic in West Germany. His illness was diagnosed last September at the Memorial Sloan-Kettering Cancer Center in New York, where the Wailers' final concerts were held at Madison Square Garden with the Commodores. On May 11, he flew with his mother, Cedella Booker, to her home in Miami, and immediately entered Cedars of Lebanon. He celebrated Mother's Day (10) with members

of his family, and died at 11:45 a.m. the next day.

Consumer demand for the Marley catalog on Island Records was immediate. A spokesman for WEA Distribution says that the company's fulfillment centers in Los Angeles and Marlton, N.J., were "hard hit" by a shortage of such Marley LPs as "Exodus," "Rastaman Vibration" and "Natty Dread." However, the spokesman says he expects the titles will be back in stock early this week.

Percy Chin, manager of Chin Randy's Records, a major reggae one-stop in the New York metropolitan area, says that he sold nearly 3,500 Marley records on the day of the singer's death. "Sales on his Island and Cooxone albums were sky high," he says. "Our customers went crazy, buying boxes of his records at a time. We were completely sold out of everything in a matter of hours."

"Rastaman Vibration," one of 10 disks that Marley recorded for Island over a nine-year period, is his only gold album in the U.S. But Herb Corsack, vice president of Island, says that such albums as "Uprising," Marley's last LP, came "very close" to achieving sales in excess of 500,000 units. Corsack points out that the reggae star's product sold in virtually every major urban market, including Boston, New York, Philadelphia, Washington/Baltimore and Miami on the East Coast, and Los Angeles, San

(Continued on page 86)

General News

Ronstadt Scores In Nominations For Tonys

By RADCLIFFE JOE

NEW YORK—Linda Ronstadt has leap-frogged to new triumphs as a stage actress with the Antoinette Perry (Tony) Award nomination for her role in the current Broadway musical, "The Pirates Of Penzance."

The Elektra label star, who is making her Broadway debut in this New York Shakespeare Festival production, edged out established Broadway actress Tammy Grimes for the nod of the Tony nominating committee for Best Actress In A Musical. She will compete with Lauren Bacall, "Woman Of The Year;" Chita Rivera, "Bring Back Birdie," and Meg Bussert, of the now-closed revival of "Brigadoon."

Meanwhile, Ronstadt will repeat her Broadway role in the screen version of the Gilbert & Sullivan light opera. Ronstadt's movie role was filmed in a \$1.5 million deal struck recently between Joe Papp of the New York Shakespeare Festival, and movie producer Edward Pressman.

The nominations for Best Musical went to "42nd Street," "Sophisticated Ladies," "Woman Of The Year" and "Tintypes," an earlier delight of the season. "Pirates Of Penzance" was not eligible for the best musical nominations because it is a revival.

The nominating committee had much more trouble with the nominations for best score (Billboard, May 16, 1981). They finally settled on "Woman Of The Year" and three other shows that have long since closed: "Copperfield," "Charlie & Algernon" and "Shakespeare Cabaret."

Gregory Hines, the dancing, singing, third part of the now-defunct Hines, Hines & Dad, was nominated again this year for best actor in a musical for his role in "Sophisticated Ladies." The show is built around the music and career of the late Duke Ellington. Hines' competition includes Kevin Kline and George Rose from "Pirates Of Penzance" and Martin Vidovic from "Brigadoon."

Vying for honors in the best book of a musical category, are "42nd Street," "Woman Of The Year" and the already closed "Tintypes" and "Moony Shapiro Songbook."

In the category of re-production of a play or musical, introduced last year, the nominations are: "Brigadoon," "Camelot," "The Little Foxes" and "The Pirates Of Penzance."

most clearly focused fronts in the clouded digital field. The firm also continues discussions with other pro audio companies about similar technology accords.

The Sony PCM-3323, the new multi-track unit, is expected to cost in the neighborhood of \$150,000, and will be formally offered in the fall, Sony claims.

The new machine will be capable of razor blade editing with the inclusion of two analog tracks to allow splice auditioning. Electronic editing capability requires two 24-track machines, putting the cost of the advanced editing approach way up.

Although Sony is promoting elec-

(Continued on page 84)

Executive Turntable

Record Companies

John Boylan moves into the post of vice president/executive producer at Epic Records in Los Angeles. Boylan joined Epic's West Coast staff as executive producer in 1976. Since then, he has produced the Charlie Daniels Band and others. ... **Dan Loggins** joins RCA Records in New York as contemporary music a&r director for the East Coast. He moves to RCA from WEA Inter-



Loggins

national where he was international a&r executive director. ... **Theodore S. Green** takes over as business affairs director for CBS Records in New York. Green joined in 1979 as an attorney and was promoted to senior attorney in 1980. ... **Donald L. Kaplan** takes over as senior attorney in the records section of the CBS Law Dept. in New York. He was associated with the law firm of Grubman & Indursky. ... **Ron Fischer** is upped to national field marketing coordinator for Capitol in Los Angeles. He was Los Angeles customer service representative. ... Also at Capitol, **Eve King** takes over as national smaller markets coordinator in Los Angeles. She was assistant regional promotion manager at Capitol's Atlanta branch office. ... **Bert Coleman** is named national promotion manager for RFC/Quality Records. He was national r&b promotion director for Sam Records and regional promotion manager for Pickwick International. ... **Ray "Cookie" Keith** takes the post of promotion vice president for Uno Melodic Records in New York. He was in the Motown Records promotion dept. ... **Bill Mack** is named national vice president of operations, merchandising, promotion and sales for Dimension in



Fischer



King

Nashville. Previously, he operated Mack Management, a consulting firm for independent labels. ... **Robin Eichel** takes the post of publishing director for Little Giant in Nashville. Previously, she was album coordinator for the Entertainment Co. ... **Denise Gauthier** is upped to sales vice president for PPL Records in Los Angeles. She was national sales director. Also at PPL, **Michael Cruz**, is upped to executive vice president for a&r for Credence Records. He was creative services vice president for PPL. He is also a recording artist for Credence. **Emiko Ray** is named production assistant to the president of PPL Records. She was administrative assistant.



Gorlick

Marketing

Rich Lionetti, marketing vice president at WEA in Burbank, Calif., exits that post. No replacement has been announced. ... **Patrick Gorlick** takes over as marketing director at National Assn. of Recording Merchandisers in Cherry Hill, N.J. He joined NARM in 1979 and developed and implemented the "Give The Gift Of Music" campaign. ... **Len Levy** becomes video marketing director for the Integrity Entertainment Corp. in Gardena, Calif. He was vice



Hensel

president and general manager of Epic Records. ... **Rodd Culp** is marketing coordinator for WEA's Cleveland branch, working from the Detroit sales office. He was with Handleman. ... At Tone Distributors in Hialeah, Fla., there are six new vice presidents: **Ned Berndt**, retail stores general manager, is upped to retail division vice president and general manager; **Robert DeFreitas**, head buyer, is upped to merchandising vice president; **Diane Lamb**, administrative assistant to president Lynda Stone, takes over as internal affairs vice president and assistant to the president; **Gene Morris**, former warehouse manager, is now operations vice president; **Frank Rochman**, formerly sales manager, is now sales and marketing vice president; and **Paul Yoss**, former manager of the Op One Stop, is now Op One Stop operator division vice president.



Maver

Publishing

Len Hensel takes over broadcast relations director for Broadcast Music, Inc. in New York. He was vice president and general manager of WSM Nashville. ... **Evan Pace** moves into the post of West Coast creative manager for Chapell Music Co. in Los Angeles. Pace was a professional manager with the Casa Blanca publishing companies. ... **Gene Vowell** is appointed professional manager of Diversified Music Inc. in Nashville. He held a similar post with Acuff-Rose.

Related Fields

Buddy Maver assumes the post of vice president and director of music services for the Agora Ballroom Corp. in Cleveland. Since 1977, he has booked national concerts for the chain. ... **Herb Horowitz** is named president of Rotel of America in Gardena, Calif. He is the founder and former president of Empire Scientific Corp., and was previously president of the Institute of High Fidelity, special projects director for Harman International, president of Ortofon USA and executive vice president of Acoustic Research. ... **J. Paul Michie** becomes consumer products vice president for Toshiba in Wayne, N.J. He was vice president/general manager of the Midwest Group for Panasonic. ... **Wm. Pablo Davis**, a former promoter and partner in Tiger Flower Productions who recently exited his post as vice president of New City Players, Inc., joins Glo-Management as president in Los Angeles. ... **Andy Baddish** becomes director of media for the National Entertainment Group in New York. The group was recently engaged by Madison Square Garden as creative consultants for television and radio production. Baddish has produced numerous tv shows. ... **Martin Bradley Weinstein** takes over as publicity director for Radio Shack in Ft. Worth, Tex. He has written two books, articles for technical magazines and tv promotional scripts. ... **Ken Simmons** assumes the slot of industry relations director for the Institute of New Cinema Artists' recording industry training program in New York. He has been a free lance journalist. ... **Vincent G. Finnegan, Jr.** joins Litelab in New York as national sales manager. He was national sales manager for Meteor Lighting & Sound. ... **Mark Siegel** joins the Steve Ellis Agency Ltd. in New York as director of the newly formed Locations & Special Events division. He was with ICM's variety dept.

Disk Industry Sees Digital Future At CES

• Continued from page 3

exhibited digital equipment, though it seems some now show up merely to prove that they have mastered the technology.

But even if the mass movement to digital did not begin, the show did shed some light on how the inevitable changeover will occur.

Sony Corp., which looks to digital to cement its position in the profes-

sional recording market, made the strongest impression at the show, producing the greatest clarification of today's murky scene.

The announcement that MCI had joined Sony and Studer in agreeing on the format for a stationary head multi-track system, and unveiling of Sony's 24-track digital machine in its final form (Billboard, May 16, 1981), together create one of the

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Slip 'em "5"...Junie style!



Junie hands you the most unique album in progressive R&B—"Junie 5."

The man who wrote, arranged and played on so many Parliament Funkadelic classics is doing it *his* way on "Junie 5." Here's what they're saying about the original innovative creator:

"Junie Morrison has arrived." **Right On!**

"...he has created something unique.... Junie's mastery as a singer-songwriter, instrumentalist and musical innovator has helped propel the groups he's worked with to the top of the charts." **Dayton Black Press**

"At a time when it's the norm to keep on reviving music from the past, it's a welcome sign to have Junie around to bring innovation and enlightenment to the universal language and world of music." **Blues & Soul**

"His credentials confirm his understanding of pop-funk at its finest." **WBCN, Boston**

"Brightly appealing, tuneful and refreshingly restrained...reminds me of the early Sly Stone." **Stereo Review**

Junie wrote, arranged, produced and played on nearly everything you hear on "Junie 5" from the rapathonic single, "Rappin About Rappin (Uh-Jh-Uh)," to the sweet funk of the title cut.

You never know what he's gonna slip you next. Let Junie give you a hand. The new album, "Junie 5." On Columbia Records and Tapes.

RC 37133



Chartbeat

Beatles Crawl Over Chart: 2-Good 2-Be 4-Gotten

By PAUL GREIN

LOS ANGELES—John, Paul, George and Ringo have now collected as many top 10 hits individually as they achieved together as the Beatles.

John Lennon's "Watching The Wheels" (Geffen) climbs to number 10 this week, becoming the 33rd top 10 solo hit by a former Beatle. This matches the 33 top 10 hits the group tallied from 1964's "I Want To Hold Your Hand" to 1976's "Got To Get You Into My Life," issued as a single 10 years after it first appeared on "Revolver" and six years after the group disbanded.

America's unabated affection for the group is demonstrated in two other hits on the current Hot 100. George Harrison's "All Those Years Ago," featuring Paul & Linda McCartney on vocals and Ringo Starr on drums, is the top new entry at number 33.

That makes it one of the six highest-debating chart singles thus far in the '80s. Bruce Springsteen's "Hungry Heart" bowed at number 30. Neil Diamond's "Love On The Rocks" and "Hello Again" each opened at 32 and the Rolling Stones' "Emotional Rescue" also debuted at 33.

"All Those Years Ago" would be Harrison's first single to crack the top 10 since "Give Me Love (Give Me Peace On Earth)" hit No. 1 in June 1973. That would make Ringo the Beatle who's gone the longest without a hit. He last cracked the top 10 with "Oh My My" in May 1975.

The startling success of Stars On 45's Beatle-dominated "Medley" on Atlantic-distributed Radio Records is perhaps the most dramatic proof that Beatlemania is far from dead, even though one of the group's members tragically is.

"Medley" leaps nine points to

number five this week, marking only the third time a cover version of Lennon-McCartney material has hit the top five.

Peter & Gordon's "A World Without Love" (1964) and Elton John's "Lucy In The Sky With Diamonds" (1975) are the only Lennon-McCartney compositions to make No. 1 for other artists; Billy J. Kramer & the Dakotas' "Bad To Me" (1964), Silkie's "You've Got To Hide Your Love Away" (1965) and Anne Murray's "You Won't See Me" (1974) also made the top 10.

Of the 33 top solo Beatle hits, McCartney accounts for 16, Lennon and Starr each for seven and Harrison for three. McCartney's also out front in terms of No. 1 hits, with seven, compared to two for each of his former colleagues.

Here, for list lovers, are the top 15 solo Beatle hits, ranked in order of weeks at their peak position, in the top 10 and on the chart:

1. "Starting Over," John
 2. "Silly Love Songs," Paul
 3. "My Sweet Lord," George
 4. "My Love," Paul
 5. "Coming Up," Paul
 6. "With A Little Luck," Paul
 7. "Band On The Run," Paul
 8. "You're Sixteen," Ringo
 9. "Listen To What The Man Said," Paul
 10. "Give Me Love (Give Me Peace On Earth)," George
 11. "Uncle Albert/Admiral Halsey," Paul
 12. "Photograph," Ringo
 13. "Whatever Gets You Thru The Night," John
 14. "Woman," John
 15. "Live And Let Die," Paul
- In terms of No. 1 albums, McCartney is also the leader, with six toppers from "McCartney" in 1970 to "Wings Over America," in '77.



Beatles 4-Ever: The Fab Four circa 1964. The invasion is on.

Lennon follows with three. Harrison's had two. Only Starr has not topped the album chart: his "Ringo" collection peaked at number two behind Elton John in December 1973.

Lennon's "Double Fantasy" is also the biggest ex-Beatle LP, with eight weeks at No. 1, followed in turn by McCartney's "Wings At The Speed Of Sound" (1976) and Harrison's "All Things Must Pass" ('71).

Lennon, too, is the first artist to achieve three top 10 singles so far this year.

So neat and tidy, these chart summaries. But really there's no way to calculate the Beatles' musical and cultural impact; no way to measure the profound pleasure they've brought to millions for nearly two decades.

Long live Paul, George and Ringo. John, R.I.P.

★ ★ ★

Americans Overrun: Foreign acts account for seven of the week's top 10 albums, up from two of the top 10 a year ago. REO Speedwagon, Styx and Grover Washington ably represent the U.S., but from there on in it's British acts (Steve Winwood, the Who, Eric Clapton, John Lennon, Phil Collins), Australians (AC/DC)

and Canadians (Rush). A year ago the only international imports in the top 10 were Pink Floyd and the Pretenders, both from Britain.

★ ★ ★

Revelations About Genesis: Phil Collins' "Face Value" (Atlantic) cracks the top 10 this week, an accomplishment which has thus far eluded his group, Genesis, or any of his past or present colleagues in that band, Peter Gabriel, Steve Hackett, Mike Rutherford and Tony Banks.

Genesis' highest-charting album, "Duke," peaked at number 11 last July; Gabriel's top-charting LP hit number 22 last August.

Group alumni, in fact, account for six of this week's top 20 LPs. Besides Collins, there's ex-Beatle John Lennon, ex-Miracle Smokey Robinson and former First Edition leader Kenny Rogers, plus Eric Clapton and Steve Winwood, who previously teamed in Blind Faith after Clapton had played in Cream and Winwood had served in the Spencer Davis Group.

Former Black Sabbath leader Ozzy Osbourne is also closing in on the top 20 as "Blizzard Of Ozz" jumps nine notches to number 36.

(Continued on page 84)

W. German Tax Earns \$15 Million

By JIM SAMPSON

MUNICH—The German hardware royalty levy last year collected a record 29.6 million marks, or about \$15 million for music and literary authors, artists and record companies. Negotiations with Japanese and domestic equipment manufacturers should bring even more income this year.

Under provisions of the German Copyright Law of 1964, the collection society ZPU is authorized to collect up to 5% of the wholesale value of the recording section of all sound recording equipment, including tape recorders but also, for example, home sound movie cameras.

Because the levy is on only a small component of a machine, the amount collected for a \$200 portable stereo radio/recorder combo could be around \$2. In return for this initial royalty, the consumer is author-

(Continued on page 79)

Louisville FMer WLRS Moving Into Cable TV

LOUISVILLE — AOR station WLRS-FM is moving into cable video with ambitious plans that call for 24 hours of cable programming beginning early in June.

David Mise, the station's new video coordinator, is heading up the project which will include simulcasting of part of WLRS' morning drive team, Ron Clay and Dan Burgess.

Mise's biggest problem is lining up sufficient video tapes to run on the new service which will be fed over cable channel 10 through CPI, the local cable system which serves 40,000 homes here.

While program directors have long asked record labels for service of records, Mise is asking for three-

(Continued on page 18)

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Solar Goes To Elektra

• Continued from page 3

in the label operation and affiliated publishing, management, concert booking and record production wings.

"I have no interest in putting on a bunch of promotion and marketing people and having to worry about their expense accounts," says Griffey. "What we do best is make records, so I'm putting marketing and promotion completely in E/A's hands, just as we did with RCA. However, we'll still have a staff, so if we need to plug some holes, we can."

Griffey cites two other reasons he decided to move into the WEA camp. "The corporate people at Warner Communications understand music, because music represents about 50% of their income. At RCA, music only represents 4 or 5% of their income."

"And when I walk into the stores I always see what a great job their merchandisers do. The WEA stuff is knocking you down; I have to push the stuff out of the way to be able to get through to the back of the store to find mine."

RCA will retain all Solar catalog for a sell-off period of one to two years, upon which it will return to Griffey, for distribution through E/A.

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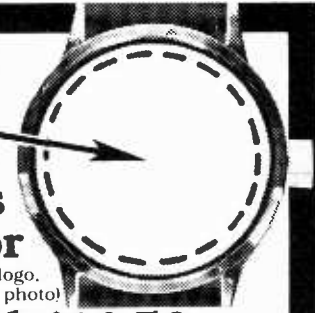
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CBS Records Abolishes List, Raises Wholesale Prices

• Continued from page 1

are now based on wholesale costs, while PolyGram states that it generally negotiates contracts based on wholesale. PolyGram's experience in countries where it has no list,

however, indicates that readjustment of royalty formulas had been made without difficulty.

"We will just give it a list price on the computer," Harold Okinow, president, Lieberman Enterprises,

stated. "We will maintain an adherence to list price, because as a rack shipping to a store, the packing slip must be reconcilable. There is only one way for the person unpacking our cartons to match the items on

the packing slip with the contents."

Joe Voynow, Bib Distributing, took it a step further. "All our military installations and rack accounts have contracts based on list price. These customers monitor us. For ex-

ample, when we ship goods, they spot monitor us, by checking occasionally with Billboard chart list prices," Voynow explains.

Like most, Noel Gimbel, Sounds Unlimited, Chicago, Denver and Los Angeles one-stop/rackjobber, likes CBS' list price demise. "Customers in retail stores are too list price conscious. The store patron has an exaggerated, false idea of what the retail margin is. They still think we make \$5 per album. The price rises generally will mean less volume. There will be more retail stores closing. I used to open two or three new dealers every month. Starting early this year, the reverse occurred. I lose that many a month," Gimbel noted. Voynow backed him up stating, "A new account today is to be cherished."

This story prepared with the assistance of Irv Lichtman and Ed Morris.

"Retail prices will find their own level like the European free market," Ben Bartel, Big Daddy's, forecasts. "It will be like Reagan's deregulation of gas. Price immediately rose and then fell back. We'll see the same thing happen in the next three to five months."

By early June, when accounts have bought in before the price rises, most of which become effective then, store prices for albums and singles generally will mount both on advertised special and shelf product, the survey indicates. The forecast of Allan Rosen, Flipside stores, that \$1 over list retail prices are in the offing (Billboard, May 9, 1981) seems to be reality to many in the trade. They talk of prices based on what the traffic will bear.

Such a pricing philosophy is and has been used for several years by major chain operations, pricing at levels in their regional locations on a base with which they are competitive with local retailers. Chains like Wherehouse, Camelot, National Record Mart and Disc Records have thus adjusted prices to meet rivals.

Gimbel and Jim Greenwood, Licorice Pizza, both like the price list deletion. But, on price increases, Gimbel points up that home taping will mount and Steve Libman, Nova Distributing, agrees. "I'm buying in heavily on blank tape. In addition, look at the kind of money the blank tape makers are spending even on expensive tv to build their market," Libman adds.

Gimbel feels the industry must provide a strong consumer image, especially impressing the fact that albums are good value. "In a decade, our prices went from \$3.98 to \$8.98. That's nothing. A button down shirt that sold for \$9.95 then is \$35 today, for example. Radio has to realize our predicament."

Mike Spector, Spec's, will push his \$8.98s from \$7.99 to \$8.49 shelf price. He intends to sell all midrange at \$5.49. "We'll go back to the hard-cover book business pricing," says the Florida retailer who has 40 years in the industry.

Art Miller, Hear & Now, wasn't surprised by the WEA and subsequent wholesale increases: "I read in Billboard months ago where it was being tried in Europe. I intend to continue clipping stories of price increases on my customer bulletin board in my stores. That takes me off the hook."

There are instances of flak nationally. Debbie Childers of Records And Reels, Dallas, is griped over ever increasing prices and the greater number of defectives. She also blasted CBS for deleting what she considers moving catalog num-

(Continued on page 86)

BLACK MUSIC ASSOCIATION 3RD ANNUAL CONFERENCE

May 23-27, 1981 • Century Plaza Hotel, Los Angeles, CA

BLACK MUSIC: THE SOUND TO COUNT ON!

PROGRAM AGENDA

SATURDAY, MAY 23

10:00 AM—5:00 PM CALIFORNIA LEVEL
Registration

WELCOMING PROGRAM:

7:30 PM A&M LOT (Bus Transportation to and from A&M LOT provided by BMA)
Buffet Dinner
Entertainment: **AN EVENING WITH BRENDA RUSSELL**
Host: A&M Records

SUNDAY, MAY 24

9:00 AM—4:00 PM CALIFORNIA LEVEL
Registration

1:00 PM—4:00 PM LOS ANGELES ROOM

GENERAL SESSION PROGRAM:

Keynote Address:

JERRY BUTLER, Recording and Performing Artist

Presentation: **THE IMPORTANCE OF TELEVISION AND THE VIDEO BOOM TO BLACK MUSIC ARTISTS**

Presented by:

TOPPER CAREW, President, Rainbow TV Workshop

CHUCK SMILEY, Vice President, Theatrical Motion Pictures and Television Affairs, ABC Television Network

7:00 PM WESTSIDE ROOM

Entertainment Program:

AN EVENING WITH THE HAWKINS FAMILY AND THEIR FRIENDS IN A BMA TRIBUTE TO GOSPEL MUSIC

Entertainment: **HAWKINS FAMILY THE WINANS**

Host: **LIGHT RECORDS**

9:00 AM—12:30 PM

SENATOR'S BOARD • SENATOR'S DINING ROOM
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PRE-SCHEDULED INDUSTRY MEETINGS: BMA AD HOC COMMITTEES OR INDUSTRY ORGANIZATIONS

MONDAY, MAY 25

9:00 AM—4:00 PM CALIFORNIA LEVEL
Registration

10:00 AM—12:00 PM WESTSIDE ROOM

Communications Program:

WORLD-AMERICAN-BLACK COMMUNICATIONS

Moderator: **GEORGE WARE**, Director of Programs and Special Projects, BMA

12:30 PM—3:30 PM SANTA MONICA ROOM

Luncheon and Communications Forum:

Moderator: **BOB LAW**, Program Director, WWRL-AM, New York

Host: **ELEKTRA/ASYLUM Records**

4:00 PM—5:30 PM WESTSIDE ROOM

RADIO AND THE BLACK MUSIC ARTIST

Co-Chair: **Rod McGrew**, President, Unlimited Gold Records
DON MIZELL, General Manager, KJLH-FM, Los Angeles

7:30 PM—10:00 PM LOS ANGELES BALLROOM

Awards Program:

BMA ANNUAL PRESIDENTIAL TRIBUTE AND DINNER

Honoree: **HENRY ALLEN**, President, Cotillion Records

Hosts: **ATLANTIC RECORDS, CAPITOL RECORDS, MCA RECORDS, PHILADELPHIA INTERNATIONAL RECORDS, RCA RECORDS, SOLAR RECORDS, WARNER BROS. RECORDS, WEA**

4:00 PM—5:30 PM WESTWOOD ROOM

COMMUNICATIONS RESOLUTION WORKSHOP

Moderator: **GEORGE WARE**

TUESDAY, MAY 26

9:30 AM—10:30 AM PACIFIC PALISADES ROOM

Marketing and Merchandising Program:

BLACK MUSIC IS GREEN

Part I: **THE MANUFACTURER'S POINT OF VIEW**

Chair: **BILL HAYWOOD**, Vice President, Black Music Marketing, PolyGram Records

11:00 AM—12:00 PM PACIFIC PALISADES ROOM

Part II: **THE MERCHANDISER'S POINT OF VIEW**

Chair: **TED HUDSON**, President, Ted's One-Stop Records

12:30 PM—2:30 PM SANTA MONICA ROOM

Luncheon and Performing Arts Forum:

Guest Speaker: **DAVID BRAUN**, President and Chief Executive Officer, PolyGram Records, Inc.

Host: **POLYGRAM RECORDS**

3:00 PM—5:00 PM WESTSIDE ROOM

Performing Arts Program:

ARTIST PREPARATION FOR THE FUTURE: FROM A LEGAL, FINANCIAL AND CAREER DIRECTION PERSPECTIVE

Chair: **ED ECKSTINE**, General Manager, Qwest Records/Quincy Jones Production, in co-ordination with **DONALD K. WILSON**, Esq., Mason & Sloane

5:30 PM—6:30 PM

Membership Plenary Session

8:30 PM LOS ANGELES BALLROOM

Entertainment Program

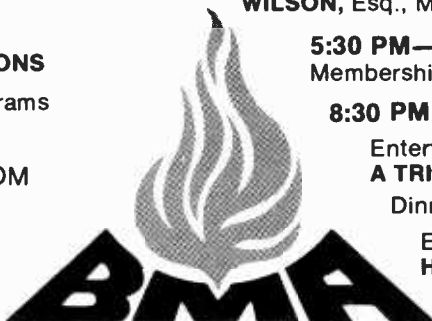
A TRIBUTE TO JAZZ MUSIC:

Dinner

Entertainment:

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Host: **CBS RECORDS**



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TOO LOUD? Researcher Says Government May Attempt To Regulate Decibel Levels

By ALAN PENCHANSKY

LOS ANGELES—"Caution: This Concert May Be Hazardous To Your Health."

Rock music fans may begin seeing this sign in the near future, a noted audio consultant and bio-medical researcher contends.

Dr. Martin Polon, who is an authority on the effects of high intensity sound on the human body, warned at the Audio Engineering Society Convention here last week that government regulation to control excessive sound levels at concerts, disco and recording stations could be in the offing.

Excessive sound levels may also lead to new legal precedents involving injury with ramifications for

concert promoters, sound engineers, studio owners and disco operators, according to the writer and UCLA instructor.

Polon, joined by acoustician and audio consultant Ken Fause, ticked off a litany of health problems connected with exposure to high level sound in a 2½-hour workshop entitled "The Impact Of High Level Sound On The Body."

Existing government health codes recognize the hazard of high sound levels in industrial settings. Now, said Polon, the entertainment industry may be slapped with regulations and new legal challenges, if it does not begin self-policing.

Polon said the problem has been

created by the extraordinary amplification levels introduced in concerts and discos in the last five to 10 years.

"The direction of increasing power and power handling capacity may have reached an apocalyptic point," a group of about 100 sound engineers were warned.

"The purpose of this session is to alert the industry that there is a danger there," Polon said.

"What we're trying to do here is present the fact that there is an enormous body of information on the medical damage.

"For the audio professionals who have frequent exposure, the knowledge is helpful," Polon added.

(Continued on page 71)

Rock'n'Rolling PiL In N.Y.; Putting Video Before Tours

By ROMAN KOZAK

NEW YORK—Public Image Limited, or PiL as it is known to its fans, has a new LP, "Flowers Of Romance" out on Warner Bros., but the musical entity formed by former Sex Pistol Johnny Lydon (Rotten) is both more and less than a band.

PiL now consists of three members. In addition to Lydon, there is guitarist Keith Levine and video expert Jennette Lee, who has increasingly pointed PiL in a video direction. But, says Levine, to do video properly one has to do it in the U.S., indicating that PiL is moving its base from London to New York.

"It's an expansion. It's time to get serious," says Levine, interviewed recently at Warner Bros. office here. He says there are no plans to get together a working band to tour behind the new LP release. Rather, he says, he is doing some press and (college) radio interviews, while spending his time learning about cable tv in the U.S., which does not exist as an entertainment medium in Britain. Levine does not have much faith in videodisks or cassettes.

With only two musicians in PiL, Levine says that any live performance by the group would have to be so pre-programmed and computerized, that it would not be worth doing. "I would rather send a video around to the clubs," says Levine, "or use cable and communicate that way." However, PiL did play two surprise dates at the Ritz here over the weekend.

Moreover, says Levine, the whole touring/record company set-up as it currently exists has become too establishment, once again losing the freshness it had when first the Beatles came out, and then a decade later when the Sex Pistols further expanded the horizons of rock.

PiL is an "anti-rock" group, both in its sparse, almost frightening insistent and dissonant music, and in its efforts to escape the confines of what a "rock" band is supposed to represent. Hence the name. It is a production company, more than a band. It makes audio disks, video projects, it may produce new artists

(Levine has someone in mind, but it hasn't happened yet, he says), and it explores the possibilities offered by technology. "I want to manufacture electronic equipment and be in the same league as Sony," says Levine. "It's that ambitious."

Hence the move to the U.S. Levine says he is "definitely here," but it was hard, he admits, to convince fellow PiL members Lydon and Lee to make the move with him. He says he has convinced them, and as soon as the visas are approved, PiL will become an American-based entity.

Levine himself, now that he has had a little time to spend here, has become a converted New Yorker. "It's magic," he says.

"I think PiL will be very busy. The thing is direct feedback from moving down the streets of New York, seeing every electronic store you can see, and seeing the laser disks collecting dust on the shelves. The song says, 'the future is now,' and it's true. It's there for the taking. It has to be used."

Already PiL has created three video pieces, two showing it as a band in performance, and one, titled "Bog C. Orifice," shows Lydon playing the part of "Bog" and being interviewed on tape. Levine currently is working at Ex-Utopia member Moogy Klingman's audio/video Hi-Five Studio in New York on a project for cable tv.

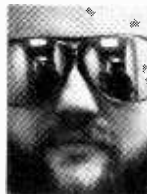
It is also a PiL objective, indicates Levine, to bring together the various people in new music and video projects. For instance, Levine says, it is counter productive that Klingman and Todd Rundgren should have independent video studios, if they could all better work together.

"I want to get into new programs, and video is the machine, the access to the people," he says. "It's like the whole rock'n'roll scene, and everybody was reaching out and trying to do this new thing. If anything was new after the Beatles, it was the Sex Pistols. And we got the guy. That's Johnny Rotten. I don't care if I'm famous or not, but Johnny is."

He's a household name all over the world.

"And I'm really surprised we haven't been able to sell any rec-

(Continued on page 84)



MCA Rebuffed In Elton John Legal Fray

• Continued from page 3

quired recordings sought by the contract or whether the date on which masters are completely mixed is the legal date.

MCA complains that the Bell sessions contained previously released material, while they claim the John contract required original material. Personal manager Irv Azoff, in a deposition provided the court, contends that old, previously released material is the norm, citing the Beatles, Who and other acts' albums' content for the case in point.

MCA alleges that the material provided from the Bell sessions wasn't acceptable, noting that John allegedly voiced his dissatisfaction with the sessions in the press and went to a new producer. The defendants and David J. Steinberg, Bell's attorney, claim John's sessions with Bell produced saleable album material.

MCA alleges that Sackville delivered six masters to it from basic tracks recorded in 1977. MCA avers the masters do not comply with its pact and they claim they told Reid they would not fork over \$1,333,333 and would file for declaratory relief. On March 13, 1981, when they so informed Reid, MCA's complaint states Reid and John filed in Federal District Court here to be released from the MCA paper.

The plaintiff claims that between August 1979 and March 1980, when John's exclusive pact was still in force, Sackville produced 20 new masters, nine of which went into an August, 1980 MCA John album, "21 at 33."

MCA charges that Sackville produced during those sessions: "No-

body Wins;" "The Fox;" "Breaking Down Barriers;" "Heels Of The Wind;" "Fascist Faces;" "Chloe;" "Carla, Etude, Fanfare;" "Elton's Song" and "Heart In The Right Place." These nine masters are in the Geffen release. They claim MCA, therefore, is the exclusive licensee of the material. Sackville got its own certificate of copyright, SRU-21-932 and delivered the material to Geffen.

Reid and Barry Tyerman, a John legal counsel, both claim that they presented the "sixth album mate-

rial" to MCA president Bob Siner and label sales chief Lou Cook March 31, 1981, playing a single from the album. They left feeling MCA was satisfied with the album, noting that art director George Osaki was called in then and gave them indications as to how quickly the album cover could be printed. The defendants claim MCA was aware of John's parting and going with Geffen as early as September, 1980. MCA, they counter, made no effort to extend the John pact as of that time.

DETAILS OF 'FOX' LP COSTS

LOS ANGELES—Warner Bros./Geffen Records are in for more than \$2.5 million on Elton John's album, "The Fox," according to Dave Berman, vice president, business affairs, Warner Bros. Records.

In a document by Berman to Federal District Court here in the MCA Records' legal hassle with Geffen Records over masters, the skyrocketing overhead in releasing the first John album is reflected in costs including:

- \$2,350,000 paid to John as a non-returnable but recoupable advance;
- \$8,132.77 for album art, plus \$2,369.10 and \$593.60 for color transparencies;
- \$4,192.30 for general merchandising and advertising;
- \$51,500 for the production and satellite transmission of a John intracorporate introduction program (Billboard, April 18, 1981);
- \$5,000 for a 45 browser box design and \$5,300 for album jacket fronts;
- \$5,000 for mastering and \$1,200 for plating;
- \$19,320 for 600,000 album sleeves;
- \$20,125 for 125,000 jackets;
- \$12,350 for 350,000 jackets;
- \$1,000 for mechanical parts for singles production and \$2,000 for album parts;
- \$1,690 for 8,900 DJ promo copies of a single;
- \$45,600 for 240,000 singles;
- \$84,800 for 160,000 albums; and
- \$10,500 for 4x4s, \$6,000 for posters and \$2,530 for "bind cards."

Berman's cost documentation was utilized to indicate the fiscal damage that the two labels might suffer if "The Fox" album release was blocked by court action.

RCA Fattens SelectaVision Music Catalog

By JIM McCULLAUGH

LAS VEGAS—Fleetwood Mac, the Beatles, Pink Floyd, Neil Young, Joni Mitchell, Judy Garland and Jean-Pierre Rampal will all emerge later this year in RCA SelectaVision VideoDiscs' growing catalog of video music titles.

Just added also in the "music/variety" portion of the catalog, according to Howard Ballon, director of market planning for SelectaVision VideoDiscs on hand here last week for RCA Corp.'s national distributor meeting where new generation VCR and "cable-ready" color televisions with improved audio features were unveiled—are: "The Last Waltz," "Don Kirshner Presents Rock Concert Vol. 1," "Paul Simon In Concert," and "Richard Pryor Live In Concert."

The Martin Scorese-directed "Last Waltz," a filmed version of the

Band's farewell San Francisco concert, and the Kirshner project, featuring Motown's Billy Preston, the Commodores, Smokey Robinson and Bonnie Pointer, will be available in August. The former will list for \$24.98, the latter \$19.98.

The Pryor title, as well as the Simon program—both available now—will feature \$19.98 lists.

The Simon programming is the same as the one developed and offered by Pioneer Artists on rival laser optic format, as well as being available on videocassette via Warner Home Video.

The Kirshner project is his first in his role as a video music developer for RCA.

These titles now join "To Russia... With Elton" (Elton John's Lenin-grad and Moscow concerts); "The Harder They Come" (the Jimmy

Cliff reggae cult film); "Gimme Shelter" (the Rolling Stones documentary); "The Grateful Dead In Concert" (a San Francisco performance) and; "Blondie... Eat To The Beat" (a rock video LP) in the music/variety area. With the exception of "...Waltz," all music titles are \$19.98.

Also new in the film area, but containing a strong music hook, is Elvis Presley's "King Creole" movie at \$19.98.

No specifics are available yet on the newer music titles. Ballon points out. The Beatles title, however, will be the "Let It Be" film, while the Fleetwood Mac title is presumably the same as the concert being offered now on videocassette by Warner Home Video. The Joni Mitchell pro-

(Continued on page 60)

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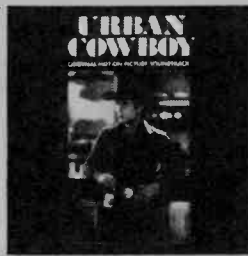
TOP NEW FEMALE VOCALIST

Terri Gibbs



ALBUM OF THE YEAR

"Urban Cowboy"



SINGLE RECORD OF THE YEAR

"He Stopped Loving Her Today"



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Johnny Lee



TOP MALE VOCALIST

George Jones



ENTERTAINER OF THE YEAR

Barbara Mandrell



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Alabama



TOP FEMALE VOCALIST

Dolly Parton



SONG OF THE YEAR

"He Stopped Loving Her Today"



TOP VOCAL DUET

Moe Bandy
& Joe Stampley



PIONEER AWARD

Ernest Tubb



COUNTRY MUSIC MOVIE OF THE YEAR

"Coal Miners Daughter"



BASS

Curtis Stone

FIDDLE

Johnny Gimble

DRUMS

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GUITAR

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Vol. 93 No. 20

Commentary

Keeping Pace With Growth

By HAL DAVID



Hal David: "The industry outgrew Tin Pan Alley, the Brill Building & single-track recordings."

Performing right organizations have always been strategically located between the writers and publishers they represent on the one hand, and the music users or licensees they service on the other.

This unique positioning has made us vulnerable to every industry development that affects either the copyright owner or the licensee. It has also made it necessary for us to equip ourselves to meet each new music business innovation in order to continue to serve both groups with efficiency and effectiveness.

In recent years, that role has become all the more challenging because of the enormous strides in industry technology and an ever widening marketplace. We've all had to run to keep up, and from the looks of things, we won't be able to slow down for some time to come.

We're all familiar with the growth and complexity of the mechanism for getting music heard. The trades have been chronicling the efforts of the performing right organizations to reach out and license new users that are constantly coming into the picture and to arrive at fair and equitable rates. While we're negotiating rates for cable television, we're also looking at satellite communications, videodisks and videocassettes as new potential licensing sources.

'We've all had to run to keep up, and won't be able to slow down for some time'

It seems a never-ending road, and we've worked hard to make the correct turn at each fork.

What I'd like to focus on here is the other side of our operation—our membership, whose astounding growth and the consequences that stem from it have been less discussed by industry journalists. To understand the nature of this growth and its implications, we need only glance at our own history at ASCAP.

When the Society opened its doors for business in 1914, we had only 192 members. Our greatest problem in those days was convincing writers and publishers of the need for a performing right society to protect their interests. But once we got that point across, they became eager participants in our activities and helped spread the word about what we stood for.

Membership meetings were well attended, and whenever an issue arose that had to be voted on, the members rallied to its support. The music community was a small, tightly knit group where most writers knew each other and the publishers who were readily available to listen to new songs.

Along with the emergence of new and more sophisticated technologies, more and more writers and publishers entered the marketplace to meet the growing demand for material and to fill the variety of needs that sprung up from enlarged national and international audiences.

The industry outgrew Tin Pan Alley, the Brill Building and single-track recordings. Similarly, our membership reflected the general industry boom and broadening of geographical boundaries.

So it's not surprising that we've outgrown some of the practices stipulated by our articles of association, that were written at the time of our founding.

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 commentary of Stanley M. Gortikov, president of the RIAA, in your May 9th edition, is more than mildly amusing. In his statement, Mr. Gortikov is critical of one Mr. Krasilovsky (a person whom I do not know) because Mr. Krasilovsky "speaks indiscriminately of crimes" and because "his statements are so general that they malign all record companies..."

Mr. Gortikov further states that if Mr. Krasilovsky wishes to halt specified nefarious offenses, let him not "blast off his 'everybody's crooked but me' barrage."

Could this be the same Mr. Gortikov who, at the NARM convention in March 1980, made that now famous statement:

"Over the past six months, RIAA's eight investigators have been methodically shopping retail outlets in many parts of the nation. About 500 such retail out-

lets have been checked out. And open your ears to this appalling finding. Out of those 500 stores, 90% were found to be selling counterfeits"... only to admit on examination under oath in the case of U.S. v. Sam Goody, Inc. et al, that he was, in fact, speaking indiscriminately of crimes with statements so general that they malign all retailers without any actual basis with which to do so.

Indeed, in that same speech, Mr. Gortikov served as judge, jury and sentencer of parties who had not yet even had their first day in court.

Does Mr. Gortikov apply a double standard—or has he (hopefully) learned something about the importance of responsibility in making public statements.

Robert E. Fischer
Lowenthal, Landau, Fischer & Singer
New York City

Dear Sir:

Thanks to your publication of my Neewollah letter (Billboard, May 9, 1980). I'm now considering changing careers. Offers have been pouring in for me to begin a new career as a writer. Know any good literary agents?

Seriously though, in the article I wrote on the Neewollah Festival taping for Home Box Office, there was one person who deserved as much credit as any of us. She convinced Home Box Office to take a chance on a difficult production in an unknown location. Betty Bitterman, director of variety programming, worked tirelessly to transform a unique country music concept into a reality.

Thanks again for publishing my first effort.

Anthony Eaton
Tall Pony Productions
Los Angeles

amendment for it to be adopted under the new system (two-thirds of both groups combined were previously required.)

Of course, the problem of getting enough votes is peculiar to ASCAP as a performing right organization, since we are the only one in the U.S. that functions democratically with a membership electing its board of directors and contributing to policy making.

However, it is not the first time this kind of predicament has been confronted on an industry-wide level. A few years back, the National Academy of Recording Arts and Sciences made a similar change in their national constitution when they altered their voting requirements from two-thirds of all eligible voters to two-thirds of responding voters.

Although NARAS is approximately one-sixth the size of ASCAP, it felt a similar need to institute steps to respond to the difficulty of generating votes.

Balance must be shifted from non-voter to voter

It's inevitable that as we grow larger and larger, we suffer a loss of intimacy. Industry consciousness of this loss has led to the great proliferation of industry conventions and songwriter workshops for the express purpose of gathering at one meeting place writers, publishers, record execs, et al., in an effort to narrow the gap.

As one-on-one communications among the industry components become increasingly difficult with each passing year, we must all be on the lookout in our respective areas for ways of accommodating this growth and taking measures to offset obstacles that prevent us from moving forward.

Just as we must all recognize each new type of music that arrives on the scene by enlarging our staffs, bringing in specialists in those areas, and re-ordering our priorities, we must also take pains to allow for the continuous input and participation of our interested industry members.

Hal David is president of ASCAP.



DICK GRIFFEY PRODUCTIONS



To: Ray Harris, Bill Staton, and their Staff

Upon our landing, you warmly welcomed Solar Records and our Galaxy of Stars to your planet. Your diligent, productive, creative, unrelenting, and enthusiastic efforts were the catalysts of positive, far-reaching results. Now that we are able to probe the stars and move freely through the atmosphere, we wish to express our most humble thanks, and our everlasting recognition to you and your great staff. (If you only had a little help from your parent company.)

We have conquered our first journey, and must now move on to higher horizons. We depart your sphere with admiration, appreciation, respect, and love. We hope the next planet we land on will give Solar Records the same support and help us continue as the shooting star of this universe. Continued success to you, and remember: No matter which direction our galaxy turns, our stars will forever shine upon you!


Dick Griffey

P.S. Mel, may the force always be with you.

P.P.S. Thank you Bob Summer, Regional Managers, Branch Managers, your respective staffs.

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Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (5/12/81)

PRIME MOVERS-NATIONAL

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

★ **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

TOM PETTY—The Waiting (Backstreet/MCA)
STARS ON 45—Medley (Radio Records)
KIM CARNES—Bette Davis Eyes (EMI)

● TOP ADD ONS

RICK SPRINGFIELD—Jessie's Girl (RCA)
OAK RIDGE BOYS—Elvira (MCA)
AIR SUPPLY—The One That You Love (Arista)

BREAKOUTS

GEORGE HARRISON—All Those Years Ago (Dark Horse)
MARTY BALIN—Hearts (EMI)
ROSANNE CASH—Seven Year Ache

KFI—Los Angeles (R. Collins—MD)

- ★★ **STARS ON 45**—Medley 5-2
- ★★ **CLIMAX BLUES BAND**—I Love You 29-16
- ★★ **REO SPEEDWAGON**—Take It On The Run 9-5
- **OAK RIDGE BOYS**—Elvira
- **GEORGE HARRISON**—All Those Years Ago
- **JESSE WINCHESTER**—Say What—X
- **ELTON JOHN**—Nobody Wins
- **JIM PHOTOGLO**—Fool In Love With You—X
- **CLIFF RICHARD**—Give A Little Bit More—X
- **BILLY & THE BEATERS**—I Can Take Care Of Myself—X
- **PAUL ANKA**—I've Been Waiting For You All My Life—X
- **LEE RITENOUR**—Is It You—X
- **RICK SPRINGFIELD**—Jessie's Girl—X
- **DILLMAN BAND**—Lovin' The Night Away—X
- **PHOEBE SNOW**—Mercy, Mercy, Mercy—X
- **JOE DOLCE**—Shaddup You Face
- **PURE PRAIRIE LEAGUE**—Still Right Here In My Heart
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby—X
- **NEIL DIAMOND**—America—D-27
- **THE JACKSONS**—Can You Feel It—X
- **SHAKIN' STEVENS**—This Old House—X
- **BILLY SQUIER**—The Stroke—X
- **TOM PETTY & THE HEARTBREAKERS**—The Waiting—D-29
- **DOTTIE WEST**—What Are We Doin' In Love—D-30
- **DARYL HALL/JOHN OATES**—You Make My Dreams—D-28
- **TOMMY LAMES**—You're So Easy To Love—X
- **WAR**—Cinco de Mayo—X
- **FRANKIE SMITH**—Double Dutch Bus—X
- **MAX WERNER**—Rain In May—X
- **AIR SUPPLY**—The One That You Love

KRLA—Los Angeles (R. Stancatto—MD)

- ★★ **RICK JAMES**—Give It To Me Baby 19-3
- ★★ **FRANKIE SMITH**—Double Dutch Bus D-9
- ★★ **QUINCY JONES**—Ai No Corrida 20-16
- **GAP BAND**—Yearning For Your Love
- **NEIL DIAMOND**—America
- **JIM PHOTOGLO**—Fool In Love With You—X
- **CLIFF RICHARD**—Give A Little Bit More—X
- **PAUL ANKA**—I've Been Waiting For You All My Life—X
- **GET WET**—Just So Lonely—X
- **GINO VANELLI**—Living Inside Myself—27
- **SHEENA EASTON**—Modern Girl—X
- **FRANKE & THE KNOCKOUTS**—Sweetheart—X
- **REO SPEEDWAGON**—Take It On The Run—D-25
- **GARY U.S. BONDS**—This Little Girl—X
- **STEPHANIE MILLS**—Two Hearts—X
- **CHAKA KHAN**—What Cha Gonna Do For Me—D-15
- **ATLANTIC STARR**—When Love Calls—X
- **SANTANA**—Winning—X
- **NITEFLYTE**—You're Breaking My Heart—X
- **GEORGE HARRISON**—All Those Years Ago
- **CAROLE BAYER SAGER**—Stronger Than Before

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

- ★★ **GEORGE HARRISON**—All Those Years Ago D-26
- ★★ **TOM PETTY & THE HEARTBREAKERS**—The Waiting D-28

- ★ **CHAKA KHAN**—What Cha Gonna Do For Me 27-22
- ★ **NEIL DIAMOND**—America 15-8
- ★ **JERMAINE JACKSON**—You Like Me Don't You 20-15
- **RICK SPRINGFIELD**—Jessie's Girl
- **MARTY BALIN**—Hearts
- **AIR SUPPLY**—The One That You Love
- **JIM PHOTOGLO**—Fool In Love With You—D-30
- **LEE RITENOUR**—Is It You
- **KOOL & THE GANG**—Jones Vs Jones
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby—D-29

KFMB(FM(B100)—San Diego (G. McCartney—MD)

- ★★ **KIM CARNES**—Bette Davis Eyes 3-1
- ★★ **JOHN LENNON**—Watching The Wheels 5-4
- ★ **JAMES TAYLOR/J.D. SOUTHER**—Her Town Too 7-5
- ★ **LEE RITENOUR**—Is It You 29-23
- ★ **GINO VANELLI**—Living Inside Myself 11-8
- **JAMES TAYLOR**—Hard Times
- **GEORGE HARRISON**—All Those Years Ago—30
- **AIR SUPPLY**—The One That You Love—28
- **CAROLE BAYER SAGER**—Stronger Than Before

KGB(13 KO)—San Diego (K. Scovill—MD)

- ★★ **RAY PARKER JR. & RAYDIO**—A Woman Needs Love 12-7
- ★★ **KIM CARNES**—Bette Davis Eyes 5-1
- ★★ **STARS ON 45**—Medley: Intro Venus/Sugar Sugar 20-10
- ★ **CHRISTOPHER CROSS**—Say You'll Be Mine 24-20
- ★ **STYX**—Too Much Time On My Hands 18-13
- **GEORGE HARRISON**—All Those Years Ago
- **LEE RITENOUR**—Is It You
- **QUINCY JONES**—Ai No Corrida—D-30
- **JIM PHOTOGLO**—Fool In Love With You
- **TOM PETTY & THE HEARTBREAKERS**—The Waiting—D-23
- **DARYL HALL/JOHN OATES**—You Make My Dreams

KERN—Bakersfield (G. Davis—MD)

- ★★ **STARS ON 45**—Medley 24-16
- ★★ **RAY PARKER JR. & RAYDIO**—A Woman Needs Love 16-11
- ★ **FRANKE & THE KNOCKOUTS**—Sweetheart 14-10
- ★ **NEIL DIAMOND**—America 28-21
- ★ **CLIMAX BLUES BAND**—I Love You 12-8
- **GEORGE HARRISON**—All Those Years Ago
- **AIR SUPPLY**—The One That You Love
- **JIM PHOTOGLO**—Fool In Love With You—D-31
- **LEE RITENOUR**—Is It You—D-28
- **GET WET**—Just So Lonely—D-35
- **SHEENA EASTON**—Modern Girl
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby
- **ALAN PARSONS PROJECT**—Time—D-34
- **DOTTIE WEST**—What Are We Doin' In Love—D-27

KOPA—Phoenix (Steve—MD)

- ★★ **QUINCY JONES**—Ai No Corrida 28-22
- ★★ **THE WHO**—You Better You Bet 12-6
- ★ **NEIL DIAMOND**—America 25-18
- ★ **CLIMAX BLUES BAND**—I Love You 19-15
- ★ **PHIL COLLINS**—I Missed Again 10-7
- **ROSANNE CASH**—Seven Year Ache
- **GEORGE HARRISON**—All Those Years Ago—25
- **AIR SUPPLY**—The One That You Love—D-28
- **DARYL HALL/JOHN OATES**—You Make My Dreams—D-29

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

- ★★ **KIM CARNES**—Bette Davis Eyes 15-8
- ★★ **JOHN LENNON**—Watching The Wheels 14-7
- ★ **DOTTIE WEST**—What Are We Doin' In Love 19-14
- ★ **RAY PARKER JR. & RAYDIO**—A Woman Needs Love 24-18
- ★ **CHAMPAIGN**—How Bout Us 13-9
- **GEORGE HARRISON**—All Those Years Ago
- **AIR SUPPLY**—The One That You Love
- **JIM PHOTOGLO**—Fool In Love With You—D-30
- **CLIFF RICHARD**—Give A Little Bit More
- **LEE RITENOUR**—Is It You—D-28
- **JESSE WINCHESTER**—Say What—d-29

KTKT—Tucson (B. Rivers—MD)

- ★★ **QUINCY JONES**—Ai No Corrida 15-8
- ★★ **SANTANA**—Winning 25-18
- ★ **PHIL COLLINS**—I Missed Again 22-16
- ★ **STARS ON 46**—Medley: Intro Venus/Sugar Sugar 18-12
- **LEE RITENOUR**—Is It You

TOP ADD ONS-NATIONAL

AIR SUPPLY—The One That You Love (Arista)
HALL & OATES—You Make My Dreams (RCA)
SANTANA—Winning (Columbia)

- **AIR SUPPLY**—The One That You Love 27-22
- **BILLY SQUIER**—The Stroke—X
- **TOM PETTY & THE HEARTBREAKERS**—The Waiting—D-27
- **DARYL HALL/JOHN OATES**—You Make My Dreams—X
- **NEIL DIAMOND**—America—D-30
- **STEVE WINWOOD**—Arc Of A Diver—X
- **THE JACKSONS**—Can You Feel It—X
- **JEFFERSON STARSHIP**—Find Your Way Back—X
- **JIM PHOTOGLO**—Fool In Love With You—X
- **CLIFF RICHARD**—Give A Little Bit More—X
- **BILLY & THE BEATERS**—I Can Take Care Of Myself
- **GET WET**—Just So Lonely—X
- **ELTON JOHN**—Nobody Wins—D-26
- **JESSE WINCHESTER**—Say What—X

KENO—Las Vegas (B. Alexander—MD)

- ★★ **NEIL DIAMOND**—America 26-17
- ★★ **KIM CARNES**—Bette Davis Eyes 5-2
- ★ **PHIL COLLINS**—I Missed Again 11-7
- ★ **A TASTE OF HONEY**—Sukiyaki 27-19
- ★ **GINO VANELLI**—Living Inside Myself 7-1
- **BILLY SQUIER**—The Stroke
- **GEORGE HARRISON**—All Those Years Ago
- **AIR SUPPLY**—The One That You Love—D-29
- **SHEENA EASTON**—Modern Girl—D-28
- **ELTON JOHN**—Nobody Wins—D-30

KLUC—Las Vegas (R. Lundquist—MD)

- ★★ **TOM PETTY & THE HEARTBREAKERS**—The Waiting 19-11
- ★★ **GARY U.S. BONDS**—This Little Girl 21-12
- ★ **SANTANA**—Winning 7-3
- ★ **STEVE WINWOOD**—Arc Of A Diver 30-27
- ★ **CLIFF RICHARD**—Give A Little Bit More 25-18
- **DARYL HALL/JOHN OATES**—You Make My Dreams
- **GEORGE HARRISON**—All Those Years Ago
- **GREG KINN BAND**—The Breakup Song
- **AIR SUPPLY**—The One That You Love

Pacific Northwest Region

★ PRIME MOVERS

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

● TOP ADD ONS

STARS ON 45—Medley (Radio Records)
GINO VANELLI—Living Inside Myself (Arista)
A TASTE OF HONEY—Sukiyaki (Capitol)

BREAKOUTS

GEORGE HARRISON—All Those Years Ago (Dark Horse)
STANLEY CLARKE & GEORGE DUKE—Sweet Baby (Epic)
MANHATTAN TRANSFER—Boys From N.Y. (Atlantic)

KFRC—San Francisco (J. Peterson—PD)

- ★★ **GARY U.S. BONDS**—This Little Girl 28-20
- ★★ **QUINCY JONES**—Ai No Corrida 27-22
- ★ **KIM CARNES**—Bette Davis Eyes 12-6
- ★ **CHAMPAIGN**—How Bout Us 26-21
- ★ **RAY PARKER JR. & RAYDIO**—A Woman Needs Love 20-15
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby
- **STARS ON 45**—Medley—33
- **CLIFF RICHARD**—Give A Little Bit More—D-40
- **FRANKIE SMITH**—Double Dutch Bus—D-31
- **GAP BAND**—Yearnin' For Your Love
- **KIOY(K104)—Fresno (T. Seville—MD)**
- ★★ **KIM CARNES**—Bette Davis Eyes 5-1
- ★★ **CLIMAX BLUES BAND**—I Love You 8-2
- ★ **THE ROVERS**—Wasn't That A Party 13-8
- ★ **NEIL DIAMOND**—America 15-10
- **GEORGE HARRISON**—All Those Years Ago—22
- **VIC ASHER**—What Am I Gonna Do
- **ALAN PARSONS PROJECT**—Time—X
- **STYX**—Time Out Of Mind—X
- **DOTTIE WEST**—What Are We Doin' In Love—X
- **CAROLE BAYER SAGER**—Stronger Than Before—X
- **GREG KINN BAND**—The Breakup Song—D-24
- **HELEN REDDY**—I Can't Say Goodbye To You—D-29
- **LEE RITENOUR**—Is It You—D-30
- **ROSANNE CASH**—7 Year Ache

KGW—Portland (J. Wojinak—MD)

- ★★ **KIM CARNES**—Bette Davis Eyes 12-6
- ★★ **JOHN LENNON**—Watching The Wheels 15-9
- ★ **ERIC CLAPTON**—I Can't Stand It 25-21
- ★ **CHRISTOPHER CROSS**—Say You'll Be Mine 20-17
- ★ **TERRI GIBBS**—Somebody's Knockin' 17-13
- **GEORGE HARRISON**—All Those Years Ago

- **GINO VANELLI**—Living Inside Myself
- **NEIL DIAMOND**—America
- **CHAMPAIGN**—How Bout Us—D-22
- **FRANKE & THE KNOCKOUTS**—Sweetheart—D-20

KMKJ—Portland (C. Kelly—MD)

No List

KJR—Seattle (T. Mitchell—MD)

- ★★ **JOHN LENNON**—Watching The Wheels 12-8
- ★★ **KIM CARNES**—Bette Davis Eyes 6-3
- ★ **ANNE MURRAY**—Blessed Are The Believers 17-13
- ★ **CHAMPAIGN**—How Bout Us 13-9
- ★ **GINO VANELLI**—Living Inside Myself 9-6
- **GEORGE HARRISON**—All Those Years Ago—26
- **MANHATTAN TRANSFER**—Boys From New York
- **GREG KINN BAND**—The Breakup Song
- **AIR SUPPLY**—The One That You Love

KYYX—Seattle (S. Lynch—MD)

- ★★ **KIM CARNES**—Bette Davis Eyes 3-1
- ★★ **NEIL DIAMOND**—America 19-12
- ★ **TOM PETTY & THE HEARTBREAKERS**—The Waiting 28-20
- ★ **RAY PARKER JR. & RAYDIO**—A Woman Needs Love 15-8
- ★ **FRANKE & THE KNOCKOUTS**—Sweetheart 9-6
- **GEORGE HARRISON**—All Those Years Ago
- **MARTY BALIN**—Hearts
- **SANTANA**—Winning—D-28
- **JESSE WINCHESTER**—Say What—D-30
- **QUINCY JONES**—Ai No Corrida—X
- **PAUL ANKA**—I've Been Waiting For You All My Life—X
- **LEE RITENOUR**—Is It You—X
- **RICK SPRINGFIELD**—Jessie's Girl—X
- **GET WET**—Just So Lonely—X
- **SHEENA EASTON**—Modern Girl—X
- **ELTON JOHN**—Nobody Wins—X
- **ROSANNE CASH**—7 Year Ache—X
- **JOEY SCARBURY**—Theme From Greatest American Hero
- **DARYL HALL/JOHN OATES**—You Make My Dreams—D-29
- **AIR SUPPLY**—The One That You Love—D-26

KJRB—Spokane (Nancy—MD)

- ★★ **PHIL COLLINS**—I Missed Again 17-12
- ★★ **DOTTIE WEST**—What Are We doin' In Love 13-8
- ★ **THE WHO**—You Better You Bet 19-11
- ★ **GINO VANELLI**—Living Inside Myself 14-7
- ★ **A TASTE OF HONEY**—Sukiyaki 22-15
- **AIR SUPPLY**—The One That You Love
- **GEORGE HARRISON**—All Those Years Ago—31
- **TOM PETTY & THE HEARTBREAKERS**—The Waiting—NP
- **STYX**—Too Much Time On My Hands—NP
- **DARYL HALL/JOHN OATES**—You Make My Dreams
- **JEFFERSON STARSHIP**—Find Your Way Back—NP
- **.38 SPECIAL**—Hold On Loosely—NP
- **LEE RITENOUR**—Is It You—D-29
- **SHEENA EASTON**—Modern Girl—d-28
- **ELTON JOHN**—Nobody Wins—D-31

KTAC—Tacoma (S. Carter—MD)

- ★★ **KIM CARNES**—Bette Davis Eyes 17-10
- ★★ **CLIMAX BLUES BAND**—I Love You 9-6
- ★ **JOHN LENNON**—Watching The Wheels 11-8
- ★ **FRANKE & THE KNOCKOUTS**—Sweetheart 16-12
- **STARS ON 45**—Medley 25-13
- **DON McLEAN**—Since I Don't Have You—25
- **GET WET**—Just So Lonely
- **ISLEY BROTHERS**—Hurry Up & Wait
- **ELTON JOHN**—Nobody Wins
- **MICHAEL JACKSON**—One Day In Your Life—D-35
- **ROSANNE CASH**—7 Year Ache
- **A TASTE OF HONEY**—Sukiyaki—22
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby
- **GARY U.S. BONDS**—This Little Girl—D-32
- **ALAN PARSONS PROJECT**—Time—34
- **JOEY SCARBURY**—Theme From Greatest American Hero

KCBN—Reno (L. Irons—MD)

- ★★ **KIM CARNES**—Bette Davis Eyes 26-16
- ★★ **JOHN LENNON**—Watching The Wheels 15-8
- ★ **CLIMAX BLUES BAND**—I Love You 9-5
- ★ **STARS ON 45**—Medley 18-10
- ★ **GINO VANELLI**—Living Inside Myself 22-14
- **GEORGE HARRISON**—All Those Years Ago
- **KOOL & THE GANG**—Jones Vs Jones

BREAKOUTS-NATIONAL

GEORGE HARRISON—All Those Years Ago (Dark Horse)
CAROLE BAYER SAGER—Stronger Than Before (Boardwalk)
MANHATTAN TRANSFER—Boys In N.Y. (Atlantic)

- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby
- **DARYL HALL/JOHN OATES**—You Make My Dreams
- **GREG KINN BAND**—The Breakup Song
- **MARTY BALIN**—Hearts

KCPX—Salt Lake City (G. Waldron—MD)

- ★★ **LEE RITENOUR**—Is It You 30-26
- ★★ **DARYL HALL/JOHN OATES**—You Make My Dreams 24-18
- ★ **JIM PHOTOGLO**—Fool In Love With You 23-19
- ★ **CLIFF RICHARD**—Give A Little Bit More 26-20
- ★ **CHAMPAIGN**—How Bout Us 28-23
- **JUICE NEWTON**—Queen Of Hearts
- **GEORGE HARRISON**—All Those Years Ago
- **THE ROULETTES**—Only Heaven Knows
- **APRIL WINE**—Sign Of The Gypsy Queen
- **HELEN REDDY**—I Can't Say Goodbye To You

KRSP—Salt Lake (Lorraine—MD)

- ★★ **KIM CARNES**—Bette Davis Eyes 7-4
- ★★ **JEFFERSON STARSHIP**—Find Your Way Back 6-3
- ★ **TOM PETTY & THE HEARTBREAKERS**—The Waiting 19-13
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 24-21
- ★ **AC/DC**—Dirty Deeds Done Dirt Cheap 17-10
- **THE ALAN PARSONS PROJECT**—Time
- **GEORGE HARRISON**—All Those Years Ago
- **BILLY QUIER**—The Stroke—D-25
- **APRIL WINE**—Sign Of The Gypsy Queen

KIMN—Denver (D. Ericson—MD)

- ★★ **NEIL DIAMOND**—America 25-19
- ★★ **STARS ON 45**—Medley: Intro Venus/Sugar Sugar 22-15
- ★ **KIM CARNES**—Bette Davis Eyes 17-14
- ★ **CHRISTOPHER CROSS**—Say You'll Be Mine 20-17
- ★ **STYX**—Too Much Time On My Hands 12-9
- **GEORGE HARRISON**—All Those Years Ago—28
- **A TASTE OF HONEY**—Sukiyaki—25
- **RICK SPRINGFIELD**—Jessie's Girl—X
- **ELTON JOHN**—Nobody Wins—X
- **GARY U.S. BONDS**—This Little Girl—D-29
- **SANTANA**—Winning—X
- **DARYL HALL/JOHN OATES**—You Make My Dreams
- **AIR SUPPLY**—The One That You Love

North Central Region

★ PRIME MOVERS

STARS ON 45—Medley (Radio Records)
KIM CARNES—Bette Davis Eyes (EMI)
A TASTE OF HONEY—Sukiyaki (Capitol)

● TOP ADD ONS

PURE PRAIRIE LEAGUE—Still Right Here In My Heart (Casablanca)

SANTANA—Winning (Columbia)

AIR SUPPLY—The One That You Love (Arista)

BREAKOUTS

GEORGE HARRISON—All Those Years Ago (Dark Horse)

LEE RITENOUR—Is It You (Elektra)

MARSHALL TUCKER BAND—This Time I Believe (

IN PROMO BLITZ

WYNY-FM Gambles, Moves Into Top 10

By LEO SACKS

NEW YORK—When Al Law took over as general manager of the adult contemporary WYNY-FM here last December, he knew that the station's profile needed a boost. So, he took a gamble and sank a big chunk of his promotional budget for 1981 into an off-air advertising campaign involving television spots and streetside posters on the city's buses here.

The promotion paid off handsomely for the NBC-owned station. Winter Arbitron ratings jumped to 3.7 from 3.2 in the fall and 2.1 a year earlier. Quietly, WYNY had become a top 10 station in the New York market.

"It was a roll of the dice that paid off," says Law, a former program director at WHDH-AM Boston and WABC-AM here. "I could have lost my shirt, and gone back to calling myself Al Brady (his old DJ name), but I had faith in my product. The station suffered from a lack of call letter recognition, so we designed the campaign to tackle that problem." He maintains that consumer awareness rose 40% during the January-March promotion, according to a market research study commissioned by the station.

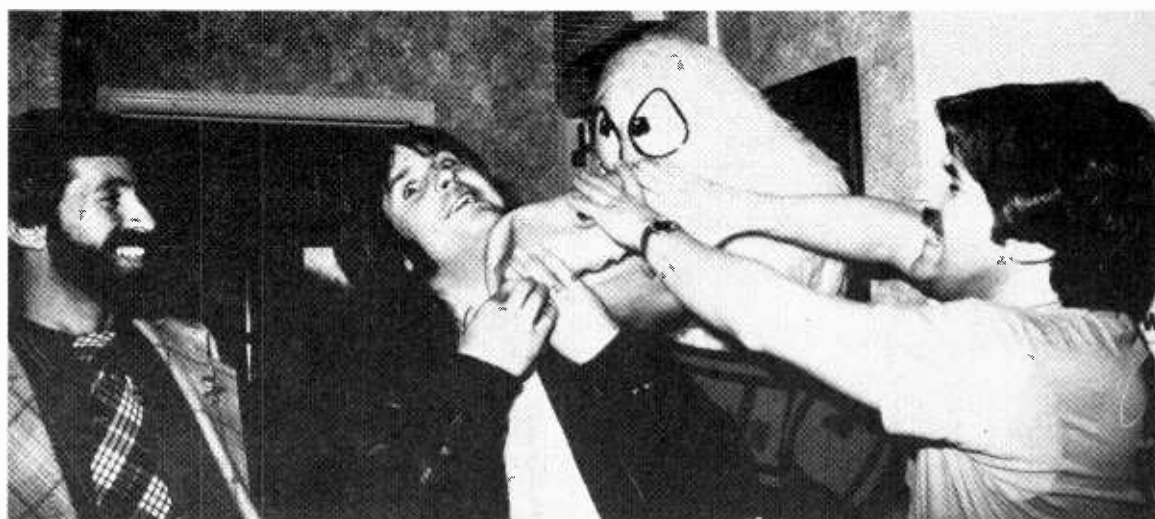
Key to the \$500,000 campaign

was the tv spots that featured "typical" station listeners extolling the virtues of such adult contemporary artists as Billy Joel, Kenny Rogers, the Supremes and the Beatles. "The commercials were very realistic," says Law. "We chose two men and two women in their late 20s and early 30s to speak about what a listener could expect to hear and why he or she might like it. At the same time, we pointed out that the format wasn't for everybody, and I think that gave our spots some believability."

Law made no personnel changes when he arrived at the station. "I knew we had the talent—I just had to find a way to bring it together. Besides, nobody likes a hatchet man." He says the most difficult part of the transition from program director to general manager was to "pull back" and let program director Pete Salant "have his day in the sun. My instincts were to do the job myself until I realized that Pete and I were on the same musical and philosophical wavelength. It helps that we both enjoy the music we play."

The executive identifies WYNY's closest competitors as WCBS-FM

(Continued on page 30)



BIRD'S REVENGE—Ozzy Osbourne of Black Sabbath is "rescued" from an irate "bird" as he visits WDHA-FM Dover, N.J. "Saving" Osbourne is program director Mike Chernoff as general manager Bob Linder looks on. Linder and Chernoff sicced the "bird" on Osbourne in "retaliation" to Osbourne recently biting the head off a bird.

KUTE Goes Urban Contemporary

By ED HARRISON

LOS ANGELES—With various formats ranging from disco to r&b to mass appeal/oldies, KUTE-FM has found itself with an identity crisis.

But now it's back to basics, according to program director Bill Stevens, with a urban contemporary format that has been in the fine tuning stages for the past few months and culminating with a television and billboard campaign designed to clear up the confusion.

"One of the biggest problems was the usage of KUTE," says Stevens.

"It had gone through so many format changes causing confusion."

The new station logo is UI02 with emphasis on the "U."

KUTE's programming is a liberal mix of mainstream pop, club/dance music and r&b catered to Southern California's heavy Latin and black population.

"We're taking chances with club hits even if they are not available in the market, such as imports, because we feel they're a valid programming tool," says Stevens.

Among the local dance music records being programmed on KUTE that no other station is playing are "Give Me A Break" by Vivian Vee, "Party Boys" by Foxy, "Panic" by French Kiss and "Mandolay" by La Flavour. "The one thing in common all these records have is high Latin appeal," says Stevens.

Those records are integrated with mainstream artists like George Harrison, Steve Winwood, Kim Carnes, Gino Vannelli, Styx, Air Supply, Carly Simon and Barbra Streisand and r&b artists like Rick James, Lakeside, Shalamar, Chaka Khan, Taste Of Honey, Joe Sample and Frankie Smith.

Among KUTE's research indicators are sales (although a record won't be added despite strong sales if it doesn't fit the station's sound), requests and focus groups.

Stevens says he is backing off on oldies with the exception of dayparting "flavorful" L.A. Hits that were big the last year or two.

"We're trying to move away from an oldies image. We looked at the possibility of an alternative to KRLA-AM on the FM dial but it seems more logical for us this way," notes Stevens.

Because KUTE is in the transition stages, the programming is consistent during the week and on weekends.

WBAL/WIYY Lead Ratings In Baltimore

BALTIMORE—The combination of WBAL-AM/WIYY-FM continues to dominate this market in the latest Arbitron report with the AM MOR up a hair to an 11.2 share while the FM Burkhart/Abrams SuperStars AOR outlet is down to 8.7.

WBAL had a 11.0 share in the fall and 12.8 a year ago. WIYY had a 9.9 in the fall and a 7.9 a year ago.

WBSB-FM (B-104) continues to grow with its new adult shift from a top 40 format. The station, now aimed at an 18- to 34-year-old group, is up to 4.7 from 3.9 in the fall, when the format was introduced, and 2.7 a year ago.

Country WPOC-FM is up to 7.7 from 6.0 in the fall and 4.9 a year ago. Adult contemporary WFBR-AM is down to 3.8 from 4.0 in the fall and 4.2 a year ago. Hot 100 formatted WCAO-AM is down to 4.0 from 4.2 in the fall and 4.9 a year ago.

EXCEPT THE OFFICE

Everything Is New At San Rafael's KTIM

By JACK McDONOUGH

SAN RAFAEL, Calif.—Few stations ever get as many new things in so short a time as has KTIM-FM-AM; new ownership, new management, new building, new studios with completely new equipment, new overall format, new music programming, new sales approach and new logo.

The total overhaul at KTIM is primarily the work of new general manager Don Platt who, under the name Platt Communications, put together a group of 11 investors and bought Marin County's only radio station in July, 1980 in a \$1 million all-cash deal.

On March 28, Platt moved the station from its old and somewhat cramped, makeshift quarters to its new locale in a grandly restored turn-of-the-century Victorian House called "Heritage House." The structure had been moved from its original location to a new spot in a four-building square called Victorian Village.

The station celebrated the move and its new sound and image with a block party April 18 (the 75th anniversary of the San Francisco earthquake) featuring Bo Diddley and local bands.

Platt—who is a former co-owner of KZAP-FM Sacramento and was general manager at ABC's KSF-FM San Francisco from 1974-1979—says his first moves after taking over were to refine the musical approach and to institute "a magazine-style approach to radio."

"The programming had previously developed," recalls Platt, "into a very free-form avant-garde approach. They were playing the latest of everything and were appealing primarily to the 18-to-24 segment."

"In looking at the county, I felt the age of the listener had to get older.

45% of Marin is aged 18 to 44 with 31 the average age. So I felt we should shoot for the 25-34 bracket and work for a fair percentage on either side of that.

"The catch was that the only stations doing well in that demographic are the soft rockers like KYUU, K101 (KIOI), KYA, KCBS (all FM). It's that shifting demographic of listeners getting away from rock but not ready for the beautiful-music station.

"So I felt it unwise to go head to head with so much coverage in an existing format. We cover only half the area, so if we were taking a share of their share, we'd just have a small piece of a small piece, and pretty quick we'd be down to nothing."

"So it had to be unique, and it had to appeal to Marin, which has a relatively young and very affluent population with a high education level. With those factors, we needed a station with music for 31-year-olds—a station that provided the kind of variety someone in their early to mid-30s would appreciate.

"What we came up with is a format that's 50% to 60% rock—some of its going back to the 50s, and lighter on the newer stuff—with a lot of other elements added in to break it up—jazz, country, reggae, folk, even some big band and classical. Our chief rule for the jocks is one of restriction. That is, no long sets of generic material. In any half-hour, we want the listener to hear three or four or five types of music, which means the jocks have to be very skillful with their segues and know how to use spots to break things up."

A recent audition of a sample KTIM hour demonstrated the new approach: from the Four Tops to the Fabulous T-Birds to Eric Gale, then

a break; the Police to Nick Lowe to Steven Winwood and a break; a reggae tune to Talking Heads and a break; Dylan to Romeo Void and a break; and then from Teardrop Explodes to Jimi Hendrix to Ry Cooder ("Try Me") to Eagles ("King of Hollywood").

An integral part of the other major change—to that of a magazine style—resulted from Platt's recognition that "KTIM had become oriented, in all the little things that give a station an identity, to being a Bay Area station. But if you do that, then you're sounding like all the other stations that program to the whole area. I felt we should work primarily on getting Marin, and then the other areas would follow.

"So we now have information on the air constantly—anything we can think of that local people will be interested in and that will relate to how they live here. We have our own plane that concentrates on Marin traffic only, or on weekends that covers traffic to the beaches or mountains. We have stocks, gardening, sailing reports, surf reports, ranger reports from the parks. Our entertainment billboard now covers film and theatre as well as music. We have short investigative vignettes and political commentary from all viewpoints. All these elements are in short capsule form spread through the day and night. It's a consistent flow. You can't listen for more than half an hour without getting one of these. The impact has been very noticeable in the letters and comments we get. People really notice the flow of information."

A major problem in being able to cover only a portion of the metro area, Platt acknowledges, is the lack of ratings, but he has a very level head about the matter.

"The staff can get very discouraged," he admits, "because of not showing up in the books. But we have a limited signal (22 kw FM on a 250-foot tower, 1 kw on daytime AM), and a small promotional budget, so it's almost impossible to show up."

Platt specifically pinpointed the situation. "In the last ratings period, Marin got 112 diaries out of 6,000 in the metro area. If we had been listed 24 hours a day in all 112, we'd have had only a 1.8 share anyway."

"So I've made it clear to the staff that the success of the station will not be measured by Arbitron. If we show up in the books, great, but I'm not in a ratings war."

Platt, has in fact run two of his own blind local surveys via prepaid postcards addressed to Platt Communications with no mention of any specific radio stations. The second survey, and by far the larger of the two (ran Jan. 15 to Feb. 1), tabulated 1,500 responses (5%) on 30,000 sent out.

Platt says the survey showed 25% of KTIM's listenership in the 18-24 bracket and 40% in the 25-34 bracket, and a 57%-43% men/women split.

More important, he notes, is that KTIM is reaching about 40% of the adults in Marin aged 18-34, and that the profile of the KTIM listener is very similar to the profile of the average county resident or family.

Program director of KTIM is David T. who does the daily 3 to 7 p.m. shift; music director Belle is on the AM noon to 5 p.m. (with the other AM daylight hours simulcast); Ken Duncan is on 6 to 10 a.m.; Trish Robbins holds down the 10 a.m. to 3 p.m. slot; Paul Ghirengelli is on 7 p.m. to midnight; and Mike Hester has the all-night shift.



HAPPY TRAILS—WMAL-AM midday personality Tom Gauger left, looks over a book about Roy Rogers and Dale Evans as the two subjects of the book visit the station. The couple were in Washington to serve as grand marshals in the annual Cherry Blossom Parade.

Arbitron Correlates Listening, Disk Buys

• Continued from page 1

Measurement of record/tape purchases is among eight product categories surveyed ranging from beer to book purchases. The new service, known as Qualidata, also measures education level, income level, newspaper and magazine reading habits and television viewing.

The measurement of record/tape purchases is not only important to station sales departments hoping to sell time sales to record labels and record shops, but should provide an additional indicator to record label promotion departments on which stations can move records.

The top station with the heaviest record buyers in the New York area is WLIR-FM Garden City, an AOR outlet whose heavy-user listeners buy 17.58 records every six months. By contrast, the research lists the typical heavy user as buying six records in six months.

The top station in Chicago is AOR WXRT-FM, whose heavy-user listeners buy on the average 15.78 records every six months.

Only three markets have been measured in this first go-round of Qualidata. Los Angeles is the third market and will be released next week. Arbitron expects to measure 10 markets with this service before the end of this year.

Following WLIR in New York is black-oriented WBLS-FM, whose heavy-user listeners buy 14.58 records every six months. Next comes progressive WNEW-FM with the average heavy-user listener buying 13.74 records; urban contemporary WKTU-FM with the average heavy-user listener buying 12.42 records; AOR WPLJ-FM with the average heavy-user listener buying 11.58.

An interesting contrast is drawn between New York's two classical stations. The average heavy-user listener to WNCN-FM buys 11.16 records in six months while at WNCN's competition, WQXR-AM-FM, the average heavy-user listener buys 7.26 records.

In Chicago, WXRT is followed by a tie between two black stations. Both WBMX-FM and WGCI-FM

are shown with heavy-user listeners, who, on the average, buy 14.28 records in six months. Adult contemporary WAUR-FM, which is licensed to suburban Aurora, Ill., has heavy-user listeners who on the average buy 13.50 records every six months.

Next comes black WJPC-AM and AOR WLUP-FM, who both are listed with heavy-user listeners who buy 13.14 records every six months. AOR WMET-FM follows with heavy-user listeners who buy 12.78 records every six months.

'Rotten Record' Tipsheet Charting New Wave Hits

SAN FRANCISCO — Dirksen-Miller Productions, which operates a new wave club here, the Fab Mab and the new video-and-music theatre On Broadway, has started a new wave tipsheet. "The Rotten Record Chart." Every week, it runs reports from eight Bay Area radio stations and eight Bay Area record stores, plus regional reports. The regional reports list the top weekly records from one new wave outlet in each of four regions of the country.

Dirk Dirksen of the company says about 6,000 sheets are now distributed each week, with the number growing by about 50 each week. As of the beginning of May, a total of 142 sheets had been published.

Dirksen says about 500 sheets go to Northern California zip codes, with about 150 copies each going to London and New York. Most of the rest are spread throughout the U.S., with some recipients as well in South America and Germany, Switzerland, Japan, Formosa and Hong Kong. In India, one person, a film producer, gets a copy. About 500 copies each go to record company and radio station personnel and more than 600 to agents and managers.

Dirksen says that the 50 adds per week are generated via requests from people who visit the club and from people in other cities and countries who have seen copies or who have been referred to it.

Rock Guitar Stars In Hiatus 'Episode'

SAN FRANCISCO—Hiatus Productions, operated by Tom Yates and Kate Hayes (most recently program director and music director respectively for KSAN-FM) has created for TM Productions of Dallas a 36-hour radio documentary covering over 70 of the rock era's best-known guitarists titled "Rock Guitar Episode."

The program was ready for TM May 1 and will be available from the company shortly. Hayes says she expects most subscribing stations to air the entire 36 hours at one time, although it can be aired in segments as short as one hour.

"Episode" mixes the work of the guitarists with interview material, all of which was commissioned directly by Hiatus and done recently. "I think," says Hayes, "that a lot of the interviews will be a shock to some people, or at least will be surprising. We tried to work with interviewers who knew the players and knew the music. We have guitarists speaking for themselves and speaking also about other guitar players. For someone like Jimi Hendrix, we've talked to his contemporaries."

"Our intention," says Yates, who also worked on the "Album Greats" project for TM, "was to tell about the instrument, about how the instrument is used, and about the players who have had the most influence."

"There are no 'stars' in the show. The guitar itself is the star," Hayes elaborates: "In all our interactions with audiences over the years we found a common thread: that rock'n'roll was epitomized by the electric guitar. It is the instrument of rock so far as the audience is concerned, and, after thinking about it, we realized it was for us too."

"So we began by making up lists of players—off the top of our heads,

from reference books, from albums—and came up with a list of about 130 possible names. We trimmed that back to a little over 70. We've grouped them, but not chronologically. There is history involved, but we don't say, 'He happened first and then he happened next.' And we don't group British vs. American. For instance, we have about two hours on Clapton, but he also appears in other segments. The same with Jimmy Page and Jimi Hendrix and some others."

The program is narrated by Hayes and Hiatus colleague Stephen Capen. Production work was done at Hyde Street Studios in San Francisco.

WLRS PLANS CABLE TV

• Continued from page 6

quarter-inch video tapes. "I wish the music companies would come out with more product," he says.

Mise plans to fill the day with "rock movies, video tapes of concerts and promotional music tapes. We talked to Warner Amex, but they want to do it all while we want to do our own shows. They have many of the video tapes we also have."

Mise sees the new service as a promotional device for the radio station, but he notes that time will be sold on the new channel and a sales staff has been organized to do that.

Mise believes "a station in every market will eventually move in this direction."

He says the station will do "live interviews on the cable service when artists come to town. And we'll do record reviews and run tapes of station promotions." He notes that the station recently gave away a car and "this would have had a lot more impact if we were on cable."

NAB Conference Set For August

WASHINGTON — Apparently taking note of the growth of country music in radio, the National Assn. of Broadcasters has signed Willie Nelson to headline the entertainment at the fourth NAB Programming Conference Aug. 16-19 in Chicago.

Nelson and his troupe will provide the entertainment for the traditional private dinner concert. Last year in New Orleans, Chuck Mangione played this dinner.

As plans for the conference take shape Nelson's name joins that of ABC commentator Paul Harvey, who will keynote the conference on Monday, Aug. 17, at the Chicago Hyatt Regency. "Between 1,500 and 2,000 radio programmers are expected at the conference," says NAB radio vice president Wayne Cornils.

The convention will also feature an exhibit hall of equipment and suppliers that Cornils says will be double that shown at last year's gathering.

RPC IV, as it is known, "will include 25 workshops, format rooms, promotion marketing/positioning people management forums and sessions for everyone involved in radio programming," Cornils says.

Registration forms are being mailed this week to every program director in the country.

THE ROBBIE DUPREE NATIONAL DISPLAY CONTEST

If you work in a record retail store and want to become a National Hero with your own full page Billboard spread as well as winning a cash prize and trip to L.A., then this is the contest for you!!

Become the National Hero by designing displays and merchandising Robbie Dupree's great new album, STREET CORNER HEROES. Send a photo and write-up of your efforts to Elektra/Asylum and the winner will be chosen for

- use of display material
- product placement in or near the display and
- positioning in the store.

The winner will be flown to L.A. for an all-expenses paid 3-day visit and will be treated as a National Hero! You will have a photo session and interview so that your photo and story can be run in a subsequent Billboard full page advertisement. **You'll also receive \$500.00 in cash!**

Merchandising materials that are available from local WEA and E/A offices are 2x4 posters and 1x1 album fronts. Send your entry to Randy Edwards, Director of Merchandising & Advertising, Elektra/Asylum Records, 974 N. La Cienega Blvd., L.A., Ca. 90069, postmarked on or before July 15th, 1981.

BE A NATIONAL HERO—Now!



ROBBIE DUPREE STREET CORNER HEROES

6E-344

His songs
His stories
His hotshots.

THE STREET
CORNER HEROES.

You can be one too.



BE THE FIRST STREET CORNER HERO ON YOUR BLOCK
AND ENTER THE ROBBIE DUPREE NATIONAL DISPLAY CONTEST:
DETAILS AT LEFT!

PRODUCED BY
FETER BUNETTA & RICK CHUDAČOFF
FEATURING "BROOKLYN GIRLS"
E-47145

AI B. L. M. Management

13th Street/A&J Records/Warner Communications Co.





May means 'more' and that's exactly what you're getting from RCA and Associated Labels this month. More heat from the best new names and more of the best from some of the hottest stars in the business!

"Some Days Are Diamonds" is John Denver's 19th album for RCA and because he never stops trying to out-do himself, this is John Denver at his all-time best. Produced by Larry Butler, the album is a dazzling display of Pop and Country-flavored songs and the title track is only one of several that are guaranteed to keep John on the charts and on the radio for a long time!

"I Got The Melody" may be the title of their new album, but Odyssey has a lot more than that going for them. Lillian and Louise Lopez and Billy McEachern reveal a symphony of their considerable talents—as well as a great deal of class—under the guiding production of Steve Tyrell. Look for the single, "Roots Suite" to make some big noise of its own!

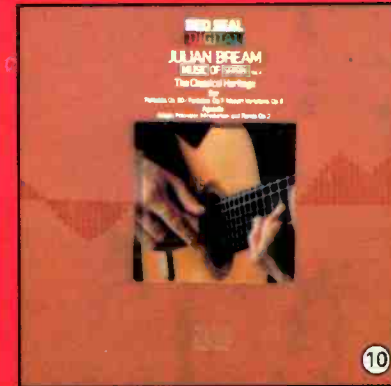
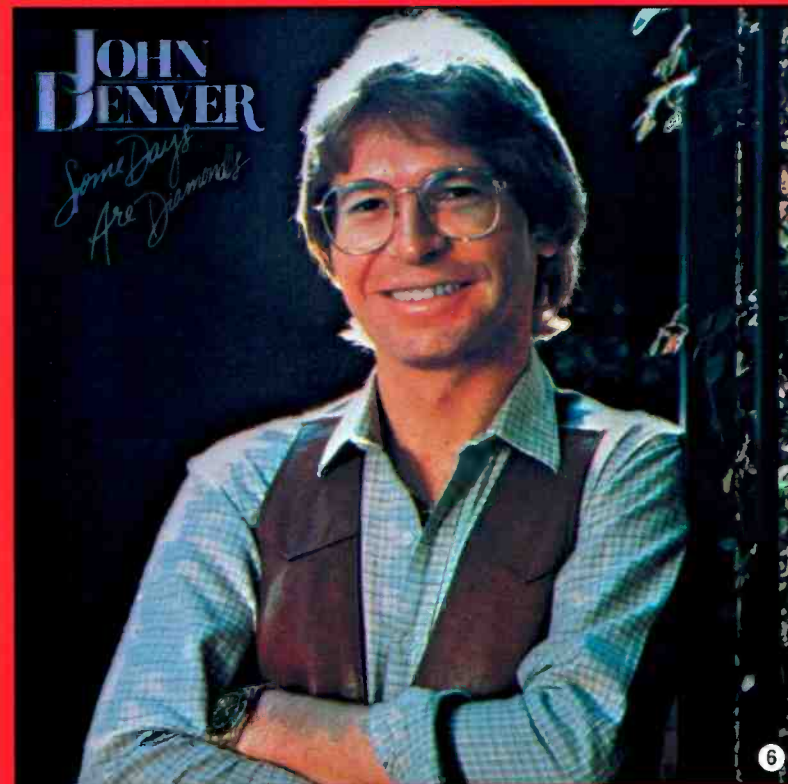
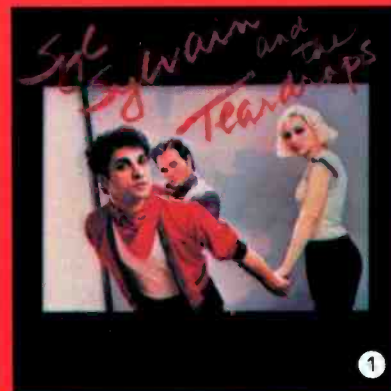
"Urban Chipmunk" as an album title just about says it all. What it doesn't do (as nothing can!) is explain the phenomenal twenty-year success of those wonderful, loveable Chipmunks. Nevertheless, hot off a platinum album, Alvin, Simon and Theodore have re-captured the hearts of millions and "Urban Chipmunk" brings them to the heart of the Country—so to speak. Welcome to RCA!

"Live In Concert" is the Roger Whittaker that hundreds of thousands of dedicated fans rush to sold-out venues to witness. With favorites like "New World In The Morning," "Mexican Whistler," "Durham Town" and "The Last Farewell," this specially-priced two-record set is a sure winner...stock up!

May means 'more' for the most prestigious name in classical music as well. RCA Red Seal is offering four additions to its Digital label and, for the first time, introducing the "Point-5" Series—landmark performances re-mastered at half-speed. As always, Red Seal excels!

More. Ronnie Milsap's "Greatest Hits" and "Three For Love" by Shalamar. Two more gold albums certified and more to be sure—during this, the long, hot 1981 from RCA and Associated Labels!

RCA Records



1. SYLVAIN SYLVAIN
"Syl Sylvain & The Teardrops"
AFL1-3913
2. THE MOVIES
"Motor Motor Motor"
AFL1-3854
3. KENI BURKE
"You're The Best"
AFL1-4024

4. LANDSCAPE
"From The Tea-rooms Of Mars... To The Hell-holes Of Uranus" AFL1-4056
5. CHET ATKINS
"Country—After All These Years" AHL1-4044
6. JOHN DENVER
"Some Days Are Diamonds"
AFL1-4055

7. JAMES GALWAY
PLAYS REINECKE
ATC1-4034
8. CHOPIN/PETER SERKIN
ATC1-4035
9. AHMAD JAMAL
"The Best Of"
T-631 (20th Century-Fox)*

R E L E A S E S



13



14



15



17



18

URBAN CHIPMUNK

FEATURING ALVIN, SIMON AND THEODORE



THE GAMBLER

ON THE ROAD AGAIN

I LOVE A RAINY NIGHT

COWARD OF THE COUNTY

MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS, CHIPMUNKS

ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG

LUCKENBACH, TEXAS BACK TO THE BASICS OF LOVE

MADE FOR EACH OTHER

LUNCHBOX

THANK GOD I'M A COUNTRY BOY

16

Introducing The New

REMASTERED LEGENDARY RECORDINGS ■ DISC-MASTERED AT ½ SPEED

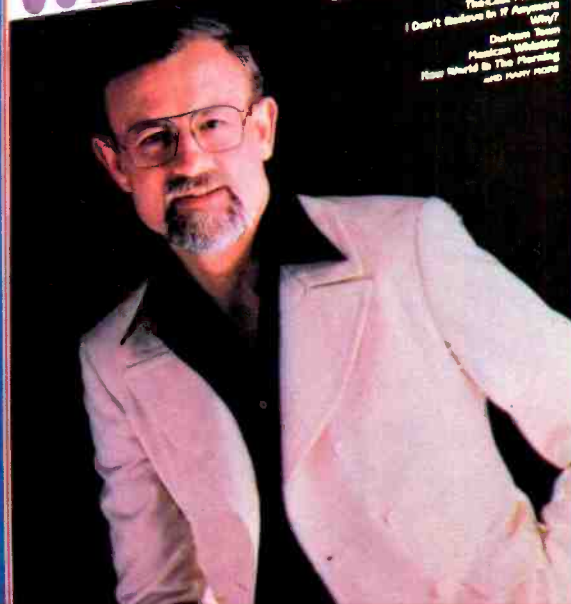
RED SEAL 5 SERIES



- *MASTERS ENGRAVED ½ SPEED ON NEUMANN CUTTERS AND LATHES
- *SUPERIOR PLATING BY EUROPADISK
- *PRESSING BY TELDEC, WEST GERMANY
- *HIGHEST QUALITY PACKAGING PRESERVING THE DISCS IN A 2ML HIGH-DENSITY POLYETHYLENE INNER SLEEVE, AND A HEAVY-DUTY PLASTIC OUTER SLEEVE
- *PRESSED ON 100% VIRGIN VINYL—140 gms.

ROGER WHITTAKER

LIVE IN CONCERT



19

- JULIAN BREAM
"Music of Spain, Vol. 4"
ATL1-4033
- EUGENE ORMANDY & PHILADELPHIA ORCH.
"Beethoven: Symphony No. 3"
ATL1-4032
- LOS INDIOS TABAJARAS
"Beautiful Sounds" ATL1-3990
- ODYSSEY
"I Got The Melody"
AFL1-3910
- GARY STEWART
"Greatest Hits" AHL1-3981
- THE IMPRESSIONS
"Fan The Fire" T-624
(20th Century-Fox "ChiSound")
- THE CHIPMUNKS
"Urban Chipmunk"
AFL1-4027

- FRITZ REINER & CHICAGO SYMPH. ORCH.
"Respighi: Pines Of Rome, Fountains Of Rome" ATL1-4040
- CHARLES MUNCH & BOSTON SYMPH. ORCH.
"Saint-Saens: Symphony No. 3"
ATL1-4039
- ROGER WHITTAKER
"Live In Concert" CPL2-4057



Manufactured and Distributed by RCA Records

IRON MAIDEN

Killers

TOP 20

UNITED KINGDOM BELGIUM
FRANCE SWEDEN JAPAN
DENMARK ITALY GERMANY

NOW THE AXE FALLS ON AMERICA!

SEE IRON MAIDEN
ON TOUR IN THE UNITED STATES
JUNE 3-AUGUST 10

★★★★★★★★★★★★★★★★

Killers - THE SLAUGHTER CONTINUES ON CAPITOL RECORDS AND CASSETTES



Produced by Martin Birch
Management: Rod Smallwood for Sanctuary



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Give the gift
of music.

***MARKETING MEMO:** Out-of-the-box national consumer advertising, national radio buys, special oversize point-of-purchase poster

Billboard Singles Radio Action

Based on station playlists through Tuesday (5/12/81)

Playlist Prime Movers ★

Playlist Top Add Ons ●

● Continued from page 16

- ★ .38 SPECIAL—Hold On Loosely—X
- ★ RICK SPRINGFIELD—Jessie's Girl—X
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart—X

WZZP—Cleveland (B. McKay—MD)

- ★ KIM CARNES—Bette Davis Eyes 5-2
- ★ A TASTE OF HONEY—Sukiyaki 17-12
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 20-15
- ★ JOHN LENNON—Watching The Wheels 6-4
- DARYL HALL/JOHN OATES—You Make My Dreams—19
- AIR SUPPLY—The One That You Love—20
- LEE RITENOUR—Is It You—D-18
- ELTON JOHN—Nobody Wins
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby

WKWK—Wheeling (J. Armstrong—MD)

- ★ RICK SPRINGFIELD—Jessie's Girl 19-13
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 21-17
- ★ T.G. SHEPPARD—I Loved 'Em Every One 15-11
- ★ GINO VANELLI—Living Inside Myself 6-2
- GEORGE HARRISON—All Those Years Ago
- ALAN PARSONS PROJECT—Time
- GARY U.S. BONDS—This Little Girl—X
- NITEFLYTE—You're Breaking My Heart—D-30
- BARBRA STREISAND—Promises
- AIR SUPPLY—The One That You Love
- JOEY SCARBURY—Theme From Greatest American Hero—X
- DAVE EDMUNDS—Almost Saturday Night
- STEVE WINWOOD—Arc Of A Diver—X
- OAK RIDGE BOYS—Elvira—X
- KOOL & THE GANG—Jones Vs Jones
- SISTER SLEDGE—Next Time You'll Know—D-29
- ELTON JOHN—Nobody Wins—X
- JESSE WINCHESTER—Say What—D-28
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby

Southwest Region

★ PRIME MOVERS

KIM CARNES—Bette Davis Eyes (EMI)
A TASTE OF HONEY—Sukiyaki (Capitol)
GINO VANELLI—Living Inside Myself (Arista)

● TOP ADD ONS

AIR SUPPLY—The One That You Love (Arista)
DON McLEAN—Since I Don't Have You (Millennium)
SMOKEY ROBINSON—Being With You (Tamla)

BREAKOUTS

GEORGE HARRISON—All Those Years Ago (Dark Horse)
HALL & OATES—You Make My Dreams (RCA)
CLARKE & OUE—Sweet Baby (Epic)

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

- ★ JOHN COUGAR—Ain't Even Done With The Night 14-7
- ★ KIM CARNES—Bette Davis Eyes 8-1
- ★ JOHN LENNON—Watching The Wheels 15-8
- ★ T.G. SHEPPARD—I Loved 'Em Every One 24-18
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 22-15
- JESSE WINCHESTER—Say What
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—29
- CLIFF RICHARD—Give A Little Bit More
- ALAN PARSONS PROJECT—Time
- GEORGE HARRISON—All Those Years Ago
- BARBRA STREISAND—Promises
- AIR SUPPLY—The One That You Love—D-30

KFMK—Houston (J. Steele—MD)

- ★ ROSANNE CASH—Seven Year Ache 30-23
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 9-4
- ★ SMOKEY ROBINSON—Being With You 2-1
- ★ CHAMPAIGN—How Bout Us 21-15
- ★ JERMAINE JACKSON—You Like Me Don't You 12-9
- GEORGE HARRISON—All Those Years Ago
- AIR SUPPLY—The One That You Love—30
- GAP BAND—Yearning For Your Love
- DOLLY PARTON—But You Know I Love You—D-29
- PHIL COLLINS—I Missed Again—D-28

KRLY—Houston (M. Jones/B. Lawrence—MDs)

- ★ A TASTE OF HONEY—Sukiyaki 8-4
- ★ SHALAMAR—Make That Move 27-14
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 11-7
- ★ CLIMAX BLUES BAND—I Love You 16-12
- ★ ATLANTIC STARR—When Love Calls 30-15
- CHANGE—Paradise—D-20

KILT—Houston (B. Young—PD)

- ★ KIM CARNES—Bette Davis Eyes 8-4
- ★ GINO VANELLI—Living Inside Myself 26-17
- ★ ROSANNE CASH—7 Year Ache 17-14
- ★ T.G. SHEPPARD—I Loved 'Em Every One 16-12
- ★ STARS ON 45—Medley 30-23
- DON McLEAN—Since I Don't Have You—35
- RAY PARKER JR. & RAYDIO—A Woman

- Needs Love—36
- JIM PHOTOGLO—Fool In Love With You—X
- DARYL HALL/JOHN OATES—You Make My Dreams—40
- BARBRA STREISAND—Promises—X
- GEORGE HARRISON—All Those Years Ago—X
- WILLIE NELSON—Mona Lisa—X

KNUS—Dallas (L. Ridener—MD)

No List

KVIL—Dallas (C. Rhodes—MD)

- ★ KIM CARNES—Bette Davis Eyes 10-5
- ★ STARS ON 45—Medley 12-7
- ★ DON McLEAN—Since I Don't Have You 18-12
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 13-10
- ★ NEIL DIAMOND—America 20-14
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- STANLEY CLARKE/GEORGE DUKE—Sweetheart
- JIM PHOTOGLO—Fool In Love With You—D-19
- CLIFF RICHARD—Give A Little Bit More—D-17
- ALAN PARSONS PROJECT—Time—D-24
- DARYL HALL/JOHN OATES—You Make My Dreams—D-25
- AIR SUPPLY—The One That You Love—D-16-30

KEGL-FM—Ft. Worth (B. Stevens—MD)

- ★ KIM CARNES—Bette Davis Eyes 14-6
- ★ STYX—Too Much Time On My Hands 4-1
- ★ LOWERBOY—Turn Me Loose 5-3
- ★ .38 SPECIAL—Hold On Loosely 20-13
- ★ BILLY & THE BEATERS—I Can Take Care Of Myself 26-23
- STARS ON 45—Medley: Intro Venus/Sugar Sugar—21
- GEORGE HARRISON—All Those Years Ago
- DARYL HALL/JOHN OATES—You Make My Dreams—D-29
- JOE WALSH—A Life Of Illusion
- STEVE WINWOOD—Arc Of A Diver—D-30

KINT—El Paso (J. Zippo—MD)

- ★ KIM CARNES—Bette Davis Eyes 5-1
- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 20-8
- ★ STANLEY CLARKE/GEORGE DUKE—Sweet Baby 8-4
- ★ A TASTE OF HONEY—Sukiyaki 12-5
- ★ DOTTIE WEST—What Are We Doin' In Love 11-7
- GEORGE HARRISON—All Those Years Ago—21
- ROBBIE DUPREE—Brooklyn Girls
- TOMMY JAMES—You're So Easy To Love
- APRIL WINE—Sign Of The Gypsy Queen
- JOE DOLCE—Shaddup You Face

KTSA—San Antonio (J.J. Rodriguez—MD)

No List

KHFI (K-98)—Austin (E. Volkman—MD)

- ★ SMOKEY ROBINSON—Being With You 3-2
- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 7-3
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 9-5
- ★ OAK RIDGE BOYS—Elvira 23-15
- ★ JOHN LENNON—Watching The Wheels 10-6
- RUSH—Tom Sawyer—20
- GEORGE HARRISON—All Those Years Ago
- BILLY QUIER—The Stroke
- JOEY SCARBURY—Theme From Greatest American Hero
- DARYL HALL/JOHN OATES—You Make My Dreams—D-22
- AIR SUPPLY—The One That You Love—D-25
- QUINCY JONES—Ai No Corrida—D-28
- BILLY & THE BEATERS—I Can Take Care Of Myself
- JESSE WINCHESTER—Say What—D-30
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-29

KILE—Galveston (S. Taylor—MD)

- ★ KIM CARNES—Bette Davis Eyes 10-2
- ★ REO SPEEDWAGON—Take It On The Run 9-3
- ★ JOHN LENNON—Watching The Wheels 20-15
- ★ SANTANA—Winning 24-16
- ★ A TASTE OF HONEY—Sukiyaki 12-8
- GEORGE HARRISON—All Those Years Ago
- BARBRA STREISAND—Promises
- JESSE WINCHESTER—Say What—D-39
- ALAN PARSONS PROJECT—Time
- Q-INCY JONES—Ai No Corrida—D-38
- TOM JONES—Darlin'—X
- STARS ON 45—Medley—X
- ROSANNE CASH—7 Year Ache
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- JERMAINE JACKSON—You Like Me Don't You—D-40
- DARYL HALL/JOHN OATES—You Make My Dreams—D-36
- CAROLE BAYER SAGER—Stronger Than Before
- AIR SUPPLY—The One That You Love—D-33

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

- ★ CHRISTOPHER CROSS—Say You'll Be Mine 16-10

- ★ AIR SUPPLY—The One That You Love 22-18
- ★ DOTTIE WEST—What Are We Doin' In Love 17-12
- ★ GARY U.S. BONDS—This Little Girl 23-19
- ★ JERMAINE JACKSON—You Like Me Don't You 5-1
- GEORGE HARRISON—All Those Years Ago
- JOEY SCARBURY—Theme From Greatest American Hero
- ALAN PARSONS PROJECT—Time—X
- GET WET—Just So Lonely—D-30
- DARYL HALL/JOHN OATES—You Make My Dreams—X
- JESSE WINCHESTER—Say What—D-29
- ROBBIE DUPREE—Brooklyn Girls
- BARBRA STREISAND—Promises
- ISLEY BROTHERS—Hurry Up & Wait—X
- SHEENA EASTON—Modern Girl
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X
- SANLEY CLARKE/George Duke—Sweet Baby—X

KOFM—Oklahoma City (C. Morgan—MD)

- ★ REO SPEEDWAGON—Take It On The Run 1-1
- ★ STARS ON 45—Medley 12-6
- ★ JUICE NEWTON—Angel Of The Morning 4-3
- ★ ANNE MURRAY—Blessed Are The Believers 7-5
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 3-2
- ELTON JOHN—Nobody Wins—28
- GEORGE HARRISON—All Those Years Ago—27
- JESSE WINCHESTER—Say What—X
- GARY U.S. BONDS—This Little Girl—29
- NEIL DIAMOND—America—30

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

- ★ KIM CARNES—Bette Davis Eyes 2-2
- ★ A TASTE OF HONEY—Sukiyaki 10-5
- ★ QUINCY JONES—Ai No Corrida 5-4
- ★ CLIMAX BLUES BAND—I Love You 4-3
- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 1-1
- GEORGE HARRISON—All Those Years Ago—29
- AIR SUPPLY—The One That You Love—26
- SHEENA EASTON—Modern Girl—D-30
- FRANKIE & THE KNOCKOUTS—Sweetheart—28

WTIX—New Orleans (G. Franklin—MD)

- ★ GROVER WASHINGTON JR.—Just The Two Of Us 2-1
- ★ A TASTE OF HONEY—Sukiyaki 17-7
- ★ KIM CARNES—Bette Davis Eyes 8-4
- ★ CLIMAX BLUES BAND—I Love You 6-3
- ★ JOHN LENNON—Watching The Wheels 10-6
- GEORGE HARRISON—All Those Years Ago
- DARYL HALL/JOHN OATES—You Make My Dreams
- JESSE WINCHESTER—Say What—D-40
- CLIFF RICHARD—Give A Little Bit More—D-37
- BILLY & THE BEATERS—I Can Take Care Of Myself—D-38
- LEE RITENOUR—Is It You—D-36
- GET WET—Just So Lonely—D-31
- ROSANNE CASH—7 Year Ache
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- JERMAINE JACKSON—You Like Me Don't You
- AIR SUPPLY—The One That You Love

KEEL—Shreveport (M. Johnson—MD)

No List

WFMF—Baton Rouge (W. Watkins—MD)

- ★ KIM CARNES—Bette Davis Eyes 4-1
- ★ GEORGE HARRISON—All Those Years Ago D-18
- ★ STARS ON 45—Medley 18-12
- ★ GINO VANELLI—Living Inside Myself 8-5
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 14-9
- SANTANA—Winning
- LEE RITENOUR—Is It You
- CLIFF RICHARD—Give A Little Bit More—X-30
- SHEENA EASTON—Modern Girl
- ELTON JOHN—Nobody Wins—D-29
- DARYL HALL/JOHN OATES—You Make My Dreams—X-27
- AIR SUPPLY—The One That You Love—D-28

Midwest Region

★ PRIME MOVERS

KIM CARNES—Bette Davis Eyes (EMI)
SMOKEY ROBINSON—Being With You (Tamla)
.38 SPECIAL—Hold On Loosely (A&M)

● TOP ADD ONS

FRANKIE & THE KNOCKOUTS—Sweetheart (Millennium)
SANTANA—Winning (Columbia)
HALL & OATES—You Make My Dreams (RCA)

BREAKOUTS

GEORGE HARRISON—All Those Years Ago (Dark Horse)
PURE PRAIRIE LEAGUE—The One That You Love (Casablanca)
PHIL COLLINS—In The Air Tonight (Atlantic)

WLS—Chicago (T. Kelly—MD)

- ★ KIM CARNES—Bette Davis Eyes 7-2

- ★ .38 SPECIAL—Hold On Loosely 9-7
- ★ JEFFERSON STARSHIP—Find Your Way Back 23-18
- ★ MANFRED MANN—For You 25-21
- ★ SMOKEY ROBINSON—Being With You 13-9
- GEORGE HARRISON—All Those Years Ago
- FRANKIE & THE KNOCKOUTS—Sweetheart
- CLIMAX BLUES BAND—I Love You

WNAF—Indianapolis (D.J. Bailey—MD)

- ★ KIM CARNES—Bette Davis Eyes 16-10
- ★ TOM PETTY & THE HEARTBREAKERS—The Waiting 30-22
- ★ CLIMAX BLUES BAND—I Love You 11-4
- ★ CHAMPAIGN—How Bout Us 23-15
- GEORGE HARRISON—All Those Years Ago—27
- SANTANA—Winning—29
- ALAN PARSONS PROJECT—Time—X
- JESSE WINCHESTER—Say What—30
- JAY MICHAEL HENDERSON—Look At You—X
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X
- AIR SUPPLY—The One That You Love—X

WOKY—Milwaukee (G. Mason—MD)

- ★ SMOKEY ROBINSON—Being With You 3-1
- ★ KIM CARNES—Bette Davis Eyes 14-10
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 4-3
- ★ T.G. SHEPPARD—I Loved 'Em Every One 17-11
- ★ JOHN LENNON—Watching The Wheels 7-5
- GEORGE HARRISON—All Those Years Ago
- CLIMAX BLUES BAND—I Love You
- CHAMPAIGN—How Bout Us—D-21
- PAUL ANKA—I've Been Waiting For You All My Life—D-20

WISM—Madison (S. Jones—MD)

- ★ LEE RITENOUR—Is It You 28-20
- ★ TOM PETTY & THE HEARTBREAKERS—The Waiting D-24
- ★ DOTTIE WEST—What Are We Doin' In Love 10-5
- ★ GARY U.S. BONDS—This Little Girl 21-16
- GEORGE HARRISON—All Those Years Ago
- AIR SUPPLY—The One That You Love—30
- STEVE WINWOOD—Arc Of A Diver
- ELTON JOHN—Nobody Wins—D-25
- JESSE WINCHESTER—Say What—D-29
- ROSANNE CASH—7 Year Ache—D-27
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- JOEY SCARBURY—Theme From Greatest American Hero

WSPT—Stevens Point (B. Fuhr—MD)

- ★ GARY U.S. BONDS—This Little Girl 24-16
- ★ AIR SUPPLY—The One That You Love D-25
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 23-17
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 17-13
- GEORGE HARRISON—All Those Years Ago
- MANHATTAN TRANSFER—Boys From New York
- ALAN PARSONS PROJECT—Time—D-27
- NITEFLYTE—You're Breaking My Heart
- GREG KINN BAND—The Breakup Song—X
- SHEENA EASTON—Modern Girl—X
- JESSE WINCHESTER—Say What—X
- ROSANNE CASH—7 Year Ache—D-28

KSLQ-FM—St. Louis (T. Stone—MD)

- ★ T.G. SHEPPARD—I Loved 'Em Every One 14-11
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 1-1
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 17-14
- ★ NEIL DIAMOND—America 18-16
- ★ GINO VANELLI—Living Inside Myself 20-18
- GEORGE HARRISON—All Those Years Ago—22

KXOK—St. Louis (L. Douglas—MD)

- ★ ROSANNE CASH—7 Year Ache 19-14
- ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 18-13
- ★ ANNE MURRAY—Blessed Are The Believers 28-23
- ★ DON McLEAN—Since I Don't Have You 27-22
- ★ A TASTE OF HONEY—Sukiyaki 26-21
- KIM CARNES—Bette Davis Eyes—24
- AIR SUPPLY—The One That You Love—25

KIOA—Des Moines (G. Stevens—MD)

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 13-6
- ★ PHIL COLLINS—I Missed Again 11-8
- ★ GARY U.S. BONDS—This Little Girl 18-14
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 13-13
- ★ GINO VANELLI—Living Inside Myself 15-11
- RICK SPRINGFIELD—Jessie's Girl—26
- SHEENA EASTON—Modern Girl
- JEFFERSON STARSHIP—Find Your Way Back—D-21
- JIM PHOTOGLO—Fool In Love With You—D-29
- LEE RITENOUR—Is It You—D-28
- JESSE WINCHESTER—Say What
- DARYL HALL/JOHN OATES—You Make My Dreams
- GEORGE HARRISON—All Those Years Ago

KDWB—Minneapolis (P. Abresch—MD)

- ★ CHAMPAIGN—How Bout Us 19-12
- ★ T.G. SHEPPARD—I Loved 'Em Every One 18-13
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 11-7
- ★ THE ALAN PARSONS PROJECT—Time 16-11
- ★ DOTTIE WEST—What Are We Doin' In Love 24-15
- PHIL COLLINS—In The Air Tonight—22
- DON McLEAN—Since I Don't Have You—24
- A TASTE OF HONEY—Sukiyaki—25

KS 95-FM (KSTP)—St. Paul (C. Knapp—MD)

- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 19-14
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 18-12
- ★ KIM CARNES—Bette Davis Eyes 9-1
- ★ GINO VANELLI—Living Inside Myself 6-4
- ★ CLIMAX BLUES BAND—I Love You 11-8
- AIR SUPPLY—The One That You Love
- DARYL HALL/JOHN OATES—You Make My Dreams
- STARS ON 45—Medley: Intro Venus/Sugar Sugar—D-19
- DON McLEAN—Since I Don't Have You—D-20

KEYN-FM—Wichita (T. Springs—MD)

- ★ REO SPEEDWAGON—Take It On The Run 6-3
- ★ JOHN LENNON—Watching The Wheels 7-2
- ★ STYX—Too Much Time On My Hands 21-15
- ★ KIM CARNES—Bette Davis Eyes 13-7
- ★ GINO VANELLI—Living Inside Myself 8-5
- DARYL HALL/JOHN OATES—You Make My Dreams
- GEORGE HARRISON—All Those Years Ago
- AIR SUPPLY—The One That You Love—D-27
- RICK SPRINGFIELD—Jessie's Girl—D-24
- ELTON JOHN—Nobody Wins—D-23
- CHRISTOPHER CROSS—Say You'll Be Mine—D-17

WOW—Omaha (J. Corcoran—MD)

- ★ KIM CARNES—Bette Davis Eyes 10-5
- ★ GINO VANELLI—Living Inside Myself 8-4
- ★ JOHN LENNON—Watching The Wheels 10-6
- ★ PHIL COLLINS—I Missed Again 14-10
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 22-13
- DON McLEAN—Since I Don't Have You—23
- GEORGE HARRISON—All Those Years Ago—21
- JEFFERSON STARSHIP—Find Your Way Back—NP
- LEE RITENOUR—Is It You—NP
- RICK SPRINGFIELD—Jessie's Girl—NP
- STARS ON 45—Medley—D-22
- QUINCY JONES—Ai No Corrida—NP
- REO SPEEDWAGON—Take It On The Run—NP
- GARY U.S. BONDS—This Little Girl—NP
- TOM PETTY & THE HEARTBREAKERS—The Waiting—NP
- STYX—Too Much Time On My Hands—NP
- DARYL HALL/JOHN OATES—You Make My Dreams—NP

KWKN—Wichita (J. Brown—MD)

No List

WZUU—Milwaukee (B. Shannon—MD)

- ★ SMOKEY ROBINSON—Being With You 5-1
- ★ DOTTIE WEST—What Are We Doin' In Love 22-17
- ★ KIM CARNES—Bette Davis Eyes 14-10
- ★ CHAMPAIGN—How Bout Us 19-14
- ★ JOHN LENNON—Watching The Wheels 6-2
- STARS ON 45—Medley: Intro Venus/Sugar Sugar—30
- SANTANA—Winning

WHB—Kansas City (R. Brown—MD)

- ★ CLIMAX BLUES BAND—I Love You 16-13
- ★ NEIL DIAMOND—America 17-18
- ★ JOHN LENNON—Watching The Wheels 7-4
- ★ JUICE NEWTON—Angel Of The Morning 1-1
- ★ DON McLEAN—Since I Don't Have You 14-12
- OAK RIDGE BOYS—Elvira—20

Northeast Region

★ PRIME MOVERS

KIM CARNES—Bette Davis Eyes (EMI)
GARY U.S. BONDS—This Little Girl (EMI)
ELTON JOHN—Nobody Wins (Geffen)

● TOP ADD ONS

AIR SUPPLY—The One That You Love (Arista)
HALL & OATES—You Make My Dreams (RCA)
STARS ON 45—Medley (Radio Records)

BREAKOUTS

GEORGE HARRISON—All Those Years Ago (Dark Horse)
MANHATTAN TRANSFER—Boys From N.Y. (Atlantic)
SHEENA EASTON—Modern Girl (EMI)

WABC—New York (S. Jones—MD)

- ★ JOE DOLCE—Shaddup You Face 7-3
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 25-19
- ★ CLIMAX BLUES BAND—I Love You 41-32
- ★ STARS ON 45—Medley 15-13
- ★ NEIL DIAMOND—America 35-27
- GEORGE HARRISON—All Those Years Ago

- MANHATTAN TRANSFER—Boys From New York

WXLO—New York (J. Knapp—MD)

- ★ BILLY OCEAN—Stay The Night D-21
- ★ STEPHANIE MILLS—Two Lovers D-22
- ★ THE WHISPERS—I Can Make It Better 30-23
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 24-18
- BOHANNAN—Going For Another One
- BLUE MAGIC—Land Of Make Believe
- GAP BAND—Year

Billboard Singles Radio Action

Based on station playlists through Tuesday (5/12/81)

Playlist Prime Movers ★
Playlist Top Add Ons ●

● Continued from page 23

- LEE RITENDUR—Is It You—D-39
- ELTON JOHN—Nobody Wins—X
- JESSE WINCHESTER—Say What—X

WFLY—Albany (BuzzfMD)

- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 12-9
- ★ CLIMAX BLUES BAND—I Love You 10-6
- ★ RYCK SPRINGFIELD—Jessie's Girl 18-10
- ★ TOM PETTY & THE HEARTBREAKERS—The Waiting 23-15
- GEORGE HARRISON—All Those Years Ago—20
- AIR SUPPLY—The One That You Love—24
- DARYL HALL/JOHN OATES—You Make My Dreams—26
- JOE WALSH—A Life Of Illusion
- JIM PHOTOGLO—Fool In Love With You—DP
- LEE RITENDUR—Is It You—D-27
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—30

WVBF (F-105)—Framingham (Judy—MD)

- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 18-13
- ★ KIM CARNES—Bette Davis Eyes 14-10
- ★ CLIMAX BLUES BAND—I Love You 11-6
- ★ A TASTE OF HONEY—Sukiyaki 5-4
- JOHN LENNON—Watching The Wheels 3-1
- GEORGE HARRISON—All Those Years Ago
- AIR SUPPLY—The One That You Love
- DARYL HALL/JOHN OATES—You Make My Dreams
- LEE RITENDUR—Is It You—D-26
- STARS ON 45—Medley: Intro Venus/Sugar Sugar—D-27
- JESSE WINCHESTER—Say What—D-29
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-30

WRKO—Boston (C. Van Dyke—PD)

- ★ ELTON JOHN—Nobody Wins 19-17
- ★ JOEY SCARBURY—Theme From Greatest American Hero D-20
- ★ KIM CARNES—Bette Davis Eyes 3-1
- ★ DON McLEAN—Since I Don't Have You 18-15
- ★ NEIL DIAMOND—America 10-8
- MANHATTAN TRANSFER—Boys From New York
- STARS ON 45—Medley

WHYN—Springfield (A. Carey—MD)

- ★ KIM CARNES—Bette Davis Eyes 4-1
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 10-4
- ★ CLIMAX BLUES BAND—I Love You 30-18
- ★ CHAMPAIGN—How Bout Us 17-14
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 11-8
- LEE RITENDUR—Is It You
- DARYL HALL/JOHN OATES—You Make My Dreams
- BILLY & THE BEATERS—I Can Take Care Of Myself—D-28
- RICK SPRINGFIELD—Jessie's Girl—D-30
- A TASTE OF HONEY—Sukiyaki—D-31
- NITELYTE—You're Breaking My Heart—D-29
- CAROLE BAYER SAGER—Stronger Than Before

WFTQ(14Q)—Worcester (G. Nolan—MD)

- ★ KIM CARNES—Bette Davis Eyes 7-2
- ★ GINO VANELLI—Living Inside Myself 9-5
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 11-9
- ★ CLIMAX BLUES BAND—I Love You 14-10
- ★ JOHN LENNON—Watching The Wheels 15-11
- GEORGE HARRISON—All Those Years Ago—21
- DARYL HALL/JOHN OATES—You Make My Dreams—23
- JIM PHOTOGLO—Fool In Love With You—29
- CLIFF RICHARD—Give A Little Bit More—25
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—30

WPRO-AM—Providence (G. Berkowitz—MD)

- ★ NEIL DIAMOND—America 18-13
- ★ CHAMPAIGN—How Bout Us 19-11
- ★ KIM CARNES—Bette Davis Eyes 11-8
- ★ DOTTIE WEST—What Are We Doin' In Love 6-4
- BARBRA STREISAND—Promises
- JIM PHOTOGLO—Fool In Love With You—D-20
- T.G. SHEPPARD—I Loved 'Em Every One—D-21
- STARS ON 45—Medley—D-18
- AIR SUPPLY—The One That You Love—D-19

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

- ★ GARY U.S. BONDS—This Little Girl 23-15
- ★ CHAMPAIGN—How Bout Us 19-13
- ★ DOTTIE WEST—What Are We Doin' In Love 13-9
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 12-8
- ★ NEIL DIAMOND—America 22-17
- GEORGE HARRISON—All Those Years Ago
- AIR SUPPLY—The One That You Love
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-22
- JIM PHOTOGLO—Fool In Love With You
- RICK SPRINGFIELD—Jessie's Girl
- STARS ON 45—Medley—D-21

WPJB(JB105)—Providence (M. Waite—MD)

- ★ DOTTIE WEST—What Are We Doin' In Love 10-4
- ★ NEIL DIAMOND—America 20-11
- ★ RICK SPRINGFIELD—Jessie's Girl 13-9
- ★ GARY U.S. BONDS—This Little Girl 21-15
- ★ STARS ON 45—Medley 17-10
- GEORGE HARRISON—All Those Years Ago—32
- AIR SUPPLY—The One That You Love—33
- APRIL WINE—Sign Of The Gypsy Queen
- MARTY BALIN—Hearts
- JOEY SCARBURY—Theme From Greatest American Hero—34
- QUINCY JONES—Ai No Corrida
- JESSE WINCHESTER—Say What—D-35

WICC—Bridgeport (B. Mitchell—MD)

- ★ SMOKEY ROBINSON—Being With You 2-1
- ★ REO SPEEDWAGON—Take It On The Run 4-2
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 24-19
- ★ GARY U.S. BONDS—This Little Girl 16-11
- ★ KIM CARNES—Bette Davis Eyes 5-4
- BILLY & THE BEATERS—I Can Take Care Of Myself—30
- DARYL HALL/JOHN OATES—You Make My Dreams—26
- JOE WALSH—A Life Of Illusion
- GEORGE HARRISON—All Those Years Ago
- AIR SUPPLY—The One That You Love—d-24
- JIM STEINMAN—Rock 'N Roll Dreams
- STEVE WINWOOD—Arc Of A Diver
- CLIFF RICHARD—Give A Little Bit More—D-29

WKCI—New Haven (D. Lyons—MD)

- ★ SMOKEY ROBINSON—Being With You 3-1
- ★ KIM CARNES—Bette Davis Eyes 6-3
- ★ QUINCY JONES—Ai No Corrida 29-24
- ★ NEIL DIAMOND—America 15-10
- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 4-2
- GEORGE HARRISON—All Those Years Ago—27
- JOEY SCARBURY—Theme From Greatest American Hero—28
- MANHATTAN TRANSFER—Boys From New York—30

WTIC-FM—Hartford (R. Donahue—MD)

- ★ KIM CARNES—Bette Davis Eyes 12-3
- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 3-1
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 16-14
- ★ A TASTE OF HONEY—Sukiyaki 18-15
- ★ STYX—Too Much Time On My Hands 13-10
- GEORGE HARRISON—All Those Years Ago—17
- NEIL DIAMOND—America—18

WFEA (13 FEA)—Manchester (K. Lemire—MD)

- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 22-13
- ★ JOHN LENNON—Watching The Wheels 13-7
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 12-9
- ★ PHIL COLLINS—I Missed Again 5-2
- ★ REO SPEEDWAGON—Take It On The Run 10-6
- DARYL HALL/JOHN OATES—You Make My Dreams
- AIR SUPPLY—The One That You Love
- CLIFF RICHARD—Give A Little Bit More—D-28
- LEE RITENDUR—Is It You
- SHEENA EASTON—Modern Girl
- A TASTE OF HONEY—Sukiyaki—D-24

WTSN—Dover (J. Sebastian—MD)

- ★ A TASTE OF HONEY—Sukiyaki 5-3
- ★ JOHN LENNON—Watching The Wheels 23-12
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 9-7
- ★ KIM CARNES—Bette Davis Eyes 3-1
- ★ DON McLEAN—Since I Don't Have You 7-4
- GEORGE HARRISON—All Those Years Ago
- BARBRA STREISAND—Promises
- GARY U.S. BONDS—This Little Girl—D-24
- THE ALAN PARSONS PROJECT—Time—D-21
- MANHATTAN TRANSFER—Boys From New York
- AIR SUPPLY—The One That You Love—D-23
- JIM PHOTOGLO—Fool In Love With You
- CLIFF RICHARD—Give A Little Bit More
- LEE RITENDUR—Is It You—D-25
- ELTON JOHN—Nobody Wins—D-22

WGUY—Bangor (J. Randall—MD)

No List

WIGY—Bath (W. Mitchell/S. Rogers—MD)

- ★ KIM CARNES—Bette Davis Eyes 7-1
- ★ TOM PETTY & THE HEARTBREAKERS—The Waiting 26-19
- ★ JEFFERSON STARSHIP—Find Your Way Back 13-7
- ★ SANTANA—Winning 18-12
- ★ NEIL DIAMOND—America 27-21
- GEORGE HARRISON—All Those Years Ago
- JOEY SCARBURY—Theme From Greatest American Hero
- GARY U.S. BONDS—This Little Girl—X

- DOTTIE WEST—What Are We Doin' In Love—X
- THE ROVERS—Wasn't That A Party—X
- GET WET—Just So Lonely—X
- DARYL HALL/JOHN OATES—You Make My Dreams
- AIR SUPPLY—The One That You Love—X
- ALBERT HAMMOND—When I'm Gone
- DAN HARTMAN—It Hurts To Be In Love—X
- BILLY & THE BEATERS—I Can Take Care Of Myself—X
- T.G. SHEPPARD—I Loved 'Em Every One—X
- RICK SPRINGFIELD—Jessie's Girl—D-27
- GROVER WASHINGTON JR.—Just The Two Of Us—X
- STARS ON 45—Medley—X
- ELTON JOHN—Nobody Wins—D-28
- ROSEANNE CASH—7 Year Ache—X
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-30
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—X
- RANDY MEISNER—Gotta Get Away
- QUINCY JONES—Ai No Corrida—X
- CLIFF RICHARD—Give A Little Bit More—D-29
- SMOKEY ROBINSON—Being With You—X
- A TASTE OF HONEY—Sukiyaki—X

WACZ—Bangor (M. O'Hara—MD)

- ★ DOTTIE WEST—What Are We Doin' In Love 21-17
- ★ ELTON JOHN—Nobody Wins 28-24
- ★ GET WET—Just So Lonely 27-23
- ★ AC/DC—Dirty Deeds Done Dirt Cheap 29-25
- ★ A TASTE OF HONEY—Sukiyaki 26-18
- GEORGE HARRISON—All Those Years Ago
- SANTANA—Winning
- BILLY SQUIER—The Stroke—X
- DARYL HALL/JOHN OATES—You Make My Dreams—30
- AIR SUPPLY—The One That You Love—28
- DAVE EDMUNDS—Almost Saturday Night—29
- STEVE WINWOOD—Arc Of A Diver—X
- OAK RIDGE BOYS—Elvira—27
- CLIFF RICHARD—Give A Little Bit More—X
- JEFFERSON STARSHIP—Find Your Way Back—X
- LEE RITENDUR—Is It You
- KOOL & THE GANG—Jones Vs Jones
- SHEENA EASTON—Modern Girl—X
- JESSE WINCHESTER—Say What
- CHRISTOPHER CROSS—Say You'll Be Mine—X

Mid-Atlantic Region

★ PRIME MOVERS

- STARS ON 45—Medley (Radio Records)
- DON McLEAN—Since I Don't Have You (Millennium)
- RAY PARKER JR.—A Woman Needs Love (Arista)

● TOP ADD ONS

- HALL & OATES—You Make My Dreams (RCA)
- ELTON JOHN—Nobody Wins (Geffen)
- RICK SPRINGFIELD—Jessie's Girl (RCA)

BREAKOUTS

- GEORGE HARRISON—All Those Years Ago (Dark Horse)
- ALAN PARSONS PROJECT—Time (Arista)
- CAROLE BAYER SAGER—Stronger Than Before (Boardwalk)

WXKX—Pittsburgh (C. Ingram—MD)

- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 24-18
- ★ MICHAEL STANLEY BAND—Lover 11-7
- ★ JOE WALSH—A Life Of Illusion 29-24
- ★ PHIL COLLINS—I Missed Again 5-3
- ★ JOURNEY—The Party's Over 13-9
- RICK SPRINGFIELD—Jessie's Girl—NP
- GEORGE HARRISON—All Those Years Ago—25
- SANTANA—Winning—X
- SMOKEY ROBINSON—Being With You—DP-20
- GINO VANELLI—Living Inside Myself—D-29
- CHRISTOPHER CROSS—Say You'll Be Mine—D-30

WFIL—Philadelphia (D. Fennessy—MD)

No List

WCCK(K104)—Erie (B. Shannon—MD)

- ★ THE WHO—You Better You Bet 11-5
- ★ LOVERBOY—The Kids' Hot Tonight 12-7
- ★ AC/DC—Dirty Deeds Done Dirt Cheap 22-19
- ★ REO SPEEDWAGON—Tough Guys 27-20
- ★ TOM PETTY & THE HEARTBREAKERS—The Waiting 32-28
- GEORGE HARRISON—All Those Years Ago—34
- APRIL WINE—Sign Of The Gypsy Queen
- JUDAS PRIEST—Heading Down The Highway
- MARTY BALIN—Hearts
- MANHATTAN TRANSFER—Boys From New York
- OAK RIDGE BOYS—Elvira
- RANDY MEISNER—Gotta Get Away

WFBG—Altoona (T. Booth—MD)

- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 12-7
- ★ NEIL DIAMOND—America 7-4
- ★ ELTON JOHN—Nobody Wins 26-21
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 24-19
- ★ AIR SUPPLY—The One That You Love 30-24

- MANHATTAN TRANSFER—Boys From New York—32
- GEORGE HARRISON—All Those Years Ago—31
- ARETHA FRANKLIN—Come To Me
- LEE RITENDUR—Is It You—D-30
- JESSE WINCHESTER—Say What—D-29
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-28
- BILLY SQUIER—The Stroke
- SANTANA—Winning
- MARTY BALIN—Hearts

WKBO—Harrisburg (B. Carson—MD)

- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 11-7
- ★ A TASTE OF HONEY—Sukiyaki 18-14
- ★ KIM CARNES—Bette Davis Eyes 5-1
- ★ DON McLEAN—Since I Don't Have You 13-10
- ★ CHAMPAIGN—How Bout Us 15-12
- GEORGE HARRISON—All Those Years Ago—19
- DARYL HALL/JOHN OATES—You Make My Dreams—20
- AIR SUPPLY—The One That You Love

WQXA(Q-106)—York (S. Gallagher—MD)

- ★ KIM CARNES—Bette Davis Eyes 7-3
- ★ GINO VANELLI—Living Inside Myself 6-4
- ★ JOHN LENNON—Watching The Wheels 12-8
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 9-7
- ★ CHAMPAIGN—How Bout Us 18-11
- GEORGE HARRISON—All Those Years Ago
- SANTANA—Winning
- JOE WALSH—A Life Of Illusion
- DARYL HALL/JOHN OATES—You Make My Dreams—D-29
- AIR SUPPLY—The One That You Love—D-30
- LEE RITENDUR—Is It You—D-28

WRQX(Q-107)—Washington D.C. (F. Holler—MD)

- ★ RICK SPRINGFIELD—Jessie's Girl 19-15
- ★ STYX—Too Much Time On My Hands 7-4
- GEORGE HARRISON—All Those Years Ago
- DARYL HALL/JOHN OATES—You Make My Dreams
- TOM PETTY & THE HEARTBREAKERS—The Waiting—X
- STEELY DAN—Time Out Of Mind—X
- SANTANA—Winning—X
- THE WHO—You Better You Bet—X
- KIM CARNES—Bette Davis Eyes—17
- JOHN COUGAR—Ain't Even Done With The Night—X
- JEFFERSON STARSHIP—Find Your Way Back—X
- 38 SPECIAL—Hold On Loosely—X
- FRANKIE & THE KNOCKOUTS—Sweetheart—X
- JOURNEY—The Party's Over—X

WCAO—Baltimore (S. Richards—MD)

- ★ DON McLEAN—Since I Don't Have You 21-12
- ★ RED SPEEDWAGON—Take It On The Run 5-2
- ★ A TASTE OF HONEY—Sukiyaki 4-1
- ★ QUINCY JONES—Ai No Corrida 26-22
- ★ NEIL DIAMOND—America 22-14
- ELTON JOHN—Nobody Wins
- GEORGE HARRISON—All Those Years Ago
- T.G. SHEPPARD—I Loved 'Em Every One—D-25
- SHEENA EASTON—Modern Girl
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-30
- GARY U.S. BONDS—This Little Girl—D-24
- DARYL HALL/JOHN OATES—You Make My Dreams—D-28
- AIR SUPPLY—The One That You Love—D-29

WFBR—Baltimore (A. Szulinski—MD)

- ★ KIM CARNES—Bette Davis Eyes 11-6
- ★ STARS ON 45—Medley 8-5
- ★ RICK SPRINGFIELD—Jessie's Girl 29-19
- ★ NEIL DIAMOND—America 19-14
- OAK RIDGE BOYS—Elvira
- GEORGE HARRISON—All Those Years Ago
- QUINCY JONES—Ai No Corrida—D-28
- ELTON JOHN—Nobody Wins—D-29
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-30
- AIR SUPPLY—The One That You Love—D-27

WYRE—Annapolis (J. Diamond—MD)

- ★ KIM CARNES—Bette Davis Eyes 15-11
- ★ CHAMPAIGN—How Bout Us 20-12
- ★ CLIMAX BLUES BAND—I Love You 11-9
- ★ T.G. SHEPPARD—I Loved 'Em Every One 30-27
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 17-15
- GEORGE HARRISON—All Those Years Ago
- AIR SUPPLY—The One That You Love
- ALBERT HAMMOND—When I'm Gone
- DOLLY PARTON—But You Know I Love You—X
- LEE RITENDUR—Is It You—D-24
- GET WET—Just So Lonely—D-30
- ELTON JOHN—Nobody Wins—X
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby

WGH—Hampton (B. Canada—MD)

- ★ STARS ON 45—Medley 14-11

- ★ DOTTIE WEST—What Are We Doin' In Love 12-6
- ★ T.G. SHEPPARD—I Loved 'Em Every One 13-8
- GEORGE HARRISON—All Those Years Ago—10
- LEE RITENDUR—Is It You

WQRK(Q-FM)—Norfolk (R. Bates—MD)

- ★ RICK SPRINGFIELD—Jessie's Girl 25-15
- ★ SMOKEY ROBINSON—Being With You 8-1
- ★ SHEENA EASTON—Modern Girl 28-21
- ★ TOM PETTY & THE HEARTBREAKERS—The Waiting 30-25
- MARTY BALIN—Hearts
- GEORGE HARRISON—All Those Years Ago
- ELTON JOHN—Nobody Wins—D-29
- KOOL & THE GANG—Jones Vs Jones—D-30
- AIR SUPPLY—The One That You Love—D-26

WRVQ(Q-94)—Richmond (B. Thomas—MD)

- ★ KIM CARNES—Bette Davis Eyes 11-4
- ★ JOHN LENNON—Watching The Wheels 10-5
- ★ JEFFERSON STARSHIP—Find Your Way Back 22-18
- ★ PHIL COLLINS—I Missed Again 15-11
- GEORGE HARRISON—All Those Years Ago
- STEVE WINWOOD—Arc Of A Diver—D-27
- STARS ON 45—Medley: Intro Venus/Sugar Sugar—D-20
- JOEY SCARBURY—Theme From Greatest American Hero—D-26
- DARYL HALL/JOHN OATES—You Make My Dreams—D-24
- AIR SUPPLY—The One That You Love—D-25

WAEB—Allentown (J. Ward—MD)

No List

WIFI-FM—Bala Cynwyd (L. Kiley—MD)

- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 18-10
- ★ DON McLEAN—Since I Don't Have You 26-18
- ★ QUINCY JONES—Ai No Corrida 28-22
- ★ STARS ON 45—Intro Venus/Sugar Sugar 20-14
- ★ TOM PETTY & THE HEARTBREAKERS—The Waiting 30-24
- CAROLE BAYER SAGER—Stronger Than Before
- THE ALAN PARSONS PROJECT—Time
- PAUL ANKA—I've Been Waiting For You All My Life—D-29
- LEE RITENDUR—Is It You—D-30
- THE DILLMAN BAND—Lovin' The Night Away
- JESSE WINCHESTER—Say What—D-28
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- TOMMY JAMES—You're So Easy To Love
- MAX WERNER—Rain In May

WWSW(3WS-FM)—Pittsburgh (H. Chowe—MD)

- CLIFF RICHARD—A Little In Love
- JESSE WINCHESTER—Say What

Southeast Region

★ PRIME MOVERS

- STARS ON 45—Medley (Radio Records)
- A TASTE OF HONEY—Sukiyaki (Capitol)
- GARY U.S. BONDS—This Little Girl (EMI)

● TOP ADD ONS

- AIR SUPPLY—The One That You Love (Arista)
- TOM PETTY—The Waiting (Backstreet/MCA)
- KOOL & THE GANG—Jones Vs. Jones (De-Lite)

BREAKOUTS

- GEORGE HARRISON—All Those Years Ago (Dark Horse)
- CAROLE BAYER SAGER—Stronger Than Before (Boardwalk)
- MARTY BALIN—Hearts (EMI)

WQXI-AM—Atlanta (J. McCartney—MD)

- ★ OAK RIDGE BOYS—Elvira 21-3
- ★ QUINCY JONES—Ai No Corrida 18-6
- ★ LEON REDBONE—Seduced 16-9
- ★ DOLLY PARTON—But You Know I Love You 24-20
- ★ NEIL DIAMOND—America 22-15
- GEORGE HARRISON—All Those Years Ago—22
- AIR SUPPLY—The One That You Love
- GARY U.S. BONDS—This Little Girl
- ALAN PARSONS PROJECT—Time
- DARYL HALL/JOHN OATES—You Make My Dreams—D-19
- MANHATTAN TRANSFER—Boys From New York
- BILLY JOE ROYAL—You Really Got A Hold On Me

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

- ★ RICK SPRINGFIELD—Jessie's Girl 14-9
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 17-12
- ★ GARY U.S. BONDS—This Little Girl 26-21
- ★ CLIMAX BLUES BAND—I Love You 21-14
- ★ THE PRODUCERS—What She Does To Me 24-19
- GEORGE HARRISON—All Those Years Ago—29
- TOM PETTY & THE HEARTBREAKERS—The Waiting—28
- SANTANA—Winning—D-30

WBBQ—Augusta (B. Stevens—MD)

- ★ JOHN LENNON—Watching The Wheels 11-7
- ★ STARS ON 45—Medley 10-4
- ★ RICK SPRINGFIELD—Jessie's Girl 19-13
- ★ CHAMPAIGN—How Bout Us 14-10
- ★ A TASTE OF HONEY—Sukiyaki 28-22
- GEORGE HARRISON—All Those Years Ago
- KOOL & THE GANG—Jones Vs Jones
- RICK JAMES—Give It To Me, Baby—D-30
- SHEENA EASTON—Modern Girl
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-26
- SANTANA—Winning—D-28
- DARYL HALL/JOHN OATES—You Make My

Goodphone Commentaries

That Neglected Step-Child

By BUD FRIMOTH

PORTLAND, Ore.—What's the "best kept secret" in radio? New formats? Satellite broadcasts? Syndicated jocks? FCC deregulation? None of the above. The best kept secret in much of radio is: "public affairs!" Radio's significant contribution to its audience is its public affairs broadcasting!

You know, the little step-child of radio, the thing you do to keep the old regulations in order and at the same time bury in some deep not-so-very-commercial hour of the night where audiences will be the smallest. Yet, you become surprised when one of those early-hour Sunday morning shows gets 20 to 30 letters! And when did anything you produce bring that much mail, especially when there wasn't some gimmick or contest attached to it?

For 11 years, I've worked as a paraprofessional producing a public affairs program called "Open Door." It takes some kind of nut to keep plugging away that long. But there's a reason. I've had a supportive station willing to invest time, energy, talent and resources to make it happen. KGW-AM Portland is now the "Mother" station for our nationally distributed program. Without their help, I'd have been dead in the water years ago. They not only work with me, but also have three other programs that they develop locally and air. It's something they've done through the years while at the same time, maintaining a top rating in the market as well.

Too often, public affairs has been considered a throw-away item—one programmers think they will be glad to dump with deregulation. Yet from some of the persons I've talked with who air "Open Door" across the country, not all believe that way. In fact, when asked in a recent survey we sent out, very few of the over 100 stations on which we're heard, felt they would eliminate "Open Door" from their schedules.

Some, in fact, are doing some creative planning with their public affairs programming of which "Open Door" is but one. "Open Door" has found itself out of the early Sunday ghetto in a variety of markets... 7 p.m. Saturdays... 9:30 p.m. Mondays, Sunday mornings at 10, 11, noon or 5, 9, 10, 11 p.m., 6:30 a.m. Wednesdays, some even air us twice during the week. We receive a variety of responses even from those

hearing us at 3 a.m. Sundays. There are people out there, just ask any late night talk show host, be it local, regional or national.

This raises the question of why AM talk-radio is so much in vogue. My response is that nobody else cares to listen to the caller. Most of the callers are not "cranks" but folks whose opinion is seldom heard and less often truly listened to.

I can also attest to this from the mail I receive from listeners of "Open Door." They come from all ranks of society, but mostly from the age group I seek to reach, 16 to 35 year olds. They range from young physicians to men on prison death rows, couples having marital problems, gays wondering who they are, single teenage pregnant girls... young people in college, high school... persons searching for significance and meaning in their lives.

"Open Door" has one special option for our listeners—we encourage them to share their creative writing with us which we, in turn, use on the program. Our voice talent are young adults themselves. The key to what we've done is listener involvement in as honest a way as possible. With their writing as a beginning, voice talent from within their ranks and the music they know, we've developed a program with integrity. While we've been privileged to have received industry awards like the Peabody, Ohio State and three Gabriels for our programming, the more honest indicator of our being accepted is from the mail we receive from our listeners.

All of this is to give you an example of one creative public affairs program which does reach an audience and not question their mentality or integrity as persons. There are many other programs that also happen in the studios of stations across the nation.

A program like "Open Door" should really only happen in Portland and not be distributed nationally. If local stations are willing to risk seeking creative people in your own communities plus a willingness to help them with the mechanics of broadcasting, they'll give their all to produce programming reflective of what's going on where you are—and often at a smaller cost than you'd think. I know, I've been at it 11 years—and my training is that of a Presbyterian pastor.

We're not ashamed of what we tried. What we couldn't achieve was reasonably good ratings, and without good ratings, a rock station has trouble surviving," Kieve noted on the air.

"Please let us make that clear: it's not a matter of making a profit. It's a matter of losing your shirt. We have been losing our shirts at KLIV."

Kieve says that caused KLIV to make the change and "stop bucking FM."

KLIV will hold onto its rock library in case Empire should purchase another station or change an existing format to rock.

All air personnel still remain at the station, although they will also now work on production as well.

What Makes Working Worthwhile?

LOS ANGELES—I was talking to a young man the morning after he had completed his first disk jockey show (an overnighter) on a small, but professional radio station—obviously a major milestone in his budding career. It was one of those common situations in which being an "air personality" also entailed com- boing, engineering, editing the news and clearing the machine, in addition to the more visible (or audible) functions of rap- ping about music, doing commercials and PSAs, playing records, delivering the news and completely executing the dictates of the format... all while being totally alone in a live radio station for which he was personally responsible.

"Well, well," I asked him in my most seasoned big brotherly tones. "How did it go?"

He looked at me with the bleary-eyed wisdom of his newly attained professional experience and responded with humble pride, "Well... I kept the station on the air"—a profound remark, if I ever heard one.

My cynical side wanted to blurt out, "Hell, that's probably all they really wanted you to do, anyway. If you gave them too much more, they'd most likely fire you." But, I restrained the urge.

Instead, I told him that there was more ironic truth to his statement than he, perhaps, realized and asked him why he wanted to be on the radio in the first place. What was his primary motivation?

He answered, "To communicate!" He then added, "I want to present listeners with great sounding music and inform them about it... I want to be a meaningful part of what's happening... I want to be famous." At least he was honest.

I then asked him, "Do you think that's what they're paying you to do?" (In other words, is it the station's responsibility to provide you with self-actualization?)

He had no quick answer. That's a question he would have to wrestle with for the rest of his career. (I should have also asked him, "Would you pay them to let you work there?")

There's an essay in last week's Time Magazine (May 11) by Lance Morrow entitled, "What Is The Point Of Working?" which I heartily recommend to all paid members of the radio broadcasting community.

In it, Morrow explores the changing work ethic in America, tracing the work psyche back to the dawn of civilization and dissecting the role of work and the influence it exerts upon the members of present-day society. Reasons for working span the gamut of human causes from the most common humdrum survival, to burning greed, to the attainment of power, to the gaining of prestige, to the opportunity for socialization, to the chance to contribute to society's betterment, to plain and simple self-fulfillment and self-expression.

My final words of advice to the

For The Record

PHILADELPHIA — WDAS-FM had a 5.2 share in the winter 1980 Arbitron book. This figure was incorrectly stated in the May 9, 1981 Billboard.

Mike Harrison



neophyte DJ was to point out that the key to "getting along" at a radio station is to understand up front that most of the people "working" there with him are doing so for a variety of different reasons. A radio station is a microcosmic hotbed of diverse and oftentimes conflicting goals, causes and motivations... perhaps more so than any other center of human labor in our society.

Radio brings incredibly diverse segments of the working force—segments which are kept further at bay from each other in related industries of art and communication (film, television, music)—into remarkably close working proximity. The result: a confusion and collision of work ethics.

In radio, within the space of a single suite of offices, people with entirely different perspectives on what the whole thing is about work literally elbow-to-elbow... salesmen, secretaries, electricians, announcers, musicologists, "personalities," journalists and, of course, egomaniacs.

It's no wonder that the newsman at WKRP insists that his co-workers abide by the boundaries of the imaginary walls that he's constructed around his desk.

There is a strong tendency within such an environment for the perceptions of these varying factions to rub off on each other (in addition, of course, to rubbing each other the wrong way).

That's why it is not uncommon for a listener to visit a radio station and be surprised to see a time clock with the names of his favorite radio personalities written on the time cards next to it hanging on the same wall with photo-posters depicting glamorized images of these same "workers" as "stars."

In the meantime, thinking back to my first experience as a worker in a professional radio station—it took me months to realize that when the general manager told me I would be doing the 6 to 10 "trick" that he looked upon my show, my involvement, as pulling a shift and not as creating magic.

New On The Charts

FRANKIE SMITH "Double Dutch Bus"—★

"Double Dutch Bus" has nothing to do with riding public transit through the streets of Amsterdam. The title of the song refers to a new dance craze and the stylized, choreographed jump-rope game from Philadelphia.

Smith, a native of Philadelphia, is familiar with the language and style of double dutch culture. However, there are other aspects to his personality because he's an artist, writer and producer. In 1977, he became a songwriter for Philadelphia International after several years as a performer. There, he wrote songs for Billy Paul, Archie Bell & the Drells and others.

Now he is signed to WMOT Records and "Double Dutch" is his first release. It was cowritten by Bill Bloom, who has written and produced for artists such as the Jones Girls and Jerry Butler.

Originally released last year, the song has taken time to build but now



appears to be on the verge of being a national hit.

Management information can be obtained through Doreen Ringer at WMOT Records, 8961 Sunset Blvd., Los Angeles, CA 90069. (213) 276-9330. The booking agent is Jeff Frasco at Norby Walters, 1290 Ave. of the Americas, Suite 264, New York, N.Y. 10019. (212) 245-3939.

ROBERT WINTERS & FALL "Magic Man"—★

Winters is certainly no new comer to the music business. The singer/guitarist / pianist / bassist / songwriter has played with such acts as Stevie Wonder, Larry Graham, Jimmy McCracken, Wah-Wah Watson, Merle Saunders and Pee Wee Ellis. His songs have been recorded by the Fifth Dimension and Walter Jackson.

Crippled by polio since the age of five, he was born in Detroit and was pushed into singing by his sisters who made him join every church group in the area. In 1973, he moved to California and tried to break into the music business.

He is the subject of an award-winning documentary called "Introducing Robert Winters." It won the music category at the sixth annual Oscar Micheaux awards ceremony of the Black Filmmakers Hall of Fame.

With singer Walter Turner, he-



formed Fall. Currently, the Buddha act has the single "Magic Man" climbing up the R&B chart while the LP of the same title is now seeing pop action.

Winters & Fall is managed by Jimmy Bee and Morey Alexander at Bee Alexander Productions, 6690 Mission, Daly City, CA 94014. (415) 994-3157 or 1100 Glendon, Suite 2129, Los Angeles, CA 90024, (213) 208-7871. The booking agent is Norby Walters, 1290 Ave. of the Americas, Suite 264, New York, N.Y. 10019. (212) 245-3939.

San Jose's KLIV: From AOR To Traditional MOR

SAN JOSE—KLIV-AM has changed from an FM AOR format on the AM dial to a syndicated "Music Of Your Life" format featuring such artists as Glenn Miller, Frank Sinatra, Anne Murray, Patti Page and the Andrews Sisters.

The new format is geared to the 25-54-year-old demographic with an emphasis on 35 plus.

For 20 years, KLIV played contemporary music with the last 19 months of programming being a bold AOR format. However, KLIV did poorly in the ratings. Thus, the format change.

The day before the change, general manager Bob Kieve went on the air to announce the new format.

"Our experiment, playing FM music on AM, just didn't work.

Billboard® Singles Radio Action™

Based on station playlists through Tuesday (5/12/81)

Playlist Prime Movers ★

Playlist Top Add Ons ●

● *Continued from page 24*

- **MARSHALL TUCKER BAND**—This time I Believe—X
- **DAVE EDMUNDS**—Almost Saturday Night—X
- **DOLLY PARTON**—But You Know I Love You—X
- **LIFE**—Cool Down—X
- **BILLY & THE BEATERS**—I Can Take Care Of Myself—D-3
- **PHOEBE SNOW**—Mercy, Mercy, Mercy—X
- **JESSE WINCHESTER**—Say What
- **ROSANNE CASH**—7 Year Ache—D!%%
- **DON McLEAN**—Since I Don't Have You—D-28
- **A TASTE OF HONEY**—Sukiyaki—D-31
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby—X

WKIX—Raleigh (R. McKay—MD)

No List

WSEZ—Winston-Salem (B. Ziegler—MD)

- ★ **STARS ON 45**—Medley 10-2
- ★ **RAY PARKER JR. & RAYDIO**—A Woman Needs Love 6-2
- ★ **KIM CARNES**—Bette Davis Eyes 21-10
- ★ **QUINCY JONES**—Ai No Corrida 24-18
- ★ **NEIL DIAMOND**—America 27-20
- **GEORGE HARRISON**—All Those Years Ago—34
- **ROSANNE CASH**—7 Year Ache
- **JOEY SCARBURY**—Theme From Greatest American Hero

WANS—Anderson (J. Evans—MD)

- ★ **RAY PARKER JR. & RAYDIO**—A Woman Needs Love 12-6
- ★ **GINO VANELLI**—Living Inside Myself 6-3
- ★ **STARS ON 45**—Medley: Intro Venus/Sugar Sugar 16-9
- ★ **CHRISTOPHER CROSS**—Say You'll Be Mine 20-15
- ★ **A TASTE OF HONEY**—Sukiyaki 26-19
- **KOOL & THE GANG**—Jones Vs. Jones—29
- **GEORGE HARRISON**—All Those Years Ago
- **TOM PETTY & THE HEARTBREAKERS**—The Waiting—d-30
- **DARYL HALL/JOHN OATES**—You Make My Dreams—D-26
- **JOE WALSH**—A Life Of Illusion
- **MARY BALIN**—Hearts
- **QUINCY JONES**—Ai No Corrida—D-28
- **ROSANNE CASH**—7 Year Ache

WTMA—Charleston (C. Corvello—MD)

- ★ **A TASTE OF HONEY**—Sukiyaki 18-11
- ★ **GEORGE HARRISON**—All Those Years Ago D-17
- ★ **DOTTIE WEST**—What Are We Doin' In Love 19-16
- ★ **KIM CARNES**—Bette Davis Eyes 5-2
- **JESSE WINCHESTER**—Say What—19
- **BARBRA STREISAND**—Promises—21

KLAZ-FM(Z-98)—Little Rock (D. Taylor—MD)

- ★ **CHAMPAIGN**—How Bout Us 10-8
- ★ **FRANKE & THE KNOCKOUTS**—Sweetheart 9-6
- ★ **GINO VANELLI**—Living Inside Myself 4-4
- ★ **TAFFY McELROY**—Who's That Look In Your Eye 33-27

- ★ **KIM CARNES**—Bette Davis Eyes 3-2
- **STEVE WINWOOD**—Arc Of A Diver
- **GEORGE HARRISON**—All Those Years Ago
- **TOMMY JAMES**—You're So Easy To Love
- **CAROLE BAYER SAGER**—Stronger Than Before
- **AIR SUPPLY**—The One That You Love—33
- **QUINCY JONES**—Ai No Corrida—D-32
- **PHIL SEYMOUR**—Let Her Dance
- **SHEENA EASTON**—Modern Girl
- **ROSANNE CASH**—7 Year Ache—35
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby

WWKX(KX-104)—Nashville (J. Anthony—MD)

- ★ **A TASTE OF HONEY**—Sukiyaki 17-11
- ★ **AIR SUPPLY**—The One That You Love D-30
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 24-16
- ★ **NEIL DIAMOND**—America 23-18
- ★ **RICK SPRINGFIELD**—Jessie's Girl 20-14
- **SHEENA EASTON**—Morning Train
- **GEORGE HARRISON**—All Those Years Ago
- **JERMAINE JACKSON**—You Like Me Don't You
- **CLIFF RICHARD**—Give A Little Bit More
- **RICK JAMES**—Give It To Me Baby

WHBQ—Memphis (C. Duvall—PD)

- ★ **GARY U.S. BONDS**—This Little Girl 22-19
- ★ **CHRISTOPHER CROSS**—Say You'll Be Mine 27-23
- ★ **CLIMAX BLUES BAND**—I Love You 13-9
- ★ **NEIL DIAMOND**—America 24-20
- **GEORGE HARRISON**—All Those Years Ago—25
- **MANHATTAN TRANSFER**—Boys From New York—30

WNOX—Knoxville (S. Majors—MD)

- ★ **KIM CARNES**—Bette Davis Eyes 8-4
- ★ **T.G. SHEPPARD**—I Loved 'Em Every One 16-13
- ★ **PHIL COLLINS**—I Missed Again 14-11
- ★ **REO SPEEDWAGON**—Take It On The Run 4-2
- ★ **STARS ON 45**—Medley 20-17
- **SHEENA EASTON**—Modern Girl
- **AIR SUPPLY**—The One That You Love
- **DOLLY PARTON**—But You Know I Love You—X
- **OAK RIDGE BOYS**—Elvira—D-24
- **.38 SPECIAL**—Hold On Loosely—X
- **LEE RITENOUR**—Is It You—D-25
- **ELTON JOHN**—Nobody Wins—D-29
- **JESSE WINCHESTER**—Say What—D-30
- **ROSANNE CASH**—7 Year Ache—X
- **PURE PRAIRIE LEAGUE**—Still Right Here In My Heart—X
- **A TASTE OF HONEY**—Sukiyaki—19

WRJZ—Knoxville (F. Story—MD)

No List

WSKZ(KZ-106)—Chattanooga (B. Taylor—MD)

- ★ **RAY PARKER JR. & RAYDIO**—A Woman Needs Love 12-4
- ★ **NEIL DIAMOND**—America 20-12
- ★ **A TASTE OF HONEY**—Sukiyaki 19-14

- ★ **TOM PETTY & THE HEARTBREAKERS**—The Waiting 29-25
- ★ **GARY U.S. BONDS**—This Little Girl 18-15
- **GEORGE HARRISON**—All Those Years Ago—20
- **LEE RITENOUR**—Is It You—30
- **JESSE WINCHESTER**—Say What
- **DARYL HALL/JOHN OATES**—You Make My Dreams—D-29
- **JOE WALSH**—A Life Of Illusion
- **GREG KINN BAND**—The Breakup Song

WERC—Birmingham (M. Thompson—MD)

- ★ **OAK RIDGE BOYS**—Elvira 30-10
- ★ **STARS ON 45**—Medley 10-4
- ★ **ROSANNE CASH**—7 Year Ache 13-7
- ★ **QUINCY JONES**—Ai No Corrida 24-16
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 28-21
- **GEORGE HARRISON**—All Those Years Ago
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby
- **BILLY & THE BEATERS**—I Can Take Care Of Myself—D-30
- **LEE RITENOUR**—Is It You—D-28
- **KOOL & THE GANG**—Jones Vs Jones
- **GET WET**—Just So Lonely—X
- **BARBRA STREISAND**—Promises
- **CAROLE BAYER SAGER**—Stronger Than Before—X
- **AIR SUPPLY**—The One That You Love—D-27
- **JOEY SCARBURY**—Theme From Greatest American Hero—D-29

WKXX(KXX106)—Birmingham (L. O'Day—MD)

- ★ **STEVE WINWOOD**—Arc Of A Diver 24-19
- ★ **RICK SPRINGFIELD**—Jessie's Girl 13-9
- ★ **JESSE WINCHESTER**—Say What 27-23
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 30-26
- ★ **CHAMPAIGN**—How Bout Us 4-1
- **JAMES TAYLOR**—Hard Times
- **GEORGE HARRISON**—All Those Years Ago
- **BILLY SQUIER**—The Stroke—X
- **JOE WALSH**—A Life Of Illusion
- **ROBBIE DUPREE**—Brooklyn Girls
- **CAROLE BAYER SAGER**—Stronger Than Before
- **AIR SUPPLY**—The One That You Love—D-29
- **THE PRODUCERS**—What She Does To Me—X
- **LOVERBOY**—The Kids Is Hot
- **TOM SAWYER**—Rush
- **AC/DC**—Dirty Deeds Done Dirt Cheap—X
- **QUINCY JONES**—Ai No Corrida—D-30
- **NEIL DIAMOND**—America—X
- **OAK RIDGE BOYS**—Elvira—X
- **CLIFF RICHARD**—Give A Little Bit More—D-28
- **T.G. SHEPPARD**—I Loved 'Em Every One—X
- **STARS ON 45**—Medley—X
- **PHOEBE SNOW**—Mercy, Mercy, Mercy—X
- **ELTON JOHN**—Nobody Wins—X

WSGN—Birmingham (S. Newby—MD)

- ★ **CHRISTOPHER CROSS**—Say You'll Be Mine 12-6
- ★ **DOTTIE WEST**—What Are We Doin' In Love 11-5
- ★ **GARY U.S. BONDS**—This Little Girl 18-11

- ★ **DON McLEAN**—Since I Don't Have You 13-9
- **KOOL & THE GANG**—Jones Vs. Jones
- **MARTY BALIN**—Hearts
- **JAMES TAYLOR**—Hard Times
- **JOEY SCARBURY**—Theme From Greatest American Hero—D-30
- **JERMAINE JACKSON**—You Like Me Don't You—D-32
- **GEORGE HARRISON**—All Those Years Ago—D-25
- **MANHATTAN TRANSFER**—Boys From New York
- **CAROLE BAYER SAGER**—Stronger Than Before—D-31
- **AIR SUPPLY**—The One That You Love—D-29
- **OAK RIDGE BOYS**—Elvira—D-18
- **PHIL COLLINS**—I Missed Again—D-8
- **JESSE WINCHESTER**—Say What
- **A TASTE OF HONEY**—Sukiyaki—D-22

WAAY—Huntsville (J. Kendricks—MD)

- ★ **STARS ON 45**—Medley 7-2
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 19-13
- ★ **RICK SPRINGFIELD**—Jessie's Girl 11-9
- ★ **QUINCY JONES**—Ai No Corrida 30-20
- ★ **MICHAEL JACKSON**—One Day In Your Life 21-17
- **GEORGE HARRISON**—All Those Years Ago
- **MARTY BALIN**—Hearts
- **CHAMPAIGN**—How Bout Us—d-28
- **ROSANNE CASH**—7 Year Ache—D-29
- **TOM PETTY & THE HEARTBREAKERS**—The Waiting—D-30
- **ROBBIE DUPREE**—Brooklyn Girls
- **CAROLE BAYER SAGER**—Stronger Than Before
- **TOM JOHNSTONE**—Wasting Time

WHYY—Montgomery (R. Thomas—MD)

No List

WJDX—Jackson (L. Adams—MD)

No List

WBJW(BJ105)—Orlando (T. Long—MD)

- ★ **SMOKEY ROBINSON**—Being With You 8-5
- ★ **GINO VANELLI**—Living Inside Myself 7-4
- ★ **KIM CARNES**—Bette Davis Eyes 2-1
- ★ **RAY PARKER JR. & RAYDIO**—A Woman Needs Love 20-15
- ★ **A TASTE OF HONEY**—Sukiyaki 13-9
- **BARBRA STREISAND**—Promises—39
- **AIR SUPPLY**—The One That You Love—28
- **JESSE WINCHESTER**—Say What—D-40
- **ROSANNE CASH**—7 Year Ache
- **PURE PRAIRIE LEAGUE**—Still Right Here In My Heart—DP
- **SHEENA EASTON**—Modern Girl—DP
- **GET WET**—Just So Lonely—NP
- **ANNE MURRAY**—Blessed Are The Believers—DP
- **RANDY MEISNER**—Gotta Get Away
- **BILLY & THE BEATERS**—I Can Take Care Of Myself—NP
- **BILLY SQUIER**—The Stroke—NP
- **STEPHANIE MILLS**—Two Hearts
- **SANTANA**—Winning—NP
- **GEORGE HARRISON**—All Those Years Ago

- **MAX WERNER**—Rain In May
- **CAROLE BAYER SAGER**—Stronger Than Before—DP

WRBQ(Q105)—Tampa (P. McKay—MD)

- ★ **THE WHO**—You Better You Bet 25-21
- ★ **REO SPEEDWAGON**—In Your Letter 19-10
- ★ **DARYL HALL/JOHN OATES**—You Make My Dreams 20-18
- ★ **JOEY SCARBURY**—Theme From Greatest American Hero 21-16
- ★ **A TASTE OF HONEY**—Sukiyaki 13-9
- **GEORGE HARRISON**—All Those Years Ago—22
- **NEIL DIAMOND**—America—25
- **KOOL & THE GANG**—Jones Vs Jones—27

WLCY—Tampa (M. Weber—MD)

- ★ **RAY PARKER JR. & RAYDIO**—A Woman Needs Love 11-7
- ★ **A TASTE OF HONEY**—Sukiyaki 12-8
- ★ **DOTTIE WEST**—What Are We Doin' In Love 15-11
- ★ **DON McLEAN**—Since I Don't Have You 16-14
- ★ **NEIL DIAMOND**—America 17-15
- **PURE PRAIRIE LEAGUE**—Still Right Here In My Heart
- **CAROLE BAYER SAGER**—Stronger Than Before
- **OAK RIDGE BOYS**—Elvira—HB
- **JESSE WINCHESTER**—Say What—D-20
- **ALAN PARSONS PROJECT**—Time
- **AIR SUPPLY**—The One That You Love—D-19

WIVY(Y-103)—Jacksonville (D. Scott—MD)

- ★ **REO SPEEDWAGON**—Take It On The Run 3-1
- ★ **AIR SUPPLY**—The One That You Love 27-21
- ★ **DOTTIE WEST**—What Are We Doin' In Love 13-10
- ★ **SMOKEY ROBINSON**—Being With You 11-7
- ★ **JIM PHOTOGLO**—Fool In Love With You 24-19
- **GEORGE HARRISON**—All Those Years Ago
- **ROBBIE DUPREE**—Brooklyn Girls
- **JOEY SCARBURY**—Theme From Greatest American Hero
- **JOE WALSH**—A Life Of Illusion—D-37
- **BARBRA STREISAND**—Promises—D-39
- **PHIL COLLINS**—In The Air Tonight
- **STEVE WINWOOD**—Arc Of A Diver
- **JESSE WINCHESTER**—Say What—D-40
- **DON McLEAN**—Since I Don't Have You—D-38

WKXY—Sargota (T. Williams—MD)

- ★ **TOM PETTY & THE HEARTBREAKERS**—The Waiting 22-17
- ★ **AIR SUPPLY**—The One That You Love 30-25
- ★ **KIM CARNES**—Bette Davis Eyes 10-6
- ★ **BILLY & THE BEATERS**—I Can Take Care Of Myself 27-24
- ★ **RICK SPRINGFIELD**—Jessie's Girl 19-13
- **STEVE WINWOOD**—Arc Of A Diver
- **GEORGE HARRISON**—All Those Years Ago—29
- **THE ALAN PARSONS PROJECT**—Time—D-27
- **JOE WALSH**—A Life Of Illusion

- **CAROLE BAYER SAGER**—Stronger Than Before
- **AC/DC**—Dirty Deeds Done Dirt Cheap—LP
- **REO SPEEDWAGON**—In Your Letter—LP
- **POLICE**—Canary In A Goldmine—LP
- **CLIFF RICHARD**—Give A Little Bit More—D-30
- **LEE RITENOUR**—Is It You
- **JESSE WINCHESTER**—Say What

WAXY—Ft. Lauderdale (R. Shaw—PD)

- ★ **GARY U.S. BONDS**—This Little Girl 27-21
- ★ **STARS ON 45**—Medley 10-2
- ★ **STYX**—Too Much Time On My Hands 22-16
- ★ **JOE DOLCE**—Shaddap You Face 30-23
- ★ **CLIMAX BLUES BAND**—I Love You 24-19
- **GEORGE HARRISON**—All Those Years Ago
- **RICK SPRINGFIELD**—Jessie's Girl
- **JIM PHOTOGLO**—Fool In Love With You
- **STANLEY CLARKE/GEORGE DUKE**—Sweet Baby—D-30
- **CHAKA KHAN**—What Cha Gonna Do For Me—D-29
- **DARYL HALL/JOHN OATES**—You Make My Dreams—D-28
- **MANHATTAN TRANSFER**—Boys From New York
- **AIR SUPPLY**—The One That You Love—D-26

WZGC(Z93)—Atlanta (J. Young—PD)

- ★ **QUINCY JONES**—Ai No Corrida 24-18
- ★ **A TASTE OF HONEY**—Sukiyaki 21-17
- ★ **RICK SPRINGFIELD**—Jessie's Girl 14-11
- ★ **STARS ON 45**—Medley 19-15
- ★ **YARBROUGH & PEOPLES**—Don't Stop The Music 26-20
- **TOM PETTY & THE HEARTBREAKERS**—The Waiting
- **CAROLE BAYER SAGER**—Stronger Than Before
- **DARYL HALL/JOHN OATES**—You Make My Dreams—D-27
- **AIR SUPPLY**—The One That You Love
- **THE PRODUCERS**—What She Does For Me—D-29
- **KOOL & THE GANG**—Jones Vs Jones
- **ROSANNE CASH**—7 Year Ache—28

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

No List

WBYY—Nashville (S. Davis—MD)

No List

WHY(Y100)—Miami (M. Shands—MD)

No List

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WYNY-FM Gambles

● *Continued from page 17*

and WTFM-FM, but contends that neither station plays "adult hits from the mid '60s and '70s as regularly as we do. It seems there is a real need in the marketplace to program that type of sound."

He says he recognizes that the "larger your audience share gets, the tougher it is to maintain, since your growth pattern has got to level off at some point. What pleases me is that we're number one among mid-day female listeners in the 18-49 group."

The station this week begins a \$100,000 advertising campaign to promote "The Beatles: The Days in their Lives," the 30-hour TM Productions documentary runs Monday through Friday nights at 6-9 p.m. for two consecutive weeks beginning May 25. Law says the station will run tv spots and print ads in New York and People magazines and in five metropolitan newspapers—New York Times, Daily News, Newark Star-Ledger, Village Voice and the Soho News. "When you have something specific to promote," says Law, "newspaper advertising is the most valuable way to go. And interest in the Beatles couldn't be higher."

NEW YORK—**Dick Foreman**, former vice president of programming of ABC's four radio networks, who recently formed his own consultancy, has been named a consultant to the ABC networks.

Foreman will consult in all areas of programming for the networks, will oversee quality control and will develop new forms of programming for the networks. He recently produced a **Neil Diamond** special for ABC.

Fred Jacobs has moved up from ABC FM's research director to be program director of ABC's WRIF-FM Detroit. He previously was research director of WRIF. ... At the same station, WRIF midday personality **Ken Calvert** has won the Flame-thrower Award for his chili recipe in the 1981 Great Chili cook-off. He nosed out "Fat Bob" Taylor of WAAM-AM Ann Arbor, Mich. and three jocks from WNRS-AM Saline, Mich. The event was for the benefit of the National Kidney Foundation of Michigan.

Bree Bushaw has left her DJ post at KGB-FM San Diego to become a news reporter in the consumer alert operation for KGTV-TV San Diego.

... **John O'Hearn** has been named general manager of WKTV-AM Pittsburgh, which has just been acquired by Broadcast Enterprises National. He comes from WBBM-AM Chicago.

KLOS-FM Los Angeles air personality **Bob Coburn** is named assistant to program director **Tom Hedges**. Coburn's background includes program director at WMET-FM Chicago as well as air stints at KMET-FM Los Angeles and KGB-FM San Diego. Coburn will continue to handle his 5 p.m.-9 p.m. air-shift at KOLS.

Nick Trigony is now general manager at KIKK-AM-FM Houston. He was formerly vice president of

ABC TV Sets Music Specials

LOS ANGELES—More than 25 hours of musical comedy specials, including Luciano Pavarotti in his television debut, will be included in the 1981-82 ABC TV season, ABC Entertainment president Tony Thomopoulos told affiliates at their annual meeting here.

Vox Jox

WPLJ-FM New York. ... **Ronald R. Davenport**, chairman/chief executive officer and principal at Sheridan Broadcasting Corp., has assumed additional responsibilities as chief operating officer upon the resignation of **Thomas E. McKinney**, formerly president of Sheridan Broadcasting.

Mike Wagner has resigned as program director of KIIS-FM Los Angeles. Wagner will continue to handle his airshift.

Jeff Pollack, a Los Angeles-based consultant, is working on research and development for an as yet unnamed adult AOR format to be aimed at a 25- to 34-year-old audience. Pollack says the new format is "being designed for stations wishing to move into an older direction, but remain AOR. The music library will consist of classic, familiar songs that the 25- to 34-year-old grew up listening to, with a sprinkling of current music compatible with the overall format sound."

John Bibbs, air personality at KOKO-AM Warrensburg, Mo., got drunk on the air during his 7 to 11

p.m. shift as part of an alcohol awareness experiment in association with the local alcohol abuse center and mental health association. ... CFMK-FM Kingston, Ont., is holding its finals in its CFMK talent hunt Sunday (24) in a presentation that will also feature local talent. ... WGBS-AM Miami has added a

(Continued on page 31)

MSU Outlet Slates 'Black Church Music'

MEMPHIS—WSMS-FM, Memphis State Univ.'s campus radio station will run a 13-week series on "Music of the Black Church on Sunday mornings beginning July 12.

The series was produced by WDET-FM Detroit and made available through the National Public Radio's tape service.

Hosted by Detroit broadcaster Percy L. Moore, the documentary includes rare recordings of Paul Robeson, Mahalia Jackson, Roland Hayes and others. Programs also examine the influence of the Black preacher, women gospel singers, college choirs the gospel jubilee style in the heritage of Black American music.

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 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 23-24, **Alabama**, Country Session, NBC, one hour.

May 23-25, various, **Rock'n'Roll Never Forgets**, ABC FM, 14 hours.

May 24, **.38 Special**, **Franke and the Knockouts**, interviews on Robert Klein Show, Froben Enterprises, one hour.

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

May 29-31, **Pat Travers**, 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.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

June 26-28, **Judas Priest**, concert, NBC Source, 90 minutes.

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

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

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

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



ANTS MEETING—WYSP-FM and KYW-TV Philadelphia personality Cyndi Lauper, right, interviews members of Adam & The Ants in connection with a recent appearance at the Univ. of Pa.

Vox Jox

• Continued from page 30

Sunday morning music magazine called "20/20 Musicworld" that features current top 20 songs back to back with hits from the past in a countdown to number one.

Jim De Castro has been named station manager of WLUP-FM Chicago, taking over from the departing general manager **Les Elias**.

Elias has signed a one-year contract to consult on marketing and promotion for WLUP and other stations owned by Hefel Broadcasting. **Elias'** new consulting firm will be headquartered in the John Hancock Center here alongside corporate headquarters of Hefel.

Said Elias, "My only regret is that I'm leaving the Loop just as the station is hitting its lowest point in the ratings since I started two years ago. But I'm confident that the station has bottomed out and that it will begin gaining again very soon."

De Castro had been head of WXXS-FM Boston, which also is owned by Hefel Broadcasting.

WLIR-FM Garden City, N.Y., took part in the second annual Long Island Rock'n'Roll Convention last weekend (16, 17). The convention featured exhibits and booths which sold T-shirts, old posters, photos and records. **Tommy Shaw** of Styx recently visited WLIR and was interviewed by program director **Denis McNamara**. ... **Rick Ledbetter**, who was known as **Rick "Smokin'" Logan** when he was on WAPE-AM Jacksonville, is now with Republic Airlines and hopes to get back into broadcasting on a part-time basis.

Mercedes Sandoval has joined WKHK-FM New York as promotions coordinator. She comes from WBGO-FM Newark, N.J. ... **Susan Kraus** has been named editor of the National Assn. of Broadcasters' Highlights, the association's weekly newsletter. She has been with NAB since February, 1980 as assistant director of the station services department. ... **Art Pallan**, midday jock at KDKA-AM Pittsburgh, recently celebrated his 25th year with the station. He's been in his current time slot since 1968. **Bruce Gardner** is now working the 6 p.m. to midnight shift on WIXZ-AM Pittsburgh.

Kim Jeffries has been appointed assistant program director of KSTP-FM (KS-95) St. Paul. She continues her nightly air shift and music director responsibilities. ... **WBZK-AM/WDZK-FM** (K-99) Chester, Pa.,

held their annual flea market May 9 with seven local civic clubs participating. ... **Scott Miller** has joined the WWVA-AM air staff as the midday jock. He has been at stations in Ohio and Pennsylvania.

Lisa Tonacci has joined WPLJ-FM New York as research coordinator to direct telephone out-call research. She comes from WNBC-AM New York, where she was a research supervisor and has had experience as a jock and with the Gallup Poll. ... **Don O'Brien** has been named p.d. of WEEL-AM Fairfax, Va. He will continue his morning drive duties on the station. **Frank Drew** moves from middays to afternoon drive and **Pat Banks** moves from evenings to midday. **Lee Chambers** joins the station in the 7 p.m. to midnight shift.

Bubbling Under The HOT 100

- 101—GIVE IT TO ME BABY, Rick James, Gordy 7197 (Motown)
- 102—MAGIC MAN, Robert Winters and Fall, Buddah 524 (Arista)
- 103—PARADISE, Change, Atlantic 3809
- 104—WHEN LOVE CALLS, Atlantic Starr, A&M 2312
- 105—I CAN MAKE IT BETTER, The Whispers, Solar 12232 (RCA)
- 106—CALL IT WHAT YOU WANT, Bill Summers & Summers Heat, MCA 51073
- 107—LET ME STAY WITH YOU TONIGHT, Point Blank, MCA 51083
- 108—DARLIN', Tom Jones, Mercury 76100 (Polygram)
- 109—IS THIS A DISCO OR A HONKY TONK, Susan Hart, Dore 967
- 110—LET HER DANCE, Phil Seymour, Boardwalk 8-02056 (CBS)

Bubbling Under The Top LPs

- 201—NOEL POINTER, All My Reasons, Liberty LT 1094
- 202—WISHBONE ASH, Number The Brave, MCA MCA-5200
- 203—LES DUKE, Gypsy Ride, Columbia FC 36798
- 204—JIM PHOTOGLO, Fool In Love With You, 20th Century T-621 (RCA)
- 205—SUN, Force Of Nature, Capitol ST-12145
- 206—PUBLIC IMAGE LTD., The Flowers Of Romance, Warner Bros. BSK 3536
- 207—THELMA HOUSTON, Never Gonna Be Another One, RCA AFL1-3842
- 208—HARVEY MASON, M.V.P., Arista AB 4283
- 209—ULLANDA McCULLOUGH, Ullanda McCullough, Atlantic SD 19296
- 210—UNLIMITED TOUCH, Unlimited Touch, Prelude PRL 12184

Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
★ 1	12	1	SUKIYAKI A Taste Of Honey, Capitol 4953 (Beechwood, BMI)
2	15	2	JUST THE TWO OF US Grover Washington Jr., Elektra 47103 (Antis/Able, ASCAP)
★ 3	10	3	I LOVED 'EM EVERY ONE T.G. Sheppard, Warner Bros. 49690 (Tree, BMI)
4	11	4	BEING WITH YOU Smokey Robinson, Tamla 54321 (Motown) (Smokey Robinson/Bertram, ASCAP)
★ 5	11	5	HOW 'BOUT US Champaign, Columbia 11-11433 (Champaign/Dana Walden)
6	8	6	WATCHING THE WHEELS John Lennon, Geffen 49695 (Warner Bros.) (Lenono, BMI)
★ 8	8	8	LIVING INSIDE MYSELF Gino Vannelli, Arista 0588 (Black Keys, BMI)
★ 12	6	12	SINCE I DON'T HAVE YOU Don McLean, Millenium 11804 (RCA) (Bonnyview/Southern, ASCAP)
★ 10	7	10	WHAT ARE WE DOIN' IN LOVE Dottie West, Liberty 1404 (Chappell/Sailmaker, ASCAP)
★ 18	4	18	AMERICA Neil Diamond, Capitol 4994 (Stonebridge, ASCAP)
★ 13	7	13	BLESSED ARE THE BELIEVERS Anne Murray, Capitol 4987 (Chappell/Unichappell, ASCAP)
★ 14	8	14	A WOMAN NEEDS LOVE Ray Parker Jr. & Raydio, Arista 0592 (Raydiola, ASCAP)
★ 13	9	13	ANGEL OF THE MORNING Juice Newton, Capitol 4976 (Blackwood, BMI)
★ 17	6	17	BUT YOU KNOW I LOVE YOU Dolly Parton, RCA 12200 (Tro-Devon, BMI)
★ 16	6	16	BETTE DAVIS EYES Kim Carnes, EMI-America 8077 (Plain And Simple, ASCAP/Donna Weiss, ASCAP)
★ 16	7	14	MORNING TRAIN Sheena Easton, EMI-America 8071 (Unichappell, BMI)
★ 20	4	20	SAY WHAT Jessie Winchester, Bearsville 49711 (Warner Bros.)
★ 18	15	8	SAY YOU'LL BE MINE Christopher Cross, Warner Bros. 49705 (Pop 'N' Roll, ASCAP)
★ 19	22	6	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)
★ 20	23	8	I LOVE YOU Climax Blues Band, Warner Bros. 49669 (C.B.B., ASCAP)
★ 26	4	26	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE Paul Anka, RCA 12225 (Al Gallico, BMI)
★ 30	4	30	STILL RIGHT HERE IN MY HEART Pure Prairie League, Casablanca 2332 (Polygram) (Kentucky Wonder BMI)
★ 23	27	8	FOOL IN LOVE WITH YOU Jim Photoglo, 20th Century 2487 (RCA) (20th Century/Nearytunes ASCAP/Fox Fanfare/Nearytunes, BMI)
★ 25	11	10	ALL THOSE YEARS AGO George Harrison, Dark Horse 49725 (Warner Bros.) (Ganga/B.V., BMI)
★ 37	2	37	LONELY TOGETHER Barry Manilow, Arista 0596 (Kenny Nolan, ASCAP)
★ 27	28	7	PROMISES Barbra Streisand, Columbia 11-02065 (Stigwood/Unichappell BMI)
★ 28	19	10	HALFWAY HOME Maureen McGovern, Maiden Voyage 120 (Dijon/BMI/Harlene, ASCAP)
★ 29	24	11	LITTLE BALLERINA BLUE George Fishoff, Heritage 300 (George Fishoff/Ken-Cher, ASCAP)
★ 31	25	9	HER TOWN TOO James Taylor And J.D. Souther, Columbia 11-60514 (Country Road/Leadsheetland, BMI/Ice Age, ASCAP)
★ 31	25	9	THE ONE THAT YOU LOVE Air Supply, Arista 0604 (Careers/Bestall Reynolds, BMI)
★ 32	21	17	SUPER TROUPER Abba, Atlantic 3806 (Countess, BMI)
★ 33	31	8	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)
★ 39	2	39	I DON'T NEED YOU Rupert Holmes, MCA 51092 (WB/Holmes Line, ASCAP)
★ 39	2	39	NOBODY WINS Elton John, Geffen 49722 (Warner Bros.) (Intersong, ASCAP)
★ 44	2	44	SEVEN YEAR ACHE Rosanne Cash, Columbia 11-11426 (Hotwire/Atlantic, BMI)
★ 41	3	41	WILLIE, MICKEY AND "THE DUKE" Terry Cashman, Lifesong 45086 (Blendingwell, ASCAP)
★ 37	38	3	ONE DAY IN YOUR LIFE Michael Jackson, Motown 1512 (Jobete, ASCAP)
★ 38	NEW ENTRY	38	IS IT YOU Lee Ritenour, Elektra 47124 (Rit Of Habs, ASCAP)
★ 39	32	11	WHILE YOU SEE A CHANCE Steve Winwood, Island 49656 (Warner Bros.) (Island/Irving/Blue Sky Rider Songs, BMI)
★ 40	NEW ENTRY	40	STRONGER THAN BEFORE Carole Bayer Sager, Boardwalk 8-02054 (CBS) (Unichappell/Begonia Melodies/Fedora, BMI/Valley, ASCAP)
★ 41	34	16	WHAT KIND OF FOOL Barbra Streisand & Barry Gibb, Columbia 11-11430 (Stigwood/Unichappell, BMI)
★ 42	33	5	LATELY Stevie Wonder, Tamla 54323 (Motown) (Jobete/Black Bull, ASCAP)
★ 43	NEW ENTRY	43	LOVIN' THE NIGHT AWAY The Dillman Band, RCA 12206 (Songs Of Manhattan Island/Whitehaven, BMI)
★ 44	35	7	SOME LOVE SONGS NEVER DIE B.J. Thomas, MCA 51087 (Southern Nights, ASCAP/Youngum, BMI)
★ 45	46	2	DARLIN' Tom Jones, Mercury 76100 (Polygram) (September/Yellow Dog, ASCAP)
★ 46	29	9	TIME OUT OF MIND Steely Dan, MCA 51082 (Zeon/Freejunkt, ASCAP)
★ 47	47	4	IS THIS A DISCO OR A HONKY TONK Susan Hart, Dore 967 (Hillary, ASPQ/Alta Vista, BMI)
★ 48	NEW ENTRY	48	I CAN'T SAY GOODBYE TO YOU Helen Reddy, MCA 51106 (Al Gallico, BMI)
★ 49	40	6	SWEETHEART Franke & The Knockouts, Millenium 11801 (RCA) (Big Teeth, BMI/Bright Smile, ASCAP)
★ 50	45	6	LET ME LOVE YOU GOODBYE Bobby Vinton, Tapestry 006 (Algee, 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.)

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M/I

Talent

L.A. Group X Refutes Charges It's Sold Out

By CARY DARLING

LOS ANGELES—X, one of the most controversial of the new generation of California bands, is in a bind. With the release of the quarter's "Wild Gift" album, on Jem distributed Slash Records, some in the punk community are saying the group has sold out while the music industry establishment still regards it as demon-eyed punk rockers.

"We are caught in a weird situation," admits John Doe, bassist and covocalist. "Selling out means you've changed your music to advance your financial situation. We haven't sold out because we're not on a major label. Secondly, we haven't made any damn money. Selling out means you're on AM and are buddies with Dick Clark or whomever."

While the group may not be rich, it is probably the most visible of the California bands as it appears in "The Decline Of Western Civilization" and "Urgh! A Music War" films. A documentary, "The Unheard Music," is being made about the band and rave reviews about X have appeared in Europe and New York, two places which are normally hostile to Los Angeles acts. The group performed a benefit for Hispanic youth recently in East Los Angeles and the first LP, "Los Angeles," has reportedly sold 60,000 copies.

Lead vocalist Exene Cervenka believes the group is being penalized for being accessible to the media and not playing in one style. "How do you talk to someone who wasn't involved in music two or three years ago who says you've sold out because a song, like 'Adult Books,' is too slow? Four years ago, when we started playing that song, that was the type of music we were playing. We always had a variety of styles."

As for making it to a major label or becoming huge in mid-America, Doe is not particularly interested. "Major labels haven't offered us anything except things we don't want," he offers. "Independent la-

bels have been successful in the past and will continue to be. As for being an L.A. band, at first people thought of us that way but then we got the first album out and that changed the attitude. People in New York, on the East Coast and in England saw the quality of it."

X got its start in the mid-1970s as poets Doe and Exene met in Los Angeles and decided to put music to their verses. Former rockabilly guitarist Billy Zoom and drummer Don Bonebrake joined while former Doors keyboardist Ray Manzarek agreed to produce. He is said to have seen similarities between the Doors' and X's exploration of the darker side of human relationships. In fact, the first album was criticized for being racist, condoning drug use and advocating casual sex.

"People said the cover of that album looked like a burning cross," recalls Exene, who is usually called by her first name, of the jacket design which shows a blazing "X." "Now that it's mentioned, I see it but I never ever thought of it before. As for the song 'Los Angeles,' it's about this woman who gets fed up with the daily frustrations in life."

The fact that many of X's teenage fans don't know the song—which refers derogatorily to various ethnic groups—is about a mentally troubled person bothers Doe. "Writing lyrics is a double-edge sword. Some people interpret lyrics well and others do it poorly. A lot of times when I'm singing 'Johnny, Hit & Run Paulene,' I look around and people are going 'yeah, yeah' in the crowd," notes Doe of the song about an unfulfilling casual sexual encounter. "I'm wondering if they're rabid rapists out there."

However, X feels the entire violence issue on the Los Angeles punk scene has been taken all out of proportion. "You see all that weird stuff going on out there and it looks really weird but it's not dangerous," says Exene.

"Nobody ever bothers to do a

piece differentiating between the so-called beach punks and the original scene," complains Doe. The original Los Angeles scene revolved around the Masque punk club which attracted mostly artists, college students and avant-garde musicians. This is the scene from which X evolved while the mohawk haircut teenage punk stereotype didn't come until later.

Another sore spot with Doe is the charge that "Wild Gift" is more tame and mainstream than the first. "The music hasn't changed. We're not going 'ooh ooh' like Christopher Cross," states Doe. "All the songs we couldn't put on the first album we put on this one."

Guitarist Billy Zoom is known for throwing his rockabilly riffs into songs but he downplays their impor-

ance. "To me, rockabilly is one thing and what we do is another," Zoom notes. "There's no similarity except in general attitude. I throw in some cliché riff as a sort of tongue-in-cheek thing."

The group is also sensitive to the

charge that it is walking too much in the Doors' shadow by using Manzarek as producer. Exene puts an end to the issue this way: "He's a good producer, we like him and we work well with him. The other stuff, well, I guess we'll just have to live with it."



Billboard photo by Frank Gargani

L.A. X: Caught onstage during a recent set of shows at Los Angeles' Roxy, singer Exene Cervenka and bassist John Doe of X hit their stride.

Feyline '81 Series Starts With Doobies

DENVER—Feyline Presents has announced its summer schedule of concerts held annually at Red Rocks State Park west of Denver near the community of Morrison.

Opening the "Red Rocks Summer Of Stars" for three days will be the Doobie Brothers, June 18-20. Tickets are \$12.50 for each show. Following the Doobies will be the Moody Blues, June 30, also \$12.50; Chuck Mangione, July 5, \$11.50, and Kris Kristofferson & Billy Swan July 15 at \$11.

John McEuen, of the Dirt Band, presents his Rocky Mountain Opry, featuring Leon Russell with the New Grass Revival, John Hartford, Mason Williams Band, Leo Kottke, Riders in the Sky and Doc & Merle Watson, starting at 3 p.m. July 18, with admission set at \$12.50. Following will be Willie Nelson for three nights, at \$12.50.

Also, Jefferson Starship, July 22, \$11; Pat Benatar, July 24 at \$9.50; "A Salute To The Blues" with B.B. King and Sonny Terry & Brownie McGhee, July 26, admission \$11; John Denver, July 31, \$12.50, and the Dirt Band and America Aug. 2 at \$10.

Other acts scheduled in August include: Joe Walsh (3) at \$12.50; Santana, (5), \$11; Waylon Jennings, (6), \$11 and Jean Pierre Rampall, (7), \$12.50.

Appearing for the second time at Red Rocks since their reunion will be Peter, Paul & Mary, (9) at \$12.50. Following will be Emmylou Harris with Pure Prairie League, (13 and 14), \$11; Al Jarreau, (15), \$11; Rosington Collins, (18), \$9.50; Beach Boys, (20), \$12.50; Air Supply and Juice Newton, (21) at \$9.50 and closing out Aug. 26, George Benson at \$12.50.

Opening September, the final month for Red Rock concerts, is the Allman Brothers, (3) at \$11. Following the next night is Spyro Gyra at \$10.

Others in September include Anne Murray (6) at \$12.50 and Little River Band, (7), \$10.

Others scheduled but with no date set include Dolly Parton, \$11; Christopher Cross, \$10; Blackfoot, \$9.50; Brothers Johnson, \$10 and Pat Metheny, \$10.

Tickets are available at all area Select-A-Seat outlets.

Ex-Doobie Johnston Exercises His Pipes

By ED HARRISON

LOS ANGELES—It may seem odd for a veteran rock singer to still be doing vocal exercises but that's what former Doobie Brother Tom Johnston's been doing in preparation for his recently released second solo LP, "Still Feels Good."

Johnston first began taking vocal lessons during the recording of his first Warner solo LP last year from vocal coach Debra Schulman. Those lessons lasted two months although Johnston kept the tapes of the vocal exercises.

During his tour last year in support of that first effort, Johnston practiced the exercises on the road before taking to the stage. He limbered his voice with such old Sam Cooke songs as "Twistin' The Night Away" and "You Send Me."

Before singing lead on the new LP, Johnston again took out the tapes and exercised his voice for 45 minutes along with some hot water, resulting in what he thinks is the best singing he's put on vinyl.

"I've learned how to use my octaves and go from mid-voice to falsetto," says the former writer/guitarist and lead singer of the Doobies. "My pitch is more on, there's less

echo and the timbre is stronger."

"Still Feels Good" also marks the first time Johnston has worked with a producer other than Ted Templeman. For this project, Michael Omartian helmed the production which Johnston says resulted in more of a "creating process."

And instead of a multitude of session players that were employed on the debut LP, Johnston used a consistent group of players that gave the LP a homogeneous, even sound.

Johnston describes the album as an "update" of what he's done in the past. "Madman," he notes, has the same kind of feel as "China Grove" while "Wastin' Time" has a similar texture as "Listen To The Music."

Johnston says he will support the LP with a tour only if sales warrant it. "The last tour was an economic disaster," he says, "despite rave reception and no sales."

"You have to pay for salaries, a bus, fuel expenses, hotel bills, etc. I needed to gross \$5,000 a night just to break even."

"This time there are more things to think about, like ways to improve yourself on the road. But playing live is still the pinnacle of playing."

2d Khan Tour Not Like Her First One

LOS ANGELES—Chaka Khan embarks on her second tour as a solo artist when she opens at the Rainbow in Denver Wednesday (20).

The singer has pulled together some of the industry's most noted musicians to accompany her on her four-city mini tour of nightclubs.

Following the Rainbow date, Khan moves into the Park West in Chicago Friday and Saturday (22-23), the Savoy Cabaret in New York Saturday (30) and L.A.'s Roxy June 5.

According to Khan, "I selected clubs as opposed to concert halls because I want to be closer to the audience. It's more intimate."

"I tried a solo tour a couple of years ago which did not work out. My mistake last time was taking people out who were not experienced."

"This time, all of the musicians are experienced and professional. I pulled the band together myself, plus, we're all friends."

The singer has tapped some of the industry's most noted musicians to accompany her. To insure the same sound and energy of her newest Warner Bros. LP, "What Cha' Gonna Do For Me," a number of the musicians guesting on the LP will be featured on the tour.

Eleven musicians and singers will perform with Khan, including the Brecker brothers Michael and Randy, Anthony Jackson (bass), Steve Ferrone (drums), "Master" Henry Gibson (percussion), Hamish Stuart (guitar/vocals), Leon Pendarvis and Denzil (keyboards), David Williams (guitar) and vocals by Mark Stevens and Lee Maiden (sister of Rufus' Tony Maiden).

Khan explains that much of the material on her new LP, recorded at Mountain Studio in Switzerland, will be included in the live show.

She points out that "What Cha' Gonna Do For Me" "is different from my two previous solo albums because it's more diversified. There's jazz, r&b, pop and other things on the album. I also believe the album shows a more mature Chaka than 'Chaka' and 'Naughty.'" Among those contributing to her expanded sound are Dizzy Gillespie and Herbie Hancock.

Khan, who signed with Warners as a solo act three years ago, elected to record in Switzerland because "it was cheaper, there was no city tax and I had my own musicians with me. When you're away like that you tend to devote all your time to recording and that's what we did in Switzerland. Everybody concentrated on this project."

Following the mini tour, she plans to go into the studio with Rufus to record the group's next MCA LP. Although she plans to continue recording with Rufus, she says she probably will not tour with the group again. **JEAN WILLIAMS**

Next Talent Forum Sept. 9-11 In N.Y.

NEW YORK—Billboard's International Talent Forum Seven will be held here at the Sheraton Center Hotel Sept. 9-11. Those interested in showcasing talent during the three-day conference should contact Jean Williams, Talent Editor, at (213) 273-7040.

COMMENTS ON SINGLE FROM LP

'Listen To The People,' Pleads Dionne Warwick With Arista

By TIM WALTER

WASHINGTON, D.C.—"I believe the people tell you what to break," says Dionne Warwick, describing her disagreement with Arista over selecting a single from her new LP. "They buy the records and you have to listen to what they tell you."

"Hot, Live And Otherwise," shipping May 20 is a double pocket LP. Three sides were taped live at Harrah's Hotel Casino in Reno and the fourth is studio cuts of five new songs.

Warwick has been performing three of the new numbers in her live show and monitoring reaction closely. "I don't think there is any doubt that 'A Long Road Ahead Of Us' is the most popular with the audience," Michael Masser wrote the music, Gerry Goffin the lyrics.

According to Warwick, Arista's selection for a single is Masser's "Some Changes Are For Good" with lyrics by Carole Bayer Sager. "We're gonna have to do some talk-

ing to them about that one," she adds.

Warwick's second pick from the album is "Even A Fool Would Let Go" by Kerry Chater and Tom Snow.

"I think this album is going to be even bigger than 'Dionne,'" says the host of television's "Solid Gold." "We have the potential for four gold single releases."

Warwick says she thinks it is "important" to test audience reaction in towns that have traditionally been strong in breaking her records. In addition to Washington, she cites New York, Chicago, Baltimore, Philadelphia, Houston, San Francisco, Los Angeles, Atlanta and New Orleans as "her towns."

"I haven't told the label yet," she confides, "but I want to do a country album and a Christmas album. I've never done a Christmas album. I think if the product is good, they wouldn't fight."

Who would produce? "Larry But-

ler for the country album, of course. He's the finest. I don't know about the Christmas. I'd mix the basic, traditional numbers with some new ones."

Warwick says she doubts future projects include duets with anyone. "It's been done," she notes, "and I had every opportunity of doing one with the Spinners. I'm an innovator; I don't want to just go out and do what everyone else is doing."

"Take disco. I refused to do it because I cannot do it. Now it is dated and phased out. But everyone else was breaking out of their categories and tried to do it and some failed."

"Now the music business is finding itself again. I think it's solid. There are solid acts in new wave, punk, country, r&b, rock. What I think happens is, out of the turmoil, we collect a lot of good, solid talent and everyone finds his niche. We put them in categories and they stay there. The cycle lasts about 10 years. That's what happened before disco."

Warwick claims hosting "Solid Gold" is an advantage because it keeps her on top of the industry. "It makes you aware there's a lot of music out there. I get to see and hear a lot of people." The show has been renewed through July 1982. In a 52-week season, Warwick tapes 44 original one-hour segments. "But I'm not really working as hard as I used to," she explains. "At one time I was on the road 44 weeks a year, constantly. Two guys named David and Damon (her sons) put an end to that."

"Solid Gold" is a variety show, it doesn't quite compare to anything else. We have everything. Music, dancers, comedy. We could have a (Luciano) Pavarotti. . . . We hope to get Pavarotti. The man sells a lot of records. We want to do more than appeal to merely a select audience of young people."

"They (young people) don't have the money to buy. The record business could be expanded, reaching 30-plus, but not by playing Blondie in the record stores. It's no wonder older people don't buy records. That's where my head is, the foresight for 'Solid Gold.'"

"I hope to take a live version of 'Solid Gold' on the road. Reproduce the concept of the show and maybe have a guest, do a duet or two. If I can take it to Vegas, it'll be the easiest show I've ever done there."

Watching Jazz, Not Just Listening, On The Upbeat

By ARNOLD JAY SMITH

NEW YORK—Promoters and producers of live jazz events are turning increasingly to films, kinescopes and videotapes of jazz performers to enhance their concert and festival programming.

That trend is making "stars" of retired and deceased jazz artists, while promoters' demands for such visual documentation is creating a new market for full length films devoted to a single theme or artist, further buttressed by wider exposure beyond festivals and concerts.

Such films, as exemplified by Bert Stern's "Jazz On A Summer Day" (1960), now play periodically at theatres throughout the world. While many of the most-screened titles are documentaries, some frankly biographical in focus, they are offering jazz buffs an alternative to the Hollywood musical dramas culled from the lives of jazz titans like Benny Goodman, Glenn Miller, Red Nichols and W. C. Handy, a genre that often glamorized life on the road.

One thing those studio dramatizations have in common with the rising tide of jazz documentaries is a relatively faithful look at the music itself. David Meeker in "Jazz In The Movies" (Arlington House) lists more than 2,200 movies in which jazz figures did scoring or onscreen music. His accounting goes through 1977. Since that time jazz movies have become collectibles bringing increased interest at auctions and small conventions of interested parties.

In 1981 in New York City alone, at the Kool Jazz Festival New York (nee the Newport Jazz Festival) there will be two complete film programs as part of the Festival and two independent, week-long movie series at a midtown theatre and museum.

David Chertok, probably the major collector in the U.S. and, by his own admission, the only one doing it full time and "making a living," will be showing reels containing tv kines-

(Continued on page 56)

National New Wavers At Spirit Club In San Diego

By THOMAS K. ARNOLD

SAN DIEGO—The Spirit Club, long a hotbed for local new wave talent, is expanding to showcase national new wave acts as well.

In the past few months, acts that have played the 300-seat former restaurant include 20/20, the Blasters, Shandi, the Bus Boys, the Plimsouls, Holly Penfield, the Pop, Great Buildings, the Naughty Sweeties and the Alley Cats.

"I want to pursue more national acts because booking them stimulates interest in the club," says owner Jerry Herrera, a former concert promoter and dance hall operator. "It also creates the image of a quality showcase house, which is what I'm trying to promote the Spirit as."

Most of the shows at the Spirit are produced by former entertainment lawyer Ron Sobel, who moved to San Diego from Detroit in 1977 with the intention of working with local talent and revitalizing the local music scene. Locally he is considered a top promoter of new wave talent and its key conduit for Los Angeles bands.

"I think the city needs a shot in the arm in the way of real talent coming to town," Sobel says. "Radio stations here don't expose new music. So if radio isn't going to pick up the ball, it's got to be done with live music."

In a city generally regarded as musically conservative as San Diego, it's somewhat ironic that the new wave Spirit is one of this city's busiest nightspots. On weekends the club attracts turnaway crowds, and weekdays attendance is still near capacity, regardless of whether the featured attraction is a national act or a local one.

Herrera bought the Spirit in 1975 when it was a Mexican restaurant half its current size called the Tankard Inn that featured no live music. He's got a 10 year lease on the building with a 10 year option once his current lease expires in 1985. And, he says, he's now grossing \$15,000 a month from the bar alone.

After several years of featuring a variety of local acts ranging from country to Latin, jazz and rock, Herrera took his first step toward converting the Spirit into the showcase concert club it is now in 1979. Instead of booking Top 40 cover bands playing all night for one or two weeks at a time, he began booking

(Continued on page 35)

L.A. Greek Theatre Will Book 'Last Minute' Talent

By CARY DARLING

LOS ANGELES—Though a casual glance at the Greek Theatre lineup for the summer seems to indicate an emphasis on adult contemporary and r&b, more rock and pop acts will be added as the season progresses.

"There are open dates and there are several things in the works right now," says Allan Bregman, vice president of the Nederlander Organization which books the 4,500-seat outdoor venue. The Greek's prime competitor, the 5,200-seat outdoor Universal Amphitheatre, is closed for the summer due to neighborhood complaints about noise levels. A roof is being put on the facility.

The season for the Greek begins May 22, with the Gap Band and Yarbrough & Peoples, which is the same approximate time it began last year. However, the '81 season will be extended. "We're going through mid-October and might go a little later, depending on what's available," says Bregman. "Some contemporary acts don't make plans until the last minute."

The schedule for the Greek this year so far is: The Gap Band and Yarbrough & Peoples (May 22, 23);

Liza Minnelli and Joel Grey (May 27-31); Massenkoff Russian Folk Festival (June 9); Willie Nelson (June 2-4); Cher (June 5-8); Smokey Robinson (June 12, 13); Peter Allen (June 19); Pure Prairie League and Jerry Jeff Walker (June 23); Alice Cooper (June 29, 30).

Tom Jones (July 1-4); Harry Belafonte (July 7-11); Johnny Mathis (July 21-25); Pete Seeger and Arlo Guthrie (July 27-28); America (July 29-30); Jefferson Starship (July 31-Aug. 2); Teddy Pendergrass (Aug. 5-8); Santana (Aug. 11-14).

The season continues with: Leo Sayer (Aug. 16-17); Al Jarreau (Aug. 20-22); Gordon Lightfoot (Aug. 23-25); Air Supply (Aug. 26-27); Stephanie Mills (Aug. 28-29); Emmylou Harris (Sept. 1-2); Lou Rawls and Natalie Cole (Sept. 3-7); Harry Chapin (Sept. 8); Aman International Folk Ensemble (Sept. 9); Melissa Manchester (Sept. 10-12); Christopher Cross (Sept. 15-17); Peter, Paul & Mary (Sept. 18-19); Jose Greco with Ballet Folklorico Mexicano de Jorge Tyler (Sept. 20-22); Little River Band (Sept. 23-25); Kool & the Gang (Sept. 26-27); and George Benson (Sept. 29-Oct. 4).

Buffalo's Melody Fair Alive, Alters Talent

BUFFALO—Traditional MOR venue Melody Fair, which reopens June 5 under new ownership, has adopted a broader, more diversified booking policy to include pop, country, Broadway and rock.

Headed by new management/promoters Harvey, Corky and Tice Productions, which marks their 10th year in this market next October, the popular dome theater-in-the-round will showcase more than 40 major headliners.

"We'll continue the high caliber of entertainment while approaching scheduling and booking with new philosophies," said Ed Tice, executive vice president of HCT. "At least 80% of our acts haven't been seen here in the recent past."

Burt Bacharach and Carole Bayer Sager will be the first act to perform since Melody Fair closed last August, cancelling one-third of the 3,427-capacity facility's 25th year

celebration due to management problems.

Other major acts signed to play Melody Fair, housed in the North Tonawanda suburb, will include Rita Coolidge, Harry Chapin, Melissa Manchester, Frankie Valli & the Four Seasons and Manhattan Transfer in the pop category.

Country groups already penned include the Oak Ridge Boys, Larry Gatlin, Johnny Cash and Kris Kristofferson. Carol Channing will perform in "Hello Dolly!" and Robert Goulet in "Kiss Me Kate."

Teddy Pendergrass, Paul Anka, Sha Na Na and Tony Bennett also have been signed.

According to Frank Amendola, one of the four new owners, ticket prices will remain basically the same as last season's, ranging from \$8-\$15 and averaging \$10, depending on various acts.

Local businessmen Rudolph J.

and David Bersani with William Game comprise the remainder of Melody Fair's new ownership team.

Jim Doyle, Mid Hudson Civic Center executive director in Poughkeepsie, has been named to the same post, taking a leave-of-absence from the Mid Hudson operation through this summer.

"Our season ticket packages will offer a variety of options, possibly offering seven separate shows," says Doyle. "We won't close the door to anything. We can handle rock'n'roll here too."

Doyle enjoyed an 11-year association with Harvey and Corky Productions, one of the major promoters of rock concerts in the Buffalo market.

A 20% discount membership card has been offered to some 12,000 season ticketholders caught in last year's early closing. Several local

restaurant discounts from the Bersani Brothers also was included.

Major refurbishing, painting and cleaning will precede the opening at the 175 foot high triadefic-domed facility. In the past, 225,000 annual patrons utilized MF's facilities, said Amendola.

Tice reported a shift in past booking scheduling practices from weekly signings to weekends and shorter, four-day packages.

While admitting to competition for the Niagara Frontier entertainment dollar with other concert venues such as Shea's Buffalo Theatre, a 3,178-seat operation, and Memorial Auditorium, Tice remained confident.

"This Great Lakes area of Toronto, Buffalo and Rochester will more than support all these outlets," said Tice. "We're also well aware of this city's recovering economic situation."



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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	GRATEFUL DEAD —Monarch Entertainment, Ron Delsener, Ruffino & Vaughn, Colis., Uniondale, N.Y., May 6-8 (3)	46,183	\$10.50-\$12.50	\$553,248*
2	STYX —Brass Ring Productions, Arena, Detroit, Mich., May 4 & 5 (2)	28,939	\$9-\$11	\$305,097*
3	RUSH/FM —Belkin Productions, Colis., Cleveland, Ohio, May 7 & 8 (2)	30,393	\$9-\$10	\$275,891*
4	GRATEFUL DEAD —Electric Factory Concerts, Monarch Entertainment, Spectrum, Philadelphia, Pa., May 4	15,774	\$9-\$11	\$164,903
5	RUSH/FM —Di Cesare, Engler Productions, Civic Arena, Pittsburgh, PA, May 6	14,361	\$9.75	\$140,020*
6	TED NUGENT —Bill Graham Presents, Cow Palace, San Francisco, Ca., May 8	13,207	\$9.50-\$11	\$130,205*
7	PARLIAMENT/FUNKADELIC/POOTSY/SLY STONE/ZAPP/SWEAT BAND —Tiger Flower & Co., JAM Productions, Checkerdome, St. Louis, Mo., May 8	11,200	\$8-\$49	\$99,103
8	GAP BAND/BAR KAYS/YARBROUGH & PEOPLES —W.G. Enterprises, Arena, Indianapolis, Ind., May 10	9,356	\$9-\$10	\$88,228
9	NAZARETH/TRAPEZE/KROKUS —Pace Concerts, Louis Messina, Colis., Houston, Tx., May 7	9,600	\$7-\$8	\$83,539*
10	GRATEFUL DEAD —Monarch Entertainment/Cedric Kushner Productions, Civic Arena, Glens Falls, N.Y., May 5	7,380	\$10.50	\$77,490*
11	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS —W.G. Enterprises, Civic Center, Saginaw, Mich., May 7	7,078	\$9	\$63,702*
12	TED NUGENT/HUMBLE PIE —Avalon Attractions, Arena, Fresno, Ca., May 9	7,333	\$8.75-\$9.75	\$62,650*
13	WHISPERS/LAKESIDE —W.G. Enterprises/JAM Productions, Rosemont Horizon, Chicago, Ill., May 10	5,448	\$10.50-\$11.50	\$62,281
14	TED NUGENT/HUMBLE PIE —Avalon Attractions, Rocking Chair Productions, Civic Center, Bakersfield, Ca., May 10	6,000	\$8-\$9.75	\$52,256*
15	GAP BAND/BAR KAYS/YARBROUGH & PEOPLES —W.G. Enterprises, Civic Center, Baltimore, Md., May 8	5,734	\$8.50-\$9.50	\$51,660
16	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS —W.G. Enterprises, Arena, Kansas City, Mo., May 9	5,565	\$7.50-\$9.50	\$50,070
17	WAYLON JENNINGS/JESSE COLTER —Entam Presents, Civic Center, Huntington, W. Va., May 10	5,403	\$8.50-\$9.50	\$48,407
18	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS —W.G. Enterprises, Arena, Milwaukee, Wisc., May 8	4,208	\$9.50	\$39,976
19	OZZY OZBOURNE/JOE PURRY/MOTORHEAD —Don Law Co., Civic Center, Springfield, Mass., May 4	4,100	\$8.50-\$9.50	\$35,749

Auditoriums (Under 6,000)

1	DOUG HENNING —Washington Theatre Guild, Stanley Theatre, Pittsburgh, Pa., May 5-10 (8)	16,081	\$7-\$14.50	\$184,936
2	TED NUGENT —Bill Graham Presents, Mem'l Aud., Sacramento, Ca., May 7	4,300	\$8.95-\$10.95	\$43,357*
3	GAP BAND/BAR KAYS/YARBROUGH & PEOPLES —W.G. Enterprises, Palace Theatre, Cincinnati, Ohio, May 9	4,337	\$9-\$10	\$42,629
4	PAT TRAVERS/RAINBOW —Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., May 9 & 10 (2)	4,275	\$7.50-\$8.50	\$35,474
5	ISRAELI BALLET —Feyline Presents, Paramount Theatre, Denver, Co., May 9	2,895	\$9-\$13	\$33,573
6	RAINBOW/PAT TRAVERS —Monarch Entertainment, Capitol Theatre, Passaic, N.J.,	3,397	\$8.50-\$9.50	\$31,118*
7	GORDON LIGHTFOOT —Don Law Co., Orpheum Theatre, Boston, Mass., May 9	2,800	\$9.50-\$10.50	\$28,129*
8	GORDON LIGHTFOOT —Electric Factory Concerts, Academy of Music, Philadelphia, Pa., May 8	2,729	\$8.50-\$11	\$27,953
9	CHEAP TRICK/THE LOOK —Brass Ring Productions, Hill Aud., Univ., Ann Arbor, Mich., May 4	2,307	\$8.50-\$10.50	\$23,874
10	JUDAS PRIEST/SAVOY BROWN —Sunshine Promotions, Civic Aud., S. Bend, Ind., May 7	2,274	\$8-\$9	\$20,004
11	OZZIE OZBOURNE/MOTORHEAD —Di Cesare, Engler Production, War Mem'l, Johnstown, Pa., May 8	1,943	\$7.75	\$15,065
12	JEFF LORBER FUSION —Brass Ring Productions, Music Theatre, Royal Oak, Mich., May 8	16,480	\$9	\$14,832*
13	TOM BROWNE/GENE DUNLAP —Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., May 8	1,101	\$7.50-\$8.50	\$10,187
14	DON MCLEAN/BOBBY KOSSER —Feyline Presents, Rainbow Music Hall, Denver, Co., May 5	1,079	\$8.50-\$9.50	\$9,609
15	PLASMATICS —Festival East Productions, Uncle Sam's, Buffalo, N.Y., May 7	985	\$5.98-\$7	\$6,156*

PARLIAMENT FUNKADELIC SWEAT BAND ZAPP

Capitol Centre, Washington, D.C.
Admission: \$9

When the Mother Ship came down toward the end of Parliament Funkadelic's cosmic carnival, Sly Stone stepped out and the capacity crowd went wild. The reclusive star joined the band for the rest of the act, adding his legendary cachet to the April 24 concert.

George Clinton, Bootsy Collins and Maceo Parker provided the Chocolate City division of the P-Funk army with exactly what it came for—more than three solid hours of driving, hypnotic rhythm mixed with hip, inner-city philosophy. The show soldout in advance.

Emerging from the mouth of a grotesque, huge skull set on stage, Clinton opened the show with a rendition of D.C.'s Soul Searchers' hit "Bustin' Loose." Then, the funk continued non-stop through "One Nation Under A Groove," "Cosmic Slop," "Gloryhallastopid," etc.

The cavernous Capitol Centre poses problems for any sound system and the band's lyrics were not always distinguishable to those unfamiliar with them. Fortunately, few in the audience fell into that category.

The program began on time at 9 with Zapp and then the Sweat Band entertaining the troops with the kind of funky urban sound that edges between disco and r&b with a debt to bebop. Parliament came on at 11:40 and played until 3, easily giving the audience its \$9 worth of funk.

JEAN CALLAHAN

JIMMY CLIFF & ONENESS LOUISE GOFFIN

Roxy, Los Angeles
Admission: \$10

In his starring role in the cult film "The Harder They Come," Jimmy Cliff projects such a powerful personality that it was doubtful he could duplicate it live. In a four-night stand here, beginning May 6, he proved the film only hints at his power and command.

Dancing and swaying, eyes closed much of the time, to the unrelenting rhythm being put down by his eight-piece band dubbed Oneness, Cliff effortlessly had the capacity crowd doing the same.

San Diego Spirit

• Continued from page 34

local new wave acts playing all original music for one night "concerts," sharing the bill with two or three lesser-known acts, also local and playing their own music.

Business boomed, and other clubs soon followed suit, duplicating the Spirit's formula. Herrera says concentrating on national acts is the logical next step.

"More attention is focused on the club, and it helps attendance when we feature local bands," he says. "The audience is there for it, and the only other club in town that books national acts shies away from a lot of the new wave."

Herrera has been a fixture on the local music scene for more than 20 years. In the early 1960s, he produced a variety of concerts by such acts as the Kingsmen, the Coasters, Dobie Gray, Them, the Premiers, and Sonny & Cher at such long-forgotten San Diego concert spots as the Fayton Building, the Balboa Park Club and the Tri-City Roller Rink.

In 1965, he opened the 500-seat Palace—perhaps the single most popular teen nightery of the middle and late 1960s—where, for a long time, the house band was Iron Butterfly.

In the early 1970s, he and promoter James Pagni opened J.J.'s, also a teen nightspot seating more than 1,000, and from 1973 to 1975 produced shows by ZZ Top, Foghat, Hawkwind, Steely Dan, Jesse Colin Young and the Electric Light Orchestra.

Talent Talent In Action

Without diluting reggae's message or effect, he makes music that is so startlingly commercial—full of hooks and danceable rhythms—that it's a wonder he isn't more well known.

His sweet tenor voice has been compared to that of Smokey Robinson, and with good reason. He projects a warmth that goes deeper than the lyrics of such excellent songs as "You Can Get It If You Really Try," "Many Rivers To Cross," "The Harder They Come" and a dazzling version of Cat Stevens' "Wild World."

The only flaw was the brevity of the set. Considering Los Angeles has been waiting for Cliff a long time, a mere 10-song, hour set seems stingy. Given a longer set, he could have included more tracks from his last MCA LP, "I Am The Living." While this album isn't for reggae purists, it is a good stepping stone for the curious.

Whoever thought to have Elektra's Louise Goffin open with an eight-song, 30-minute set should rethink his booking practices. Her mediocre brand of pop-rock didn't go down well with the reggae-oriented audience. Her obvious unease, the lack of stage presence from any of the five-piece band and shrill vocals didn't help her case at all.

CARY DARLING

MINK DEVILLE Savoy, New York Tickets: \$10

Willy DeVille never was a punk rocker, even if his band, Mink DeVille, cut its teeth at such punk-rock bastions as CBGBs here. His affinity for the rich uptown rhythms and harmonies of the Drifters never seemed to jibe with the three-chord punk scene, as his stunning "Cabretta" LP of 1977 made clear. Two albums for Capitol and four years later, the stiletto-thin singer-composer has a new band, a new label (Atlantic), new management, and a killer live set that rocked a full house April 17.

A slow instrumental called "Harlem Nocturne," which featured the steamy tenor sax of (Count) Louis Cortelezzi, opened the set. Then Willy, looking like Gene Vincent or Eddie Cochran with his waterfall haircut and gold earrings, made his entrance to the rumba-like bass intro of "Slow Drain" from the group's latest, "Le Chat Bleu." And for the next 85 minutes, the singer and his five-piece band could do no wrong.

Willy's voice, deep and sensuous, was in fabulous form. Strains of Ben E. King, Little Willie John and James Brown, though easily detected, combine to give him a wonderfully distinctive vocal identity. His inflection on the wistful "Just To Walk That Little Girl Home," which he cowrote with Doc Pomus, contrasted nicely with his snarling delivery of "One Way Street" from "Cabretta."

The pacing of the 15-song set was also impeccable, as the group juxtaposed such hard-edged rock tunes as "Savoir Faire," "She's So Tough" and "This Must Be The Night" with slower numbers like the Latin-flavored "Mixed Up Shook Up Girl" and "Just Your Friends."

In Rick Borgia (guitar), Joey Vasta (bass), Thommy Price (drums), Kenny Margolis (keyboards) and the Count, Willy has assembled a top flight outfit whose roots are firmly planted in mid-'60s rhythm and blues. Their empathy for

Willy's rock'n'roll "West Side Story" and tales of street corner romance was no more apparent than during the group's encore of "Maybe Tomorrow," perhaps the most evocative tune DeVille has ever written.

LEO SACKS

ORCHESTRAL MANOEUVRES IN THE DARK OUR DAUGHTER'S WEDDING

Whisky, Los Angeles
Admission: \$5.50

One of the biggest bands in Europe currently, which also has been entrenched on the U.S. disco charts with "Enola Gay," Orchestral Manoeuvres in the Dark (or OMID for short) is the type of class act that doesn't come along often.

The quartet's brand of electronic pop is different from other acts in the genre, such as Gary Numan and Kraftwerk, in that it fuses real rock'n'roll passion with the icy textures of the music.

Fronted by the manic bassist/vocalist Andy McCluskey, who twists and turns to the music as if he is a tightly wound yo yo, the group played a 65-minute, 16-song set that spanned several styles April 15. From the Noel Coward-styled "Motion And Heart," the ice floe cold "Statues" and the frantic remake of the old standard, "The More I See You," the group proved that electronic is not necessarily synonymous with emotionless.

An electronic trio, Our Daughter's Wedding from New York, which had a disco hit with "Lawnchairs," opened the show. While not as deep or impassioned as OMID, the eight-song, 35-minute set was entertaining and danceable.

CARY DARLING

TONY BENNETT

Marty's, New York
Cover charge: \$30

Tony Bennett had a whirlwind tour of the Big Apple for the benefit of the New York's Police Athletic League last week that had him in five venues ranging from the intimate Marty's supper club to Carnegie Hall.

In his performance at Marty's on Monday (11) his performance was logically intimate, too, as he often almost whispered carefully and with deep feeling the lyrics of 20 old standards in an hour-long set.

The one exception to the oldies was an appealing song from the pen of Stevie Wonder that has been composed for Bennett's forthcoming music album, due out this fall.

Pianist Ralph Sharon, long associated with Bennett, led a trio, which tastefully accompanied him, even if the drums got a bit overpowering at times.

Bennett opened up with a swinging "Our Love Is Here To Stay" and never departed from the hip jazz feeling that usually permeates his performances.

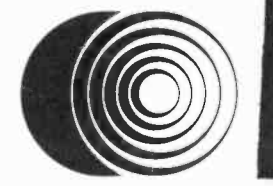
He gave a nod to his past hits with a "I Left My Heart In San Francisco." "I Wanna Be Around" medley, but he concentrated on the likes of "Lazy Afternoon," "God Bless The Child," "Maybe This Time" and a surprisingly effective "The Man I Love," which he sang as "The Man She Loves."

DOUGLAS E. HALL

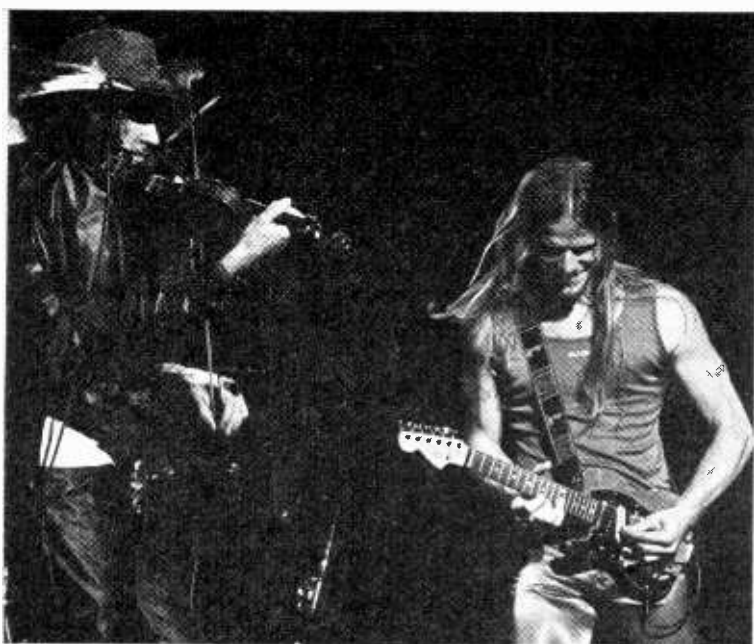
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MUTE MUSES—Dregs' guitarist Steve Morse, left, and new band member Mark O'Connor jam at the Fox in Atlanta during the first show of the instrumental group's "Unsung Heroes" tour. O'Connor, who is two-time grand master fiddling champion of the world, replaces original Dreg Allen Sloan, who is pursuing solo interests.

Talent Talk

Guitarist **Mandy Myer** of Swiss heavy metal rock band **Krokus**, and two members of the band's road crew were robbed and pistol-whipped by a taxi driver in Little Rock. The theft of \$500 took place at 2 a.m. after a concert three weeks ago. The thief got away. . . . Wolf and Rissmiller's Country Club in Reseda, Calif. plays host to a four-hour-long KROQ-FM video party Friday (22). Artists appearing via video include **the Pretenders**, **the Clash**, **Blondie**, **Adam and the Ants**, **the Who**, **Pat Benatar**, **Elvis Costello**, **Echo and the Bunnymen**, **Ellen Foley**, **Ian Hunter**, **Talking Heads**, **Split Enz**, **Ultravox**, **Squeeze**, **Spandau Ballet** and **the Selecter**.

Drummer **Carmine Appice** of the **Rod Stewart Group** and **KWST-FM** will present the "Second Annual SWST/Carmine Appice/Memorial Day Drum Off" Saturday (23) at Griffith Park in Los Angeles from 2 p.m. to dusk. It's a competition to locate the finest amateur drummers in the L.A. area. Contestants will perform a solo for a panel of judges consisting of drummers **Buddy Rich**, **Martin Chambers** (the Pretenders), **Alan Gratzner** (REO Speedwagon), **Stan Lynch** (Tom Petty and the Heartbreakers), **Michael Derosier** (Heart), **Vinnie Appice** (Black Sabbath), **Bruce Gary** (the Knack) and **Jocko Marcellino** (Sha Na Na). The grand prize will be a top-of-the-line drum kit and cymbal outfit furnished by the Ludwig Drum Co. and Avedis Zildjian Cymbals, respectively, who also will provide drum equipment for the second through fourth place winners. A jam session featuring the celebrity judges will follow the competition. The day is also being declared 'Carmine Appice Day' by Mayor Tom Bradley.

Ron Delsener isn't talking, but sources close to the promoter say that he will present as many as 10 concert dates in Battery Park in lower Manhattan this summer. A June 20 date starring **James Taylor** has been confirmed by the singer's booking agency. Also expect **Willie Nelson** at Battery Park Sept. 12.

Hurrah, which pioneered the rock/dance format in 1978, is expected to close its doors at the end of May, victim of rising prices and competition from such newer giant venues as Bond's International, Ritz, Privates and the Savoy. In recent weeks the Rock Lounge and the '80s have also closed.

Chrysalis Records hosted a mid-

afternoon party in lower Manhattan last week for **Spandau Ballet**, which inaugurated the "Modern Classix" concert series at the Underground here May 6. Shows to follow include **Material** and **Coati Mundi** May 13 and **Cindy Bullens** on May 20. The organizer is **Jim Fouratt**, who says his former club, **Danceteria**, will reopen with a new sound and light system in June. The club's application for a liquor license is pending.

The **Peppermint Lounge**, located on the same Times Square city block as **Bonds International** and the **Savoy**, is luring the early bird customer with free admissions Mondays, Wednesdays and Thursdays from 8 p.m. to 11 p.m. Shows are still at midnight and 1:30 a.m. and whoever comes early can stay for the live entertainment. The club figures it will make its money back on the booze.

Wayne Shorter is reported recording a new LP in Brazil with **Jack Douglas** producing for a fall release. . . . **Dylan** will tune-up for a June-July European concert tour with dates in Chicago and Maryland. There is no itinerary as yet. . . . **John Belushi** has contributed songs to **Cheetah Chrome's** forthcoming **Polish Records LP**.

Tammy Wynette, **Emmylou Harris**, **Mac Davis**, **Alabama**, **Con Hunley**, **Dottie West**, **Jerry Lee Lewis**, **Conway Twitty** and **the Bellamy Brothers** are among those scheduled to perform at **Carolina Country Jamboree**, a two-day country music festival to be held July 4-5 on 500 acres in Surfside at Myrtle Beach, S.C.

When **Bob Frymire**, head of **AMP Marketing Systems** was approached by the **Miller Brewing Co.** to come up with "an unusual music-oriented promotion" for **Lowenbrau**, one of its products, the former A&M college rep devised a multi-part promotion in which students who win tickets raffled off by their campus radio stations or at kegers (parties at which **Lowenbrau** provides free beer) board **Lowenbrau Bandwagons**, are bused to concerts and are provided with free albums, posters and beer. Thus far, the **Lowenbrau Bandwagon** has taken students from **Cornell**, the **Univ. of Massachusetts** and the **State Univ. of New York at Stony Brook** to see **Santana**, **38 Special** and the **Grateful Dead**, respectively.

ROMAN KOZAK AND KAREN KELLY

Jingles Due Out In Folios

NEW YORK—Some of television and radio's most familiar jingles, all penned by **Steve Karmen**, are appearing in folio form.

This is a result of an exclusive print deal with **Karmen's Elsmere Music** and **Hal Leonard Publishing**. **Karmen** has been writing jingles for 15 years, including the famed "I Love New York."

The first project is a 176-page piano/vocal/guitar folio, "The Jingle Man," which contains over 60 tunes and retails at \$7.95. Selections include "Comin' Thru" (Chrysler/Plymouth), "That's Incredible" (Ford), "Doublemint Will Do It," "Give That Man A Blue Ribbon" (Pabst) and "Aren't You Glad You Use Dial?," among others.

For the home organ market, a second version of "The Jingle Man" is available in which all songs are arranged in big-note "EZ Play Today" music notation for all organs, piano and guitar. This 144-page edition also retails at \$7.95.

Publishing

Two Firms Establish Co-Op For Writers

By ROSE CLAYTON

MEMPHIS — **Bootchute Music** (BMI) and **Fallen' Arches Music** (ASCAP), both housed at **Shoe Productions** here, have combined their resources along with their writers' talents to form a new co-op publishing concept named **United Writers**.

According to **Paul Compton**, the administrator for **United Writers**, the co-op was developed to allow writers using the company's facilities to reap the benefits of having their own company and the advantages of being affiliated with an established firm, while earning additional compensation from working as part of a team.

As **Compton** explains it: Both publishing companies will funnel their royalties into a co-op pool to be dispersed by a five-member co-op board. After production and administrative expenses are reimbursed, a bonus will be paid to the co-op

member who placed the song; the co-op writer will receive 33% of the publishing royalties in addition to his 50% writer's share, and the balance will be split among the two publishing companies and the remaining members of the co-op.

Participating in the plan are **Compton**, **Andy Black**, **Rick Yancy**, **Wayne Crook**, **Shoe Productions**. **Bill Mitchell** is **Compton's** administrative assistant.

Besides the additional financial compensation from a share of the publishing royalties, the co-op members cite several other advantages: a voice in how their money is spent on production, promotion, and marketing; access to the combined talent of the group, which is self-contained, being composed of singers, musicians, producers, and engineers; use of the facility with both a 24-track and a 16-track recording studio; and resource tools, such as a **WATS** line, trade magazines, tip sheets, and a computer service.

"Our computer has the names and addresses of over 500 publishers, producers, and artists that can be punched out," says **Wagner**. "The writers can sort them any way they like."

All the unpublished material of the co-op writers and the existing catalogs of **Bootchute Music** and **Fallen' Arches Music** has been combined into the **United Writers' catalog**, bound by a letter of intent for a period of one year to see if the association is mutually beneficial.

To organize the administrative files and set up cross references, **United Writers** has obtained the services of the **Richard Perna**, owner of **Music Publishing Consultants** in **Nashville**.

Wagner says that **Perna** is furnishing the group with new songwriter contracts rather than the standard songwriter contract. "Ours will have a number of incentives built in which will be more equitable for the writer," says **Wagner**.

MPC is also holding a training session for the administrators that the writer may attend so they can learn how a publishing company should operate and its responsibilities to its writers.

Shoe Productions' decision to merge its two existing publishing companies with the efforts of its writers was basically an attempt to generate more activity.

"We've never really shopped our material," **Wagner** admits. "Hopefully this move will get it off the shelves." Co-op members will receive bonuses for covers as well as for initial cuts. Covers have already been obtained on **Harry Nielsen**, **Dr. John**, **Joyce Cobb**, and **The Radiants**.

Emphasis is being placed on helping all co-op members to become proficient song pluggers. "We made our first pitch trip to **Muscle Shoals**," **Wagner** says. "When we got back, we talked about what we had done right, what we had done wrong, and how we should present ourselves next time. Now we are preparing for a pitch trip to **Nashville**."

"It could be the wave of the future," **Wagner** adds. "I know a lot of writers who are in their own publishing situations. There are 32,000 publishing companies in the U.S. I think the days of the big publishing conglomerates are numbered."

Big 3's Cotler To Parent; Seider Running Print Arm

By IRV LICHMAN

NEW YORK—With continuing speculation that **Big 3 Music**, the print division of **United Artists Music**, may be involved in a distribution agreement with another company, the unit is undergoing "interim administrative changes" in the wake of the shift of **Stephen Cotler** to **United Artists Corp.** for a special projects post in strategic planning at the film company's New York offices.

Meanwhile, **Harold Seider**, president of **United Artists Music**, will temporarily oversee the operation of **Big 3** while a replacement for **Cotler**, who was named **Big 3** general manager and vice president in January 1980, is being sought.

During this interim period, **Seider** will shift offices from **UA Music**

headquarters in **Los Angeles** to those in **New York**. **Seider** says his **New York** stay will also present the opportunity to "make on-the-spot evaluations related to **UA's** ongoing study of the **Big 3** print operations. We continue to review our progress in the fast-changing sector so that we can most effectively define our future print activities and maintain the highest profitability."

Seider credits **Cotler's** administration of **Big 3** as having "dramatically improved its marketing thrust."

The major print operation is, however, known to have been seeking an alternative approach to in-house distribution of its product, one that is seen as most likely leading to a deal with another music print house.

N.Y. Writers Contest Underway

NEW YORK—The third annual **New York Songwriters Contest** is underway from the **New York Music Task Force** and the **American Guild of Authors & Composers**, with **Chappell Music** sponsoring the event for the second time.

The contest, free and open to residents of **New York**, **New Jersey** and **Connecticut**, is limited to the first

1,000 entries. Entry blanks were made available starting May 4 at the offices of **AGAC**, 40 W. 57th St., or at **Uncle Lulu's**, 16 W. 56th St. Deadline for applications is June 15.

The grand prize winner will receive an **AGAC** song contract with **Chappell** plus a cash award of \$250, while the second and third prize winners will receive \$150 and \$100, respectively. All 10 finalists will perform their songs before a panel of music industry persons at an event to be held here Sept. 22. Screenings of all submitted cassettes will also be done by panels of music industry professionals.

For further information, interested parties are requested to call (212) 757-8833.

Folio Line To Centerstream

NEW YORK—A line of folios, including acetate soundsheets, associated with **Kicking Mule Records**, dealing mainly in folk, blues and ragtime guitar music, has been acquired by **Centerstream Publications**, distributed through **Columbia Pictures Publications**.

The label records such performers as **Art Rosenbaum**, **Charlie Muselwhite**, **Duck Baker**, **Dale Miller** and label founder **Stefan Grossman**. Also, music books of guitarist **Happy Traum's** recordings on **Kicking Mule** are also expected to be published under the arrangement.

The first folios will be marketed this summer, with titles to be announced. **Centerstream** is a California-based print firm needed by **Ron Middlebrook**.

Warner Folios

NEW YORK—**Warner Bros. Publications** has marketed 10 new folios. They include "One Step Closer," the **Doobie Brothers** (\$8.95), "42nd Street" (\$7.98), "George Harrison—Anthology" (\$12.95), "Barry," **Barry Manilow** (\$8.95), "Hawkes & Doves," **Neil Young** (\$7.95), "Hold Out," **Jackson Browne** (\$9.95), "Eagles Live" (\$9.95), "Panorama," the **Cars** (\$8.95), "Barry Manilow Live" (\$8.95) and "Just Like Starting Over & 15 Top 10 Hits" (\$5.95).

Court Receives Responses From Parties In Rate-Setting Case

WASHINGTON — The U.S. Court of Appeals for the District of Columbia Circuit received responses Tuesday (5) from parties effected or interested in the mechanical royalty rate-setting decision the Copyright Royalty Tribunal made last December.

Appealed by the Recording Industry Assn. of America, the National Music Publishers' Assn. and the American Guild of Authors and

Composers, the Tribunal's decision will be reviewed in court beginning June 18.

RIAA contends that the Tribunal has failed to provide an adequate explanation for its decision. The record industry group also finds NMPA in error in its opinion that the Tribunal lacks authority to postpone the effective date for the royalty hike until July 1. The Copyright Act provides that the Tribunal's rate

determinations should avoid disrupting the industries effected and the postponement accomplishes this end, RIAA argues.

RIAA differs with AGAC on the Tribunal's decision to admit Cambridge Research Institute studies (commissioned by RIAA) into the record of the mechanical proceedings. AGAC contests the reliability of that data while RIAA says that under established administrative practice, questions of reliability effect the weight given to data, not its admissibility as evidence.

RIAA urges the court to reject AGAC's request for a partial remand for consideration of a further rate increase. Instead, RIAA wants the entire mechanical royalty rate decision reversed and remanded.

The Tribunal's opinion "contains all the hallmarks of reasoned decision making," the music publishers argue in response to RIAA's brief. RIAA's real complaint is that the Tribunal found RIAA's evidence "not credible, not reliable and irrelevant," NMPA says.

NMPA urges the court to affirm the Tribunal's decision but set aside the five-month delay of its effective date.

An increased mechanical rate won't cause consumer prices to spiral, according to NMPA and AGAC. Both organizations argue that the impact of increased mechanical royalties will not be multiplied through the distribution chain to cause exorbitant record price increases.

Intervening before the appeals court, the National Assn. of Recording Merchandisers argues that a higher mechanical rate will skyrocket record prices.

Also intervening, the American Music Operators' Assn. claims its business expenses would increase radically because of the pass-on effect from the higher rate. NMPA replies that the increase would be minimal, averaging \$3.75 per year per jukebox.

Finally, NMPA notes that in a recent filing with the Copyright Royalty Tribunal, RIAA contends that no royalty rate increase should take effect until the completion of an appeal of the Tribunal's decision. NMPA implies that RIAA would like to stall the implementation of the mechanical rate increase indefinitely.



CHUCK'S ORCHESTRA—Chuck Mangione leads a hand-picked orchestra of high school musicians during a benefit concert for the Special Olympics in Washington. Mangione auditioned the musicians himself, and then conducted the orchestra.

Black Music Assn. Slates L.A. Conference Schedule

NEW YORK—The Black Music Assn. has finalized the program for its third annual conference that will be held in Los Angeles May 23-27.

Highlights feature the presentation of the Presidential Award to Cottle's Henry Allen at a tribute dinner and an address by PolyGram Records chief David Braun at a luncheon May 26. Braun's speech, "The Black Artist: Where Lenox Avenue Meets Rodeo Drive," will explore the ways black and white artists perceive each other.

The Braun address kicks off the Performing Arts Program and will be followed by a two-part panel discussion chaired by Qwest Records/Quincy Jones Productions general manager Ed Eckstine. Panelists include Irving Azoff of Front Line Management/Full Moon Records, Daniel P. Gibson of the First Los Angeles Bank Entertainment Division, accountant Joel Jacobson, John Levy of professional management firm John Levy Enterprises, and attorneys Owen Sloane and Don Wilson.

The topic for part one is "The Ascent to Stardom," and part two deals with the question "What Do I Do When I'm No Longer Number One?"

The Communications Division Program on May 25, chaired by

George Ware, focuses on "World Communications." Featured speakers include Bertram DeLooz of the United Nations on "The New World Information Order," former assistant secretary of Commerce Henry Geller on "Policy: American, Domestic and Information," and Abe Voron of the National Radio Broadcast Assn. on "Radio in the '80s."

Other communications sessions, moderated by WWRL-FM p.d. Bob Law, will feature National Assn. of Black Owned Broadcasters board member Bill Sherer on "Black Radio Ownership" and KDAY-AM p.d. J.J. Johnson on "Radio Programming." Also featured is KJLH-FM general manager Don Mizzell speaking on "Radio and the Black Music Artist."

A general session on May 24 will feature a presentation of "The Importance Of Television and The Video Boom To Black Music Artists," co-chaired by ABC-TV's Chuck Smiley Jr. and Rainbow Television Workshop president Topper Carew.

Featured entertainers for the conference are gospel artists Hawkins Family and the Wynans, jazz artists Hubert Laws and Rodney Franklin, and Brenda Russell.

Registration for the event is \$225 per person.

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INSTRUCTOR, COMMERCIAL MUSIC/RECORDING. Master's degree, experience in industry required, marketing/retailing expertise preferred. Contact: Carter D. Thomas, Director, Commercial Music/Recording, Georgia State University, University Plaza, Atlanta, Georgia, 30303. (404) 658-3513. Application deadline: June 5, 1981. An Affirmative Action, Equal Opportunity Employer.

MAINTENANCE ENGINEER NEEDED FOR new state of the art 45 foot television remote truck; engineering background. Moderate travel. Reply to: VP Production, TCS Productions, 890 Constitution Blvd., New Kensington, PA 15068.

ROCK JOCK NEEDED FOR 7-MIDNITE FOR 100,000 Watt, Super Tower, top rated station in second largest metro in state. "Kisser" is extremely programming and promotion oriented. Good tape, pro attitude, experience, and ability to fit in a must. Fred Baker, KISR, Box 3100, Fort Smith, Arkansas 72913. (501) 785-2526.

International Talent Group, formed by Wayne Forte and Michael Farrell. First clients include David Bowie for concert appearances, Genesis, Peter Gabriel, Joe Jackson and Adam & The Ants. Address: 200 W. 57th St., Suite 1404, New York 10019. (212) 246-8118.

Cool Breeze Productions formed by James K. Warunek as independent radio producer, promotion and artist development firm. Address: 70 Pasadena, Highland Park, Mich. 48203. (313) 865-9194.

Breakthrough Quality Music, publishing and management company formed by Glenn Dove. First signings are Randy Coates and the Nads. Address: P.O. Box 456, Branford, Conn. 06405. (203) 488-6166.

ELI Records to produce record and video packages for artists,

New Companies

formed by Chuck Murphy. First release is rock group, the Goodtimes. Address: P.O. Box 2218, Newburgh, N.Y. 12550. (914) 564-2742.

Richard Gordon Public Relations formed by Richard Gordon. First clients include Julie Budd, Marilyn Michaels, Lanie Kazan and Lauren Wood. Address: 318 E. 70th St., New York 10021. (212) 737-7204.

April Entertainment Enterprises launched by Sid Johnson and Kenny Edmonds. First project is seven tune demo for rock group April. Affiliate companies are Sun-Shower Songs, publishing company with BMI affiliation, and Johnson & Associates management firm. Address: P.O. Box 55340, Indianapolis, Ind. 46205. (317) 259-4979.

HSO Records, launched by Bill Harper and Nicholas Stoios. First

release is 12-inch single, "Jamaican Island Lady" by Tammy Scott. Address: 920 Market St., Philadelphia, Pa. 19107. (215) 923-9473.

Boston Management, formed by Sam Schneiderman to handle artist management and career development. First signing is jazz band Boo-Bettes. Address: 72 K St., Boston, Mass. 02127. (617) 269-1445.

Musichouse Price Hill launched by Ronald E. Rogers to publish "Aware Musician Source Newsletter" and establish demo recording studio for local artists. Address: 907 McPherson Ave., Cincinnati, Ohio 45205.

Connections Unlimited, inc., launched by Margaret Cafarelli as booking, management and publishing company. Address: 2817 Parker Court, Wheaton, Md. 20902. (301) 942-6281.

Billboard®TOP LPs & TAPE®

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Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength.
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THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label		THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label		THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	
			Artist-TITLE-Label	Artist-TITLE-Label				Artist-TITLE-Label	Artist-TITLE-Label				Artist-TITLE-Label	Artist-TITLE-Label
★1	1	24	REO SPEEDWAGON ▲ Hi Infidelity, Epic FE 36844	JUICE NEWTON Juice, Capitol ST-12136	★29	31	12	JUICE NEWTON Juice, Capitol ST-12136	CAROL HENSEL Dancersize, Vintage VNJ 7701 (Mirus)	★84	103	4	PURE PRAIRIE LEAGUE Something In The Night, Casablanca NBLP 7255 (Polygram)	PURE PRAIRIE LEAGUE Something In The Night, Casablanca NBLP 7255 (Polygram)
2	2	17	★STYX ▲ Paradise Theatre, A&M SP-3719	GARY U.S. BONDS Dedication, EMI-America SD 17051	★30	35	4	GARY U.S. BONDS Dedication, EMI-America SD 17051	ANNE MURRAY Where Do You Go When You Dream, Capitol S00-12144	85	75	14	TOM BROWNE Magic, Arista/GRP GRP 5503	TOM BROWNE Magic, Arista/GRP GRP 5503
3	3	19	STEVE WINWOOD ● Arc Of A Diver, Island ILPS 9576 (Warner Bros.)	SHEENA EASTON Sheena Easton, EMI-America ST 17049	★31	33	11	SHEENA EASTON Sheena Easton, EMI-America ST 17049	KOOL & THE GANG ▲ Celebrate, De-Lite DSR 9518 (Polygram)	★86	147	2	DAVE EDMUNDS Twangin, Swan Song SS-16034 (Atlantic)	DAVE EDMUNDS Twangin, Swan Song SS-16034 (Atlantic)
★4	6	6	AC/DC Dirty Deeds Done Dirt Cheap, Atlantic SD 16033	ALABAMA Feels So Right, RCA AHL1-3930	32	32	9	ALABAMA Feels So Right, RCA AHL1-3930	GARLAND JEFFREYS Escape Artist, Epic JE 36983	★87	112	4	BILLY SQUIER Don't Say No, Capitol ST-12146	BILLY SQUIER Don't Say No, Capitol ST-12146
5	5	28	GROVER WASHINGTON JR. ▲ Wineflight, Elektra 6E-305	THE GAP BAND ▲ Ill, Mercury SRM-1-4003 (Polygram)	33	30	22	THE GAP BAND ▲ Ill, Mercury SRM-1-4003 (Polygram)	DON MCLEAN Chain Lightning, Millennium BXL1-7756 (RCA)	88	90	7	GREG KIHN Rockinroll, Beserkley BZ 10069 (Elektra)	GREG KIHN Rockinroll, Beserkley BZ 10069 (Elektra)
6	7	12	RUSH ▲ Moving Pictures, Mercury SRM-1-4013 (Polygram)	JEFFERSON STARSHIP Modern Times, Grunt BZL1-3848 (RCA)	★34	37	6	JEFFERSON STARSHIP Modern Times, Grunt BZL1-3848 (RCA)	JOE WALSH There Goes The Neighborhood, Asylum 5E-523 (Elektra)	89	92	6	RONNIE MILSAP Out Where The Bright Lights Are Glowing, RCA AAL1-3932	RONNIE MILSAP Out Where The Bright Lights Are Glowing, RCA AAL1-3932
7	4	8	THE WHO Face Dances, Warner Bros. HS 3516	THE POLICE ▲ Zenyatta Mondatta, A&M SP 3720	35	19	31	THE POLICE ▲ Zenyatta Mondatta, A&M SP 3720	DOLLY PARTON ● 9 To 5 And Odd Jobs, RCA AHL1-3852	90	83	6	DEVO Devo Live, Warner Bros. Mini 3548	DEVO Devo Live, Warner Bros. Mini 3548
8	8	10	ERIC CLAPTON Another Ticket, RS0 RX-13095	OZZY OSBOURNE Blizzard Of Ozz, Jet JZ 36812 (Epic)	★36	45	6	OZZY OSBOURNE Blizzard Of Ozz, Jet JZ 36812 (Epic)	STEPHANIE MILLS Stephanie, 20th Century T-700 (RCA)	91	91	8	DENIECE WILLIAMS My Melody, ARC/Columbia FC 37048	DENIECE WILLIAMS My Melody, ARC/Columbia FC 37048
9	9	25	JOHN LENNON / YOKO ONO ▲ Double Fantasy, Geffen GHS 2001 (Warner Bros.)	JOHN COUGAR Nothin' Matters And What If It Did, Riva RVL-7403 (Polygram)	★37	39	34	JOHN COUGAR Nothin' Matters And What If It Did, Riva RVL-7403 (Polygram)	WILLIE NELSON ● Somewhere Over The Rainbow, Columbia FC 36883	92	93	10	WAYLON & JESSI Leather And Lace, RCA AAL1-3931	WAYLON & JESSI Leather And Lace, RCA AAL1-3931
★10	11	11	PHIL COLLINS Face Value, Atlantic SD 16029	A TASTE OF HONEY Twice As Sweet, Capitol ST 12089	★38	42	10	A TASTE OF HONEY Twice As Sweet, Capitol ST 12089	ATLANTIC STARR ● Radiant, A&M SP-4833	93	76	19	THE WHISPERS ● Imagination, Solar BZL1-3578 (RCA)	THE WHISPERS ● Imagination, Solar BZL1-3578 (RCA)
★11	24	4	KIM CARNES Mistaken Identity, EMI-America SD 17052	JUDAS PRIEST Point Of Entry, Columbia FC 37052	★39	41	8	JUDAS PRIEST Point Of Entry, Columbia FC 37052	ABBA ● Super Trouper, Atlantic SD 16023	94	96	51	SOUNDTRACK ● Fame, RSO RX-1-3080	SOUNDTRACK ● Fame, RSO RX-1-3080
12	12	11	SMOKEY ROBINSON Being With You, Tamla T8-375M1 (Motown)	STEVIE WONDER ▲ Hotter Than July, Tamla T8-373M1 (Motown)	40	40	28	STEVIE WONDER ▲ Hotter Than July, Tamla T8-373M1 (Motown)	THE DREGS Unsung Heroes, Arista AL 9548	95	85	25	STEELY DAN ● Gaucho, MCA MCA-6102	STEELY DAN ● Gaucho, MCA MCA-6102
13	14	17	LOVERBOY ● Loverboy, Columbia JC 36762	FRANKE & THE KNOCKOUTS Franke & The Knockouts,	★41	43	9	FRANKE & THE KNOCKOUTS Franke & The Knockouts,	ROBIN TROWER WITH JACK BRUCE AND BILL LORDON B.L.T., Chrysalis CHR 1324	95	85	25	STEELY DAN ● Gaucho, MCA MCA-6102	STEELY DAN ● Gaucho, MCA MCA-6102
▲						69	53	10	CHAMPAIGN					

Billboard® Rock Albums & Top Tracks™

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Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	9	THE WHO —Face Dances, Warner Bros.
2	11	2	TOM PETTY & THE HEARTBREAKERS —Hard Promises, Backstreet/MCA
3	2	10	PHIL COLLINS —Face Value, Atlantic
4	3	6	JEFFERSON STARSHIP —Modern Times, RCA/Grunt
5	7	6	SANTANA —Zebop, Columbia
6	5	10	REO SPEEDWAGON —Hi Infidelity, Epic
7	10	6	AC/DC —Dirty Deeds Done Dirt Cheap, Atlantic
8	6	10	STYX —Paradise Theatre, A&M
9	9	10	RUSH —Moving Pictures, Mercury
10	8	10	STEVE WINWOOD —Arc Of A Diver, Island
11	12	2	JOE WALSH —There Goes The Neighborhood, Asylum
12	14	4	GARY U.S. BONDS —Dedication, EMI/America
13	4	10	ERIC CLAPTON —Another Ticket, RSO
14	13	6	THE PRETENDERS —Extended Play, Sire
15	18	4	KIM CARNES —Mistaken Identity, EMI/America
16	17	4	BILLY SQUIER —Don't Say No, Capitol
17	19	9	LOVERBOY —Loverboy, Columbia
18	15	10	.38 SPECIAL —Wild Eyed Southern Boys, A&M
19	23	8	THE GREG KIHN BAND —Rockihnroll, Berserkley
20	21	9	APRIL WINE —The Nature Of The Beast, Capitol
21	22	3	FRANKE & THE KNOCKOUTS —Franke & The Knockouts, Millennium
22	30	10	RICK SPRINGFIELD —Working Class Dog, RCA
23	16	7	CONCERTS FOR THE PEOPLE OF KAMPUCHEA —Various Artists, Atlantic
24	25	4	OZZY OSBORNE —Blizzard Of Oz, Jet
25	20	10	JAMES TAYLOR —Dad Loves His Work, Columbia
26	29	4	SOUTHSIDE JOHNNY & THE ASBURY JUKES —Reach Up And Touch The Sky, Mercury
27	24	10	GARLAND JEFFREYS —Escape Artist, Epic
28	33	2	DAVE EDMUNDS —Twangin, Swan Song
29	32	8	ADAM & THE ANTS —Kings Of The Wild Frontier, Epic
30	26	6	POINT BLANK —American Excess, MCA
31	NEW ENTRY		VAN HALEN —Fair Warning, Warner Bros.
32	28	10	JOURNEY —Captured, Columbia
33	27	3	JUDAS PRIEST —Point Of Entry, Columbia
34	31	6	THE GRATEFUL DEAD —Reckoning, Arista
35	47	2	SPLIT ENZ —Waiata, A&M
36	34	3	WILLIE NILE —Golden Down, Arista
37	39	10	JOHN LENNON/YOKO ONO —Double Fantasy, Geffen
38	35	5	U2 —Boy, Island
39	36	5	ROBIN LANE & THE CHARTBUSTERS —Imitation Life, Warner Bros.
40	38	6	THE DREGS —Unsung Heroes, Arista
41	37	9	ROBIN TROWER, JACK BRUCE, BILL LORDON —B.L.T., Chrysalis
42	48	2	HUMBLE PIE —Go For The Throat, Atco
43	NEW ENTRY		DAVID LINDLEY —El Rayo-X, Asylum
44	40	5	GINO VANNELLI —Nightwalker, Arista
45	NEW ENTRY		SQUEEZE —Eastside Story, A&M
46	NEW ENTRY		THE MARSHALL TUCKER BAND —Dedicated, Warner Bros.
47	43	10	RAINBOW —Difficult To Cure, Polydor
48	44	10	THE POLICE —Zenyatta Mondatta, A&M
49	46	7	CLIMAX BLUES BAND —Flying The Flag, Warner Bros.
50	45	10	THE CLASH —Sandinista!, Epic

Top Adds

1	VAN HALEN —Fair Warning, Warner Bros.
2	THE TUBES —The Completion Backward Principle, Capitol
3	THE SECRET POLICEMAN'S BALL —Various Artists, Island
4	MARTY BALIN —Balin, EMI/America
5	SQUEEZE —Eastside Story, A&M
6	FRANK ZAPPA —Tinsel Town Rebellion, Barking Pumpkin
7	WHITESNAKE —Come An' Get It, Mirage
8	DB COOPER —Dangerous Curves, Warner Bros.
9	THE MARSHALL TUCKER BAND —Dedicated, Warner Bros.
10	DAVID LINDLEY —El Rayo-X, Asylum

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	4	TOM PETTY & THE HEARTBREAKERS —The Waiting, Backstreet/MCA
2	4	6	SANTANA —Winning, Columbia
3	7	9	PHIL COLLINS —In The Air Tonight Atlantic
4	16	2	JOE WALSH —A Life Of Illusion, Asylum
5	15	4	KIM CARNES —Bette Davis Eyes, EMI/America
6	3	7	JEFFERSON STARSHIP —Find Your Way Back, RCA/Grunt
7	5	7	THE PRETENDERS —Message Of Love, Sire
8	27	8	THE WHO —Another Tricky Day, Warner Bros.
9	11	7	AC/DC —Dirty Deeds Done Dirt Cheap, Atlantic
10	2	10	THE WHO —You, Better, You Bet, Warner Bros.
11	6	4	GARY U.S. BONDS —This Little Girl, EMI/America
12	9	10	RUSH —Tom Sawyer, Mercury
13	57	2	TOM PETTY & THE HEARTBREAKERS —A Woman In Love, Backstreet/MCA
14	22	4	THE GREG KIHN BAND —The Break Up Song, Berserkely
15	10	10	.38 SPECIAL —Hold On Loosely, A&M
16	14	10	REO SPEEDWAGON —Take It On The Run, Epic
17	30	2	BILLY SQUIER —The Stroke, Capitol
18	12	10	STYX —Too Much Time On My Hands, A&M
19	18	10	RICK SPRINGFIELD —Jessie's Girl, RCA
20	13	9	PHIL COLLINS —I Missed Again, Atlantic
21	28	6	OZZY OSBORNE —Crazy Train, Jet
22	21	4	STEVE WINWOOD —Arc Of A Diver, Island
23	19	10	RUSH —Limelight, Mercury
24	20	4	DAVE EDMUNDS —Almost Saturday Night, Swan Song
25	8	6	ROCKPILE w/ROBERT PLANT —Little Sister, Atlantic
26	17	10	ERIC CLAPTON —I Can't Stand It, RSO
27	24	10	STEVE WINWOOD —While You See A Chance, Island
28	23	10	LOVERBOY —Turn Me Loose, Columbia
29	25	4	BILLY SQUIER —In The Dark, Capitol
30	26	3	SANTANA —Searching, Columbia
31	33	6	AC/DC —Big Balls, Atlantic
32	32	4	JEFFERSON STARSHIP —Stranger, Grunt/RCA
33	29	3	GARY U.S. BONDS —Jole Blon, EMI-America
34	41	3	DAVID LINDLEY —Mercury Blues, Asylum
35	40	6	U2 —I Will Follow, Island
36	36	8	FRANKE & THE KNOCKOUTS —Sweetheart, Millennium
37	35	5	ERIC CLAPTON —Catch Me If You Can, RSO
38	47	3	POINT BLANK —Let Me Stay With You Tonight, MCA
39	43	5	ADAM & THE ANTS —Antmusic, Epic
40	39	10	STYX —Rockin' The Paradise, A&M
41	59	2	SPLIT ENZ —History Never Repeats, A&M
42	31	6	JUDAS PRIEST —Head Out On The Highway, Columbia
43	34	4	GARLAND JEFFREYS —R-O-C-K, Epic
44	42	10	ERIC CLAPTON —Rita Mae, RSO
45	45	10	REO SPEEDWAGON —Don't Let Him Go, Epic
46	54	3	THE DREGS —Cruise Control, Arista
47	37	6	JAMES TAYLOR —Stand And Fight, Columbia
48	48	6	THE HAWKS —It's Alright, It's OK, Columbia
49	46	4	GRATEFUL DEAD —Dire Wolf, Arista
50	44	9	JOHN LENNON/YOKO ONO —Watching The Wheels, Geffen
51	38	4	APRIL WINE —Just Between You And Me, Capitol
52	50	10	GARLAND JEFFREYS —96 Tears, Epic
53	51	10	JOURNEY —The Party's Over, Columbia
54	NEW ENTRY		VAN HALEN —Mean Street, Warner Bros.
55	52	10	REO SPEEDWAGON —Keep On Loving You, Epic
56	55	4	STYX —The Best Of Times, A&M
57	NEW ENTRY		TOM PETTY & THE HEARTBREAKERS —Nightwatchman, Backstreet/MCA
58	NEW ENTRY		COLD CHISEL —My Baby, Elektra
59	NEW ENTRY		HUMBLE PIE —Tin Soldier, Atco
60	60	6	STYX —Snowblind, A&M

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



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DISCO TOP 60™

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THIS WEEK	LAST WEEK	TITLE-Artist-Label
★1	1	PARADISE—Change RFC/Atlantic (LP) 19301
★2	5	PULL UP TO THE BUMPER—Grace Jones Island (LP) ILPS 9624
3	3	AI NO CORRIDA/RAZZAMATAZZ/BETCHA' WOULDN'T HURT ME—Quincy Jones A&M (LP) SP 3721
4	4	DON'T STOP/DO IT AGAIN—K.I.D. SAM (12-inch) S-12337
★5	9	TRY IT OUT—Gino Soccio RFC/Atlanta (LP) 16042
6	2	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba Atlantic (LP) SD 16023
7	7	BODY MUSIC—The Strikers Prelude (12-inch) PRL 608
8	10	HIT N' RUN LOVE—Carol Jiani Ariola (12-inch) OP 2208
9	6	HEARTBEAT—Taana Gardner West End (12-inch) 22132

THIS WEEK	LAST WEEK	TITLE-Artist-Label
31	21	WALKING ON THIN ICE—Yoko Ono Geffen (7-inch) Gef 49683
32	25	YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME—The Spinners Atlantic (LP) 16032
33	26	ME NO POP I/QUE PASA/ME NO POP I—Coati Mundi Antilles/Ze (12-inch) AN 807
34	30	ALL AMERICAN GIRLS/HE'S JUST A RUNAWAY—Sister Sledge Cotillion (LP) 16027
35	33	RAPTURE/THE TIDE IS HIGH—Blondie Chrysalis (LP) CHE 1290
★36	56	MAGNIFIQUE—Magnifique Ariola (12-inch) Import
★37	49	HELP ME SOMEBODY/THE JEZEBEL SPIRIT/AMERICA IS WAITING—Brian Eno & David Byrne Sire (LP) SRK 6093
38	31	DOG EAT DOG/'ANTMUSIC'/KINGS OF THE WILD FRONTIER—Adam & the Ants Epic (LP) NJF 37033

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HOT COUNTRY SINGLES & LPs™

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SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	TITLE-Artist-Label
1★	2	14	SEVEN YEAR ACHE—Rosanne Cash Columbia 11-11426	THE MATADOR—Sylvia RCA 12214
2★	3	8	ELVIRA—The Oak Ridge Boys MCA 51084	MY WOMAN LOVES THE DEVIL OUT OF ME—Moe Bandy Columbia 11-02039
3★	4	9	FRIENDS/ANYWHERE THERE'S A JUKEBOX—Razzy Bailey RCA 12199	GETTING OVER YOU AGAIN—Ray Price Dimension 1018
4★	5	8	WHAT ARE WE DOIN' IN LOVE—Dottie West Liberty 1404	LOVE DIES HARD—Randy Barlow Paid 133
5★	7	9	I'M JUST AN OLD CHUNK OF COAL—John Anderson Warner Bros 49699	LOVIN' HER WAS EASIER—Tompall & The Glaser Brothers Elektra 47134
6★	8	7	BUT YOU KNOW I LOVE YOU—Dolly Parton RCA 12200	PRIDE—Janie Fricke Columbia 11-60509
7	1	11	I LOVED 'EM EVERY ONE—T.G. Sheppard Warner/Curb 49690	DOES SHE WISH SHE WAS SINGLE AGAIN—Burrito Brothers Curb/CBS 01011

LPs

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	TITLE-Artist-Label
1★	2	10	FEELS SO RIGHT—Alabama RCA AHL 1 3930	BLUE PEARL—Earl Thomas Conley Sunbird ST 50105
2★	9	9	SEVEN YEAR ACHE—Roseanne Cash Columbia JC 36965	GREATEST HITS—The Oak Ridge Boys MCA 5150
3	3	24	9 TO 5 AND ODD JOBS—Dolly Parton RCA AHL 1 3852	MY HOME'S IN ALABAMA—Alabama RCA AHL 1-3644
4	4	31	GREATEST HITS—Kenny Rogers Liberty L00 1072	HONEYSUCKLE ROSE—Soundtrack Columbia S236752
5	5	9	JUICE—Juice Newton Capitol ST 12136	ONE TO ONE—Ed Bruce MCA 5188
6	6	16	ROWDY—Hank Williams Jr. Elektra/Curb 6E 330	HARD TIMES—Lacy J. Dalton Columbia JC 36763
7	1	10	SOMEWHERE OVER THE RAINBOW—Willie Nelson Columbia FC 36883	REST YOUR LOVE ON ME—Conway Twitty MCA 5188



Allman Alms: The Allman Brothers Band will headline a benefit show in Nashville for the Nashville Music Assn. and the Crisis Call Center. Discussing details here are (from left to right) Vic Rumore, vice president and general manager of WKDF-FM, a sponsor; Dale Franklin Cornelius, executive director of the NMA; Gregg Allman; and Carl P. Mayfield, benefit coordinator and WKDF DJ.

Allman Bros. To Headline Benefit

NASHVILLE — The Allman Brothers Band will headline the fifth annual "One For The Sun" benefit concert here, May 30. It will be held at the Nashville International Raceway.

Proceeds from the show will go to the Nashville Music Assn. and the Crisis Call Center.

Appearing also will be Delbert McClinton, Capitol; Dr. Hook,

Casablanca; the Billy Earl McClelland Band, Elektra; Don Schlitz, Capitol; the Nighthawks, Mercury; the Ron Cornelius Band and Wood Newton.

Nashville mayor Richard Fulton has proclaimed May "Allman Brothers Band Month" in the city. Last year's concert drew more than 10,000, according to the promoters.

Wendy's and WKDF-FM are co-sponsoring the event.

Boardwalk Taking Sager, Bacharach On Home Promotional Visits For LP

By ROMAN KOZAK

NEW YORK—With a unique series of promotional presentations at peoples homes around the country, Boardwalk Records is flexing its marketing muscle for the new "Sometimes Late At Night" LP by Carole Bayer Sager.

"There were a lot of thought processes that went into the making of this LP and its promotion," says Neil Bogart, founder and president of Boardwalk Records. "Sitting in Carole's living room watching the two of them (Sager and producer/cowriter Burt Bacharach) work, you get the feeling of the emotion of the album, and that became a very important part of its promotion."

"I wanted to share with the industry what I shared with Carole and Burt, so I asked them if they would take their living room into other peoples' homes and capture the same feeling. I asked them to come with a piano into someone else's living room," he continues. "They both thought about it, and said, absolutely."

Consequently, Boardwalk arranged for Sager and Bacharach to play live for industryites in Buffalo, Minneapolis, New York, Chicago, Los Angeles and Atlanta. Other such presentations are being planned.

"There is another part of the promotional experiment that we are watching. We have performed at the Record World store on Long Island and at Sam Goody in New York (Billboard, May 2, 1980). That has not been done since the '40s when songwriters went into stores. But it used to be done all the time," he adds.

Bogart says he expects a six months to a year promotion on Sager, not just on this LP, but the whole concept. "I hope that there are four or five albums that will continue telling the story of the Bacharach/Sager love affair," he says.

The LP will be further promoted by talk show appearances by the two principals, as well as tv advertising.

"Soft lights, a glass of wine, and the music of Carole Bayer Sager is a perfect way to spend the evening." An album for everyone who has ever been in love will be the theme of the tv advertisements of the LP.

In June, Sager and Bacharach will go on tour, playing joint and separate sets. Through September, there will also be gift tie-ins on the LP, ranging from Mother's Day to a back-to-school romance campaign.

Bogart says that the genesis for their concept LP came from "Manhattan Towers" by Gordon Jenkins, which was released in the '50s. That was a pioneering LP, remembers Bogart, in that it told the entire story of a love affair with no dead air between the songs.

"Sometimes" has the same form, though for radio purposes a second version of the LP was made, with new openings and endings for the various songs recorded, so that the individual tracks could be programmed. Single from the LP is "Stronger Than Before."

"Donna Summer's 'Love To Love You Baby' did not satisfy (my) need to create this modern day love story that people would be able to live and love to, relate to and cry to and be happy to," says Bogart. He adds that the concept was developed sitting in Sager's house after she and Burt Bacharach wrote a couple of songs together.

"I said I know what this album is about, what it should be. It should be a very modern today love affair, that takes someone into all the emotions of love. I presented them the concept for the album, the marketing campaign, the look of the cover. I presented them with everything before they even wrote the first song for the album," he continues.

Bogart says that the pair accepted the challenge, and when he came back, there were 18 songs ready, of which Bogart picked nine, all of which were cowritten by Bacharach and Sager.



Billboard photo by Chuck Pulin

BENEFIT CALLS—New York Philharmonic Orchestra manager Henry Fogel, left, conductor Zubin Mehta, center, and WQXR-AM-FM New York program director Robert Sherman gather at the phones during the WQXR radiothon for the benefit of the Philharmonic. More than 5,000 contributors pledged \$357,000.

POP CROSSOVERS NOTED

Labels Predict Expanding Mart

By IRV LIGHTMAN

NEW YORK—Classical record executives are bullish about prospects for an expanding market. This is largely due, they say, to what some see as an older demographic profile of the buyer, technological developments and new exposure of classical artists, particularly on cable television.

These points were raised, not without some dissenting opinions on directions of classical product, at a seminar Monday (11) here at the monthly meeting of the Music and Performing Arts Lodge of B'nai B'rith.

"It's a strong and solid mainstay of the business," maintained Ira Moss, president of the Moss Music Group, in opening comments as moderator of the panel, which consisted of Joe Dash, chief of CBS' Masterworks division; Tom Shepard, head of RCA's Red Seal units, Marvin Saines, vice president and general manager of the Moss Music Group; and Joe Abend, who deals in budget classical merchandise.

Although mindful of the role being played by successful crossover product—classical artists like James Galway who often veer into pop-like repertoire—some panelists, notably Shepard, commented that such material, while providing funds for more conventional classical product, had to be seen in the light of a "balancing act" between this kind of product and "things we ought to be doing."

"I'm not convinced this is a healthy trend, but it is a way to generate sales," added Shepard, who noted that he appeared on the panel "more as a musician than a businessman."

But others felt that crossover-type classical product did not only sell well, but served as an introduction to other classical product by the in-

volved artists. "It's also a mitzvah that pays for Bruckner and other things," Dash said.

Dash noted that recent CBS studies of the classical market revealed "challenges" and "opportunities" for the classical segment of the industry, particularly in capturing an estimated six million "occasional" buyers of classical music. He said that, like the recent crossover surge of country music, "classical music is into its own again."

Dash predicted further gains as a result of new technology to cater to a greater consumer interest in expensive audio equipment, older record-buyer demographics, and the upcoming exposure of classical artists on specialized cable television channels. He claimed that several major cable producers, such as ABC and CBS, were "at this moment" signing a number of key classical performers.

Joe Abend said a resurgence of interest in the classical area could be found in the college market, one he termed "astronomical" for classical product.

But, Moss, among others, stressed the need for better wholesaler and dealer education in classical music.

"There are some 60,000 outlets for recordings," he said, "but only 1,500 to 2,000 have any decent classical inventory. Dealers must realize there's a business there. Unfortunately, they're looking for turnover and they think classical music is a problem for them."

Later, Jay Sonin, owner of New York's Record Hunter who says classical recordings account for 45% of his total volume, called for more liberal manufacturer terms, in both billing and margins, to aid the classical dealer.

But, he was challenged by Saines and Dash, who both called Sonin's attention to the costs of producing classical product. "The manufacturer has the same problems you do," said Saines, while Dash commented, "I don't believe that extended dating and billing is part of other industries. The music business is 'easier' than most retail fields."

Cantelli Volume Revealing, Well Organized Biography

GUIDO CANTELLI: PORTRAIT OF A MAESTRO—by Laurence Lewis (Barnes), \$11.95, 175 pages.

The artistic flame that is extinguished just as it begins to burn most brightly is a tragedy that always fascinates us. Conductor Guido Cantelli, the hand-chosen successor of Arturo Toscanini, who promised to affect the course of orchestral life in Europe and the U.S., died in a plane crash in 1957 at age 36 just eight

days after he had been appointed music director of La Scala.

All who find the life on the podium of interest will hungrily read this excellently researched and well organized biography. Lewis's extensive interviewing of the conductor's friends and family and of musicians who played under Cantelli gives the book plenty of insight and authority.

Toscanini first heard Cantelli at La Scala during the post-war years and exclaimed to a companion, "That is me directing this concert." At Toscanini's invitation, Cantelli debuted in America leading the NBC Symphony in 1949 and returned regularly for five years. Quoting from Cantelli's daily letters to his wife—in their first English translation—Lewis vividly recounts the Italian conductor's first season alongside Toscanini, his impression of the NBC musicians, and the development of his amazing father-and-son relationship with Toscanini.

Another excellently researched section recounts Cantelli's close relationship with London's Philharmonia Orchestra, where he regularly guested beginning in 1951.

Excellent appendices list all of Cantelli's performances in Europe and the U.S. and his complete commercial and non-commercial recordings. **ALAN PENCHANSKY**

Moss To Produce 3 LPs From Madeira Bach Fest

CHICAGO—Moss Music Group will produce three albums in conjunction with the second annual Madeira Bach Festival for release on its Vox Cum Laude label, according to vice president Marvin Saines.

The festival, which takes place June 14-20, will present a series of eight concerts, most of which take place in Madeira's 15th century Cathedral Da Se. The cathedral's 19th century organ, which was specifically reconditioned for the 1980 festival, will be played by Anthony Newman in an all-Bach recital on the first of the three upcoming disks.

Newman will be joined by cellist

Nathaniel Rosen for the second album—the three Bach Harpsichord-Viola da Gamba Sonatas.

In a third, digitally recorded LP, Newman will direct Julius Baker and the International Bach Festival Orchestra in Bach's Flute Suite No. 2 and Telemann's Suite for Flute and Strings. The Telemann work has been included to observe the 300th anniversary of his birth.

Digital albums carry a \$11.98 list, says Saines. The two analog disks will list at \$8.98. All three recordings have been scheduled for release by the end of 1981.

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Hot 100®

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★1	1	9	BETTE DAVIS EYES —Kim Carnes EMI-America 8077
★2	3	15	BEING WITH YOU —Smokey Robinson Tamla 54321 (Motown)
3	2	15	JUST THE TWO OF US — Grover Washington Jr. Elektra 47103
4	4	14	ANGEL OF THE MORNING —Juice Newton Capitol 4976
★5	14	7	MEDLEY: INTRO VENUS/SUGAR SUGAR/NO REPLY/I'LL BE BACK/ DRIVE MY CAR/DO YOU WANT TO KNOW A SECRET/WE CAN WORK IT OUT/I SHOULD HAVE KNOWN BETTER/NOWHERE MAN/YOU'RE GOING TO LOSE THAT GIRL/STARS ON 45 —Stars On 45 Radio Records 3810 (Atlantic)
★6	6	10	TAKE IT ON THE RUN —REO Speedwagon Epic 19-01054
★7	7	10	LIVING INSIDE MYSELF —Gino Vannelli Arista 0588
★8	8	12	SUKIYAKI —A Taste Of Honey Capitol 4953
★9	10	10	TOO MUCH TIME ON MY HANDS — Styx A&M 2323
★10	11	9	WATCHING THE WHEELS —John Lennon Geffen 49695 (Warner Bros.)
★11	15	12	A WOMAN NEEDS LOVE — Ray Parker Jr. & Raydio Arista 0592
★12	13	12	SWEETHEART —Franke & The Knockouts Millennium 11801 (RCA)
13	5	15	MORNING TRAIN —Sheena Easton EMI-America 8071

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★33	NEW ENTRY		ALL THOSE YEARS AGO —George Harrison Dark Horse 49725 (Warner Bros.)
34	34	9	BLESSED ARE THE BELIEVERS — Anne Murray Capitol 4987
★35	48	5	IS IT YOU —Lee Ritenour Elektra 47124
★36	40	7	WINNING —Santana Columbia 11-01050
37	37	11	I LOVED 'EM EVERY ONE —T. G. Sheppard Warner/Curb 49690
★38	59	2	THE ONE THAT YOU LOVE —Air Supply Arista 0604
★39	44	6	STILL RIGHT HERE IN MY HEART — Pure Prairie League Casablanca 2332 (Polygram)
★40	43	5	JUST SO LONELY —Get Wet Boardwalk 8-02018 (CBS)
★41	45	6	FOOL IN LOVE WITH YOU —Jim Photoglo 20th Century 2487 (RCA)
42	28	19	SOMEBODY'S KNOCKIN' —Terri Gibbs MCA 41309
★43	53	5	SAY WHAT —Jesse Winchester Bearsville 49711 (Warner Bros.)
★44	47	6	TIME —The Alan Parsons Project Arista 0598
45	46	8	SUPER TROUPER —Abba Atlantic 3806
★46	50	5	GIVE A LITTLE BIT MORE —Cliff Richard EMI-America 8076
★47	52	5	I CAN TAKE CARE OF MYSELF — Billy & The Beaters Alfa 7002
48	49	6	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE —Paul Anka RCA 12225

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★67	78	2	ELVIRA —The Oak Ridge Boys MCA 51084
68	55	6	ONE DAY IN YOUR LIFE —Michael Jackson Motown 1512
69	58	6	HURRY UP AND WAIT —The Isley Brothers T-Neck 60-02033 (Epic)
★70	80	3	LOVIN' THE NIGHT AWAY — The Dillman Band RCA 12206
★71	79	3	ALMOST SATURDAY NIGHT — Dave Edmunds Swan Song 7200 (Atlantic)
★72	NEW ENTRY		BOY FROM NEW YORK CITY — Manhattan Transfer Atlantic 3816
★73	83	2	STRONGER THAN BEFORE — Carole Bayer Sager Boardwalk 8-02054 (CBS)
★74	81	4	SHADDUP YOUR FACE —Joe Dolce MCA 51053
★75	84	2	THE STROKE —Billy Squier Capitol 5005
★76	86	2	DOUBLE DUTCH BUS —Frankie Smith WMOT 8-5351
77	77	4	CAN YOU FEEL IT —The Jacksons Epic 19-01032
★78	88	2	TWO HEARTS —Stephanie Mills 20th Century 2492 (RCA)
★79	87	2	WHAT CHA' GONNA DO FOR ME — Chaka Khan Warner Bros. 49692
★80	89	2	JONES VS. JONES —Kool & The Gang De-Lite 813 (Polygram)
★81	90	2	RAIN IN MAY —Max Warner Radio Records 3821 (Atlantic)
82	82	3	NEXT TIME YOU'LL KNOW —Sister Sledge

15	20	5	AMERICA —Neil Diamond Capitol 4994
16	9	18	KISS ON MY LIST —Daryl Hall & John Oates RCA 12142
17	19	14	I LOVE YOU —Climax Blues Band Warner Bros. 49669
18	18	10	YOU BETTER YOU BET —The Who Warner Bros. 49698
19	21	10	I MISSED AGAIN —Phil Collins Atlantic 3790
20	22	9	SAY YOU'LL BE MINE —Christopher Cross Warner Bros. 49705
21	23	9	WHAT ARE WE DOIN' IN LOVE — Dottie West Liberty 1404
22	12	13	I CAN'T STAND IT —Eric Clapton & His Band RSO 1060
23	25	5	THIS LITTLE GIRL —Gary U.S. Bonds EMI-America 8079
24	24	9	LOVE YOU LIKE I NEVER LOVED BEFORE —John O'Banion Elektra 47125
25	26	7	SINCE I DON'T HAVE YOU —Don McLean Millennium 11804 (RCA)
26	17	17	AIN'T EVEN DONE WITH THE NIGHT —John Cougar Riva 207 (Polygram)
27	27	13	HOLD ON LOOSELY —38 Special A&M 2316
28	33	9	JESSIE'S GIRL —Rick Springfield RCA 12201
29	30	8	FIND YOUR WAY BACK —Jefferson Starship Grunt 12213 (RCA)
30	32	7	AI NO CORRIDA —Quincy Jones A&M 2309
31	38	4	YOU MAKE MY DREAMS — Daryl Hall & John Oates RCA 12217
32	39	4	THE WAITING —Tom Petty & The Heartbreakers Backstreet 51100 (MCA)

50	56	5	SEVEN YEAR ACHE —Rosanne Cash Columbia 11-11426
51	29	11	HER TOWN TOO —James Taylor & J.D. Souther Columbia 11-60514
52	31	17	RAPTURE —Blondie Chrysalis 2485
53	60	6	YOU LIKE ME DON'T YOU — Jermaine Jackson Motown 1503
54	54	14	WASN'T THAT A PARTY —The Rovers Cleveland International 19-51007 (Epic)
55	67	3	MODERN GIRL —Sheena Easton EMI-America 8080
56	35	16	WHILE YOU SEE A CHANCE — Steve Winwood Island 49656 (Warner Bros.)
57	36	16	DON'T STAND SO CLOSE TO ME — The Police A&M 2301
58	66	4	SWEET BABY —Stanley Clarke & George Duke Epic 19-01052
59	41	8	BUT YOU KNOW I LOVE YOU — Dolly Parton RCA 12200
60	70	4	MERCY, MERCY, MERCY —Phoebe Snow Mirage 3818 (Atlantic)
61	71	3	ARC OF A DIVER —Steve Winwood Island 49726 (Warner Bros.)
62	73	3	THEME FROM "GREATEST AMERICAN HERO" —Joey Scarbury Elektra 47147
63	65	5	MAKE THAT MOVE —Shalamar Solar 12192 (RCA)
64	42	26	KEEP ON LOVING YOU —REO Speedwagon Epic 19-50953
65	51	19	WOMAN —John Lennon Geffen 49644 (Warner Bros.)
66	76	2	YOU'RE SO EASY TO LOVE —Tommy James Millennium 11802 (RCA)

83	NEW ENTRY	PROMISES —Barbra Streisand Columbia 11-02065
84	NEW ENTRY	A LIFE OF ILLUSION —Joe Walsh Asylum 47144 (Elektra)
85	61 18	THE BEST OF TIMES —Styx A&M 2300
86	NEW ENTRY	HEARTS —Marty Balin EMI-America 8084
87	NEW ENTRY	BROOKLYN GIRLS —Robbie Dupree Elektra 47145
88	NEW ENTRY	THE BREAKUP SONG —Greg Kihn Band Beserkley 47149 (Elektra)
89	NEW ENTRY	YEARNING FOR YOUR LOVE —Gap Band Mercury 76101
90	NEW ENTRY	I CAN'T SAY GOODBYE TO YOU — Helen Reddy MCA 51106
91	62 18	CRYING —Don McLean Millennium 11799 (RCA)
92	63 16	JUST BETWEEN YOU AND ME — April Wine Capitol 4975
93	64 7	LATELY —Stevie Wonder Tamla 54323 (Motown)
94	68 11	TIME OUT OF MIND —Steely Dan MCA 51082
95	69 16	DON'T STOP THE MUSIC —Yarbrough & Peoples Mercury 76085 (Polygram)
96	72 15	IT'S A LOVE THING —The Whispers Solar 12154 (RCA)
97	74 17	TURN ME LOOSE —Loverboy Columbia 11-11421
98	75 13	MISTER SANDMAN —Emmylou Harris Warner Bros. 49684
99	85 13	THE PARTY'S OVER —Journey Columbia 11-60505
100	91 26	9 TO 5 —Dolly Parton RCA 12133



Give the gift
of music.

1★ Single This Week

BETTE DAVIS EYES

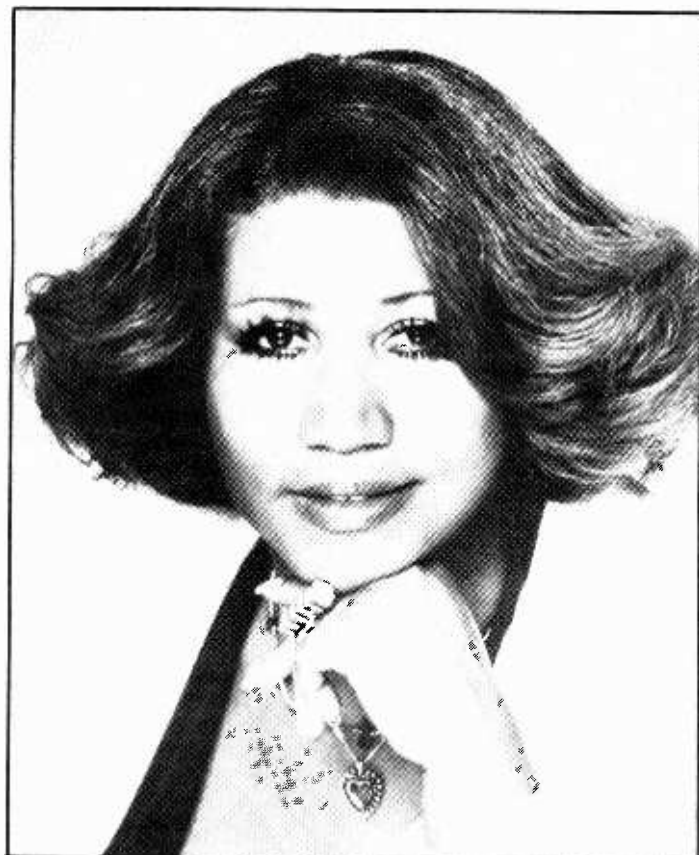
KIM CARNES

EMI-America 8077

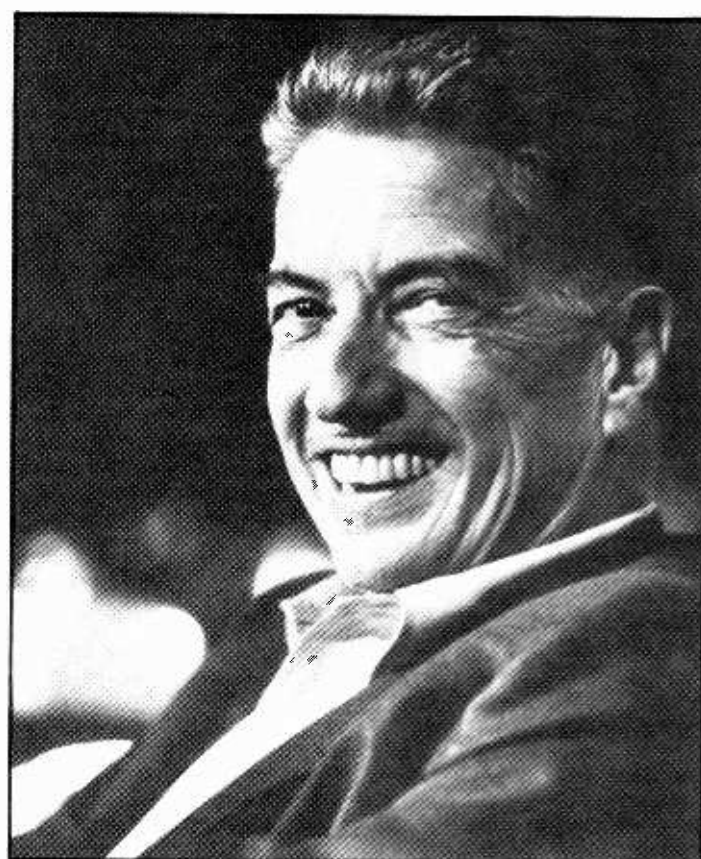


The Music & Performing Arts Lodge
of
B'nai B'rith
announces
The 17th Annual Awards Dinner
Honoring

ARETHA FRANKLIN JOHN HAMMOND



Creative Achievement Award



Humanitarian Award

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Soul LPs™

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	2	6	A WOMAN NEEDS LOVE Ray Parker Jr. & Raydio. Arista AL 9543	39	38	31	CELEBRATE ▲ Kool & The Gang, De-Lite DSR 9518 (Polygram)
2	1	11	BEING WITH YOU Smokey Robinson. Tamla T8 375M1 (Motown)	40	40	31	ARETHA Aretha Franklin, Arista AL 9538
☆	4	8	THE DUDE Quincy Jones, A&M SP 3721	☆	45	4	ONE DAY IN YOUR LIFE Michael Jackson. Motown M8 956M1
☆	8	4	STREET SONGS Rick James. Gordy G8 1002M1 (Motown)	☆	46	4	TURN UP THE MUSIC Mass Production. Cotillion SD 5226 (Atlantic)
5	3	20	III ▲ The Gap Band. Mercury SRM-1-4003 (Polygram)	43	44	13	THERE MUST BE A BETTER WORLD SOMEWHERE B.B. King, MCA MCA-5182
☆	7	11	RADIANT Atlantic Starr, A&M SP 4833	44	39	24	SKYYPORT Skyy, Salsoul SA 8537 (RCA)
7	5	27	WINELIGHT ● Grover Washington, Jr., Elektra 6E 305	45	47	4	GALAXIAN Jeff Lorber Fusion, Arista AL 9545
☆	18	3	WHAT CHA GONNA DO FOR ME Chaka Khan, Warner Bros. HS 3526	46	35	11	TO LOVE AGAIN Diana Ross, Motown M8 951M1
☆	10	20	THREE FOR LOVE Shalamar, Solar B21-3577 (RCA)	47	42	9	PERFECT FIT Jerry Knight, A&M SP 4850
10	6	10	GRAND SLAM The Isley Brothers. T-Neck FZ 37080 (Epic)	48	43	22	LET'S BURN Clarence Carter, Venture VL 1005
☆	15	6	MIRACLES Change, Atlantic SD 19301	49	48	7	LOVE LIFE Brenda Russell, A&M SP 4811
12	12	10	TWICE AS SWEET A Taste Of Honey. Capitol 12089	☆	55	2	BARRY AND GLODEAN Barry White and Glodean White. Unlimited Gold FZ 37054 (Epic)
13	13	8	MY MELODY Deniece Williams. ARC/Columbia FC 38048	☆	57	2	LET ME BE THE ONE Webster Lewis, Epic FE 36878
14	11	14	MAGIC ● Tom Browne, Arista/GRP 5011	☆	52	NEW ENTRY	NIGHTCLUBBING Grace Jones, Island ILPS 9624 (Warner Bros.)
15	14	10	HOW 'BOUT US Champaign, Columbia JC 37008	53	54	3	ALL MY REASONS Noel Pointer, Liberty LT 1094
☆	23	4	CLARKE/DUKE PROJECT Stanley Clarke/George Duke. Epic FE 36918	☆	60	2	DEDICATION Gary U.S. Bonds. EMI America SD 17051
17	16	13	LICENSE TO DREAM Kleeer, Atlantic SD 19288	☆	55	NEW ENTRY	RIT Lee Ritenour, Elektra 6E-331
18	9	22	THE TWO OF US ● Yarborough & Peoples. Mercury SRM 1-3834 (Polygram)	☆	54	NEW ENTRY	INTUITION Linx, Chrysalis CHR 1332
19	19	26	FANTASTIC VOYAGE ● Lakeside, Solar BXL1 3726 (RCA)	57	56	23	TOUCH Con Funk Shun. Mercury SRM1 4002 (Polygram)
20	20	28	HOTTER THAN JULY ▲ Stevie Wonder, Tamla T8 373M1 (Motown)	58	58	6	ALICIA Alicia Meyers, MCA MCA 5163
☆	24	8	CALL IT WHAT YOU WANT Bill Summers and Summers Heat. MCA MCA 5176	☆	59	NEW ENTRY	CLOSER Gino Soccio, Atlantic SD 16047
22	22	12	LOVE IS One Way, MCA MCA-5163	60	49	6	GLAD YOU CAME MY WAY Joe Simon, Posse POS 10002
☆	25	5	VOYEUR David Sanborn. Warner Bros. BSK 3546	61	61	28	FEEL ME ● Cameo, Chocolate City CCLP 2016 (Polygram)
24	17	19	IMAGINATION ● The Whispers. Solar BZL1 3578 (RCA)	62	62	32	TRIUMPH ▲ The Jacksons. Epic FE 35424
25	21	24	JERMAINE Jermaine Jackson. Motown M8-948M1	63	63	22	LIVE AND MORE Roberta Flack and Peabo Bryson. Atlantic AS-2 7004
26	26	10	'NARD Bernard Wright, Arista/GRP 5011	64	64	20	I HAD TO SAY IT Millie Jackson. Spring SP-1 6730 (Polygram)
☆	31	6	NIGHT WALKER Gino Vannelli, Arista AL 9539	65	50	8	LABOR OF LOVE Spinners, Atlantic SD 16032
28	28	6	MAGIC MAN Robert Winters & Fall, Buddah BDS 5732 (Arista)	66	59	11	EVERYTHING IS COOL T-Connection, Capitol ST 12128
29	27	18	HOUSE OF MUSIC T.S. Monk, Mirage WTG 19291 (Atlantic)	67	67	30	INHERIT THE WIND Wilton Felder, MCA MCA-5144
30	30	9	PARTY TILL YOU'RE BROKE Rufus, MCA MCA 5159	68	68	29	DIRTY MIND Prince, Warner Bros. BSK 3478
31	29	31	STONE JAM ● Slave, Cotillion COT-5224 (Atlantic)	69	66	8	TENDERNESS Ohio Players, Boardwalk FW 37090
32	32	16	IN OUR LIFETIME Marvin Gaye. Tamla T8-374M1 (Motown)	70	70	15	GOLDEN TOUCH Rose Royce, Whitfield WHK 3512 (Warner Bros.)
☆	NEW ENTRY		STEPHANIE Stephanie Mills, 20th Century T 700 (RCA)	71	52	4	FORCE OF NATURE Sun, Capitol ST 12142
34	33	13	ALL AMERICAN GIRLS Sister Sledge, Atlantic SD 16027	72	72	37	IRONS IN THE FIRE Teena Marie. Gordy G8-997M1 (Motown)
35	34	12	TURN THE HANDS OF TIME Peabo Bryson, Capitol ST-12138	73	73	7	ONE WAY LOVE AFFAIR Sadane, Warner Bros. BSK 3503
36	36	5	ZEBOP Santana, Columbia FC 37158	74	74	27	THIS IS MY DREAM Switch, Gordy G8 999M1 (Motown)
37	37	5	KEEP ON IT Starpoint, Chocolate City CCLP 2018 (Polygram)	75	53	10	IT'S JUST THE WAY I FEEL Gene Dunlap, Capitol ST-12130
☆	41	9	VERY SPECIAL Debra Laws, Elektra 6E-300				

★ 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.)

General News

EMBRACE NEW CONCEPT & PHILOSOPHY

Ohio Players Stop, Look And Listen, Then Make A Switch

By JEAN WILLIAMS

LOS ANGELES—The Ohio Players have changed their entire musical concept, ranging from a practically nude woman on their LP jackets (their signature) to a nearly clothed woman on their debut Boardwalk album. From an energetic funky sound to easy, more mellow offerings. From an unstructured studio presentation to a tightly constructed one. From Arista Records to Boardwalk, and a new philosophy as it relates to their careers.

"We've changed our music because it's important now that funky tunes be accompanied by good lyrics," says Marvin Pierce, group leader. "We're also doing very little improvisation; practically everything is now structured."

"On the new LP 'Tenderness' we have included a lot of different things, including a country tune, 'Sometimes I Cry.' We also have a funky hard hitting tune 'Boardwalk'

because we don't want to alienate the fans who stuck with us through the years." He suggests fans will not recognize the group singing a country tune and Boardwalk plans to release it as a single, pushing it through country stations.

Pierce notes that although some of the group's biggest hits were recorded spontaneously, such as "Roller Coaster," "Fire" and others. "We realized it was time to change. Music has changed, and songs have more meaning."

"We watched people like Giorgio Moroder with Donna Summer move from 'Love To Love You Baby' to more meaningful, structured songs."

"While we were in Europe during our world tour in 1979, I saw the large number of remakes on the chart there and I decided to do the same. So we recorded 'Try A Little Tenderness.' We'll be doing more of that kind of thing."

Because most of the improvisation

has been eliminated, Pierce says there will be no less than nine tunes on Ohio Players albums, as opposed to the usual six or seven.

He further explains that because the group now goes into the studio "prepared," studio time has been slashed considerably.

As for LP jacket art, that too has changed: "Our covers, like the Rolling Stones' and some other groups, were risqué, although we thought they were tastefully done. Now, instead of just sexy, it's sensual. The woman has clothes on for the first time. We caught a lot of flack from womens groups about our album jackets. Joyce Bogart (wife of Boardwalk president Neil Bogart) helped design the cover."

As for the music, "Tenderness" marks the first time the Ohio Players have covered tunes, says Pierce. In addition to "Try A Little Tenderness" the group included another tune which skyrocketed the late Otis Redding to fame, "Sitting On The Dock Of The Bay."

"We're presently working on our next album and there will be covers on that LP also."

The group has changed its stage presentation too. "We're employing a choreographer, which we have never done. And, for the first time we have costume and set designers," says Pierce. He says the group plans a tour of Europe shortly.

In an effort to boost interest in the new LP, the group has a "Skinny" contest which kicked off in 21 major markets May 1.

Boardwalk has tied in with the local stations for the contest. Contestants, over 18, will send photos to the stations, with the radio announcers selecting the local semi finalists. The Ohio Players will pick it up from there selecting five regional winners.

The winners will be flown to L.A. where they will be used in the group's next advertising campaign, on posters and possibly on its next LP jacket. The contest runs six weeks.

The Ohio Players signed with Boardwalk following a short stint with Arista Records where they recorded "Everybody Up." Between the two signings the group disbanded. They then reorganized in 1979 and went on tour.

"We decided to take a real good look at ourselves to see where we had gone wrong. When we got it together the first person we called for a label deal was Neil Bogart. He shocked us when he told us to make a demo. After 13 gold albums we didn't understand why we had to make a demo. But he wanted to hear what we sound like with the new changes," says Pierce.

Group personnel now includes Leroy "Sugar" Bonner (lead vocals/writer/lead guitar), Marshall "Rock" Jones (bass), Ralph "Pee Wee" Middlebrooks (reeds) and Pierce (brass, writer, vocals, percussion).

Band members are David "Dr. J" Johnson (keyboards), Jimmy Sampson (drummer) and Vincent "Venie" Thomas (background vocals, percussion).

The Ohio Players produced their biggest hits with Westbound and Mercury Records, ranging from "Pleasure" to "Contradiction," "Honey," "Skin Tight" and its biggest selling LP "Fire." The group recorded six albums for Westbound and seven for Mercury.



AUTOGRAPH SESSION—Members of Atlantic's T.S. Monk sign autographs at the New York Disc-O-Mat store on Broadway during a promotional visit.

Counterpoint

• Continued from page 52
change the meaning of the initials. The firm has come up with a contest where the person with the best suggestion, using the same initials, receives a catalog of WMOT product, which includes disks by Frankie Smith (with a rap record "Double Dutch Bus"), Barbara Mason, Heaven & Earth, Major Harris and Tom Grant. The contest runs for a month starting Monday (18)-June 19.

Incidentally, while label executives laughingly decline to reveal the name, WMOT means We Men Of Talent. You can see why a name change is in order.

The black music committee of the year-old Nashville Music Assn. has pulled together a panel of five judges to select 10 semi-finalists in the organization's first black talent search called "SummerSoul '81." The semi-finalists are selected from tapes submitted to the group by contestants from around the country and Canada.

Judges selecting the semi-finalists are Moses Dillard of Dillard Music Group and chairman of the black music committee; Charlie Fach of Musiverse, a production firm; Owsley Manier of O.M. Communi-

cations; David Lombard of WVOL-AM and Hoss Allen of WLAC-AM, all Nashville-based.

A second panel of judges reviewing the talent live to select the five winners are Dillard and Fach along with Fred Harvey of WVOL, Buddy Killen of Tree Publishing and Joe Moscheo of BMI.

Contest winners will win six hours of free studio time, a one-year membership in the Nashville Music Assn., an appearance on a local television show and they will be presented at the "SummerSoul '81" show, scheduled for the Tennessee Theatre in Nashville June 19.

Is CBS re-evaluating the dollar value of ARC and Unlimited Gold Records? With the exception of Earth, Wind & Fire, ARC has had little success with its other artists. Columbia signed Barry White, reportedly for White, but took on Unlimited Gold. White has not had a hit since joining the CBS family from 20th Century-Fox Records. Rumors are running rampant that CBS is looking for a way to drop both labels.

Remember... we're in communications, so let's communicate.

Emergency (12-inch) 6012

11	12	FEELS LIKE I'M IN LOVE —Kelly Marie Coast to Coast/CBS 428-02023
12	13	DYIN' TO BE DANCING' —Empress Prelude (12-inch) PRLD 607
13	14	STAY THE NIGHT/NIGHTS (Feel Like Getting Down) — Billy Ocean Epic (12-inch) 48-02049
14	15	IF YOU FEEL IT —Thelma Houston RCA (LP/12-inch) AFL1 3842/JD 12216
15	20	FUNKY SONG/YOU CAN'T LOSE/TOO MUCH TOO SOON — Fantasy Pavilion (LP) JZ 37151
16	16	GET UP (Rock Your Body) —202 Machine Fire Sign (12-inch) FST 1451
17	11	YOUR LOVE —Lime Prism (12-inch) PDS 409
18	17	GET TOUGH/LICENSE TO DREAM/DE KLEER THING —Kleeer Atlantic (LP) SD 19288
19	29	GIVE IT TO ME BABY —Rick James Gordy (LP) G8-1002M1
20	19	BAD COMPANY/WARM & GENTLE EXPLOSION/ROCK ME — Ullanda McCullough Atlantic (LP) 19296
21	23	CALL IT WHAT YOU WANT —Bill Summers & Summers Heat MCA (LP) 5176
22	27	SEARCHING TO FIND THE ONE —Unlimited Touch Prelude (LP) PRL 12184
23	16	BREAKING AND ENTERING/EASY MONEY — Dee Dee Sharp Gamble PIR (LP) JZ 36370
24	22	NEW TOY —Lene Lovich Stiff (12-inch) IT 97
25	40	GOOSEBUMPS —Debra Dejean Handshake (12-inch) 4W8 70072
26	28	PLANET EARTH —Duran Duran EMI (12-inch) Import
27	37	PRIMARY —The Cure Fiction (12-inch) Import
28	38	STARS ON 45 —Stars on 45 Radio Records/Atlantic (7-inch) 3810
29	39	KICK IN THE EYE —Bauhaus Beggars Banquet (7-inch) Import
30	24	SIXTY THRILLS A MINUTE —Mystic Merlin Capitol (LP) 12137

BEF (12-inch) Import

40	35	MEMORABILIA —Soft Call Some Bizarre (Import)
41	47	YOUNG ME DRIVE FAST —The Quick Epic (12-inch) Import
42	50	TAKE ME TO THE BRIDGE —Vera Rio Records (12-inch) Import
43	43	FEEL IT —Revelation Handshake (12-inch) AS 887
44	51	MESSAGE OF LOVE/CUBAN SLIDE —Pretenders Sire (EP) Mini 3563
45	60	WHAT CHA' GONNA DO FOR ME/I KNOW YOU I LIVE YOU/ WE CAN WORK IT OUT —Chaka Khan Warner (LP) HS 3526
46	36	SET ME FREE —The Three Degrees Ariola (LP) OL 1501
47	46	CAN YOU FEEL IT/WALK RIGHT NOW —The Jacksons Epic (LP) FE 36424
48	48	HUNGRY, SO ANGRY —Medium Medium Cherry Red (7-inch) Import
49	52	I WILL FOLLOW —U2 Island (LP) ILPS 1646
50	45	FULL OF FIRE/MAKE THAT MOVE —Shalamar Solar (LP) BXL1 3577
51	NEW ENTRY	MAKE ME OVER —The Escorts Knockout/Audio Fidelity (12-inch) K0 33101
52	NEW ENTRY	NIGHT TRAIN —Stevie Winwood Island (LP) ILPS 9576
53	NEW ENTRY	MOODY/YOU'RE NO GOOD —ESG 99 Records (12-inch) 99-04
54	NEW ENTRY	LOVE RESCUE —Project PBI (12-inch) 1001
55	NEW ENTRY	GROOVY FREAKS —Real Thing Believe in a Dream (12-inch) 428 01063
56	NEW ENTRY	I REALLY LOVE YOU —Heaven and Earth WMOT/CBS (LP) JW 3704
57	NEW ENTRY	WHAT WE ALL WANT —Gang of Four Warner (LP) BSK 3565
58	53	ROCK THIS TOWN/RUNAWAY BOYS —The Stray Cats Arista (LP) Import
59	55	DREAMING OF ME —Depeche Mode Mute (7-inch) Import
60	NEW ENTRY	LOOKING OUT FOR NUMBER ONE —Laura Branigan Atlantic (7-inch) 3807

*NON-COMMERCIAL 12-inch



Give the gift
of music.



Single This Week

PARADISE

CHANGE

RFC/Atlantic (LP) 19301



Jazz' Sight Values Increasing

• Continued from page 34

scopes and other clips which he has purchased or traded for. One will be a jazz survey-on-film and the second a big band collection. This will make the fifth Festival appearance for Chertok.

Jack Kleinsinger, whose "Highlights In Jazz" is in its ninth season, has utilized Chertok for the past four years. Kleinsinger, had taken some five reels of clips to Bern, Switzerland, where he produces a jazz festival, and was pleased with the results. "One reel was shown before and after each of the five nights of jazz," he begins. "Each night the audience grew larger; by the last night the room was almost full." Kleinsinger was quick to point out that each concert ended about 1 a.m. so that the films went on into the early morning.

John Schreiber, coordinator for the Kool Festivals, lauds the films as "an educational tool" for young and newer jazz fans. He also feels the legacy of jazz is carried forward with the showing of musicians who are no longer among us. "They (the film programs) are not all that expensive

to produce," Schreiber goes on. "And attendance is improving."

The Newport Jazz Festival began showing films under Kleinsinger's aegis at Loeb Student Center (N.Y.U.) in 1977 (seating capacity 700). In 1980 the film show sold out Town Hall (seating capacity 1,400). The movie shows are more reasonably priced and they offer an overview of the subject. "They are fun while you're learning," Schreiber offers. "They are a bridge from what was to what is. They give a sense of the heritage of jazz."

Chertok, who began collecting professionally five years ago, is constantly amazed at the response. "They (the viewers) actually applaud the performances as they would a live band." But he, like Kleinsinger, has his reservations: "The idea could become over-exposed (sic), due to the lack of new material and the cost of silver used in the film-making process."

According to Chertok the cost of a one-hour black and white film is \$300 with color going for \$500 for the same length. But Chertok never lacks for work. He has taken his

films to Europe and South Africa as well as to colleges across the U.S. where the films are used in separate programs, or as part of jazz festivals. In addition to Newport (Kool) in New York, and in Bern, the Chertok collection has traveled to festivals in Montreux, Northsea (the Hague), Juan les pins, Antibes, New Orleans, Boston (Boston Globe Festival) and Los Angeles (Playboy Festival).

Chertok says showings cost between \$600 and \$750 plus expenses which cover travel and lodging. "Package deals" are often the order of the day if festivals in the same area want his services.

The increased use of cable tv has also improved the exposure of films. ABC Cable is preparing two 90-minute specials on women in jazz utilizing Chertok clips, and some major specials on public tv have used clips. These include "Big Band Bash," "The Pop Singers," "G.I. Jive" and "Satchmo." They are used mostly for punctuation, to enliven the program material.

The outlook is bright on the tape scene. Live taping continues to proliferate: one series on CBS Cable has already taped live concerts by Count Basie, Betty Carter and a program of keyboard all stars.

Beginning just prior to the Kool Jazz Festival New York and continuing almost through its end (June 2-July 3), is a series of taped and kinescoped films being presented by the Museum of Broadcasting on East 53rd Street here. The five-week series opens with a tape of "The World Of John Hammond, Part I." Hammond, who has discovered, produced or presented some of the greatest artists in all of jazz, was given a two-part PBS "Soundstage" tribute with Benny Goodman, George Benson, Red Norvo, Teddy Wilson, Jo Jones, Helen Humes and others. These are not ancient film clips: they are live performances.

The programs will run Tuesday through Saturday and will feature the likes of Louis Armstrong, Basie, Goodman, Billie Holiday, Duke Ellington, Dizzy Gillespie and Miles Davis, to name a few.

The only parameter, director of library services Douglas Gibbons claims, is that all presentations must be from television programs. The excerpts will be shown on a 12-foot screen in the MB Theatre and are available throughout the year as are a host of other tv shows pertaining to jazz.

The other programs in the series are three Timex All Star Shows, the Robert Herridge Theatre: Jazz From Sixty-One, Theatre For A Story: The Sound of Miles Davis, and the Seven Lively Arts Segment. The Sound of Jazz, which contains

(Continued on page 57)



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PolyGram Bares Plans To Push Old Jazz This Year

By IRV LIGHTMAN

NEW YORK—With the first 25 "Original Verve Jazz Classics" from Japan about to enter retail shops here, the London unit of the PolyGram Classics division is planning to draw more Japan-pressed material not only from Verve albums, but from Mercury Records' vaunted Limelight and MRC lines as well.

Similar in deluxe packaging concept as the Verve issues and also carrying a list of \$9.98, the first 25 Limelight and MRC albums are due in several months, when 25 more Verve imports are due.

Earlier this year, London Records was assigned the marketing of Verve product in the PolyGram family, starting off with a revitalized Verve "two-fer" series.

Now, much marketing and merchandising attention is being given to the new Verve sets from Japan,

according to John Harper, director of marketing for PolyGram Classics Inc.

In addition to various in-store material, a contest is on through July involving PolyGram Distribution Inc. The national sales contest is called "More Miles To The Album," wherein branches and their sales personnel earn "mileage" for various efforts, including in-store displays and other promotions plus meeting assigned sales objectives. The idea is earn "6,750 miles"—the distance between Japan and New York—and thus win such prizes as remote telephones, auto dialers, and a telephone answering unit.

Japanese drinks, including Kirin Beer and saki, are also part of the marketing ploy, with each branch hosting parties around the country on behalf of the imports.

Survey For Week Ending 5/23/81

Billboard® Best Selling Jazz LPs™

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	27	WINELIGHT Grover Washington Jr., Elektra 6E-305	☆	34	3	ALL MY REASONS Noel Pointer, Liberty LT 1094
2	2	12	MAGIC Tom Browne, Arista/GRP 5011	27	27	32	CIVILIZED EVIL Jean-Luc Ponty, Atlantic SD 16020
3	3	11	MOUNTAIN DANCE Dave Grusin, Arista/GRP 5010	28	28	31	INHERIT THE WIND Wilton Felder, MCA MCA 5144
☆	4	6	VOYEUR David Sanborn, Warner Bros. BSK 3546	29	32	28	RODNEY FRANKLIN Rodney Franklin, Columbia JC 36747
5	5	14	ALL AROUND THE TOWN LIVE Bob James, Columbia Tappan Zee CZX 3686	30	21	12	A DIFFERENT KIND OF BLUES Perlman & Previnn, Angel 37780
6	6	16	VOICES IN THE RAIN Joe Sample, MCA MCA 5172	31	24	65	HIDEAWAY David Sanborn, Warner Bros. BSK 3379
7	7	22	LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079	32	19	28	MR. HANDS Herbie Hancock, Columbia JC 36518
☆	8	6	GALAXIAN Jeff Lorber Fusion, Arista AL 9545	33	33	9	THE MILES DAVIS COLLECTION, VOL. I, 12 SIDES OF MILES Miles Davis, Columbia CZX 36476
9	10	14	THE HOT SHOT Dan Siegel, Inner City IC 1111	☆	NEW ENTRY		TARANTELLA Chuck Mangione, A&M SP 6513
☆	20	3	RIT Lee Ritenour, Elektra 6E-331	35	35	4	KISSES Jack McDuff, Sugar Hill SH 247
11	13	7	'NARD Bernard Wright, Arista/GRP GRP 5011	36	39	3	PATRAO Ron Carter, Milestone M9099
☆	18	5	ZEBOP! Santana, Columbia FC 37158	☆	NEW ENTRY		EXPRESSIONS OF LIFE Heath Brothers, Columbia FC 37126
13	9	29	CARNIVAL Spyro Gyra, MCA MCA 5149	38	31	46	RHAPSODY AND BLUES Crusaders, MCA MCA 5124
14	11	42	GIVE ME THE NIGHT ▲ George Benson, Warner Bros. HS 3453	39	41	3	WINTER MOON Art Pepper, Galaxy GXY 5140
☆	29	2	THE DUDE Quincy Jones, A&M SP 3721	40	37	5	MORE FROM THE LAST CONCERT The Modern Jazz Quartet, Atlantic SD 8806
16	14	9	DIRECTIONS Miles Davis, Columbia KC2 36472	41	42	6	BEYOND A DREAM Pharoah Sanders & Norman Connors, Arista/Novus AN 3021
17	15	23	NIGHT PASSAGE Weather Report, ARC/Columbia JC36793	42	40	48	THIS TIME Al Jarreau, Warner Bros. BSK 3434
18	17	30	80/81 Pat Metheny, ECM ECM 2 1180 (Warner Bros.)	43	36	45	LOVE APPROACH ● Tom Browne, Arista/GRP 5008
☆	30	2	THE CLARKE/DUKE PROJECT Stanley Clarke/George Duke, Epic FE 36918	44	45	2	RAIN FOREST Jay Hoggard, Contemporary 14007
20	12	14	YOU MUST BELIEVE IN SPRING Bill Evans, Warner Bros. HS 3504	45	47	2	LOVE LIGHT Yutaka, Alfa AAA 1004
21	23	5	BUDDY RICH BAND Buddy Rich Band, MCA 5186	46	NEW ENTRY		EYES OF THE MIND Casiopea, Alfa AAA 10002
22	22	32	FAMILY Hubert Laws, Columbia JC 36396	47	44	31	TOUCH OF SILK Eric Gale, Columbia JC 36570
23	26	9	BY ALL MEANS Alphonse Mouzon, Pausa 7087	48	38	9	RELAXING AT CAMARILLO Joe Henderson, Contemporary 14006
24	16	16	GOTHAM CITY Dexter Gordon, Columbia JC 36853	49	49	9	AT THE WINERY Stephane Grappelli, Concord Jazz CJ 139
25	25	27	ODORI Hiroshima, Arista AL 9541	50	50	9	LIVE AT MONTREUX Charles Mingus, Atlantic SD 16031

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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.)

Billboard® Hot Latin LPs™ Special Survey

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NEW YORK (Pop)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Amaneciendo Pronto 1086	1	LOS TIGRES DEL NORTE Un día a la vez Fama 607
2	JOSE JOSE 15 éxitos mas grandes Telediscos 1013	2	LIZA LOPEZ Si quieres verme llorar Hacienda 6981
3	JULIO IGLESIAS Mi vida en canciones CBS 50301	3	CONJUNTO MICHOACAN Pquetes de hormiga Odeon 73171
4	LOLITA Seguir sonando CBS 60312	4	CARLOS Y JOSE El chubasco TH 2099
5	LUPITA D'ALELIO Ya no regreso contigo Orfeon 5267	5	LUPITA D'ALELIO Ya no regreso contigo Orfeon 5267
6	GILBERTO MONROY Mi jaragual Artoma 730	6	JOSE JOSE 15 éxitos mas grandes Telediscos 1015
7	ROCIO JURADO Senora Arcano 3485	7	DIEGO BERDAGUER Estoy vivo Profono 3044
8	ROBERTO CARLOS Grandes éxitos CBS 12303	8	CHELO Ya no me interesa Musart 1801
9	CAMILO SESTO 15 éxitos mas grandes Telediscos 1011	9	LOS REYES LOCOS Personalidad CBS 20497
10	CHEO FELICIANO Amada mia Vaya 95	10	CAMILO SESTO Amaneciendo Pronto 1086
11	JOSE LUIS RODRIGUEZ Atreverte TH 2095	11	EMMANUEL Intimamente Arcano 3535
12	EMMANUEL Intimamente Arcano 3535	12	LOLITA Seguir sonando CBS 60312
13	BOBBY VALENTIN Bronco 114	13	LITTLE JOE & THE FAMILY Prieta linda Fredy 024
14	DYANGO La radio Odeon 74112	14	LOS DOS GILBERTOS Los albaniles Hacienda 6982
15	RAPHAEL En carne viva CBS 80305	15	LOS CLASICOS Llorando en mi tumba ARV 1068
16	YOLANDITA MONJE Fantasia CBS 10313	16	DYANGO La radio Odeon 74112
17	VICKY CARR Y el amor CBS 20463	17	MAZZ Class Cara 023
18	BASILIO Karen 56	18	HERMANOS BARRON Pancho Lopez Joey 2091
19	VICENTE FERNANDEZ 15 grandes éxitos Telediscos CBS 20422	19	ROCIO DURCAL Canta a Juan Gabriel Vol 5 Pronto 90
20	SANDRO Colección de éxitos CBS 11307	20	JULIO IGLESIAS Mi vida en canciones CBS 50301
21	JOANA ROSALY Amandote Veivel 8030	21	JUAN GABRIEL Recuerdos Pronto 1076
22	JOSE JOSE Amor amor Pronto 1085	22	RENACIMIENTO 74 Cuando quieras regresar Ramex 1058
23	JULIO IGLESIAS Hey CBS 50302	23	VICENTE FERNANDEZ 15 grandes éxitos Telediscos CBS 20422
24	LIZA LOPEZ Si quieres verme llorar Hacienda 6981	24	ROCIO JURADO Senora Arcano 3485
25	JUAN GABRIEL Ella Arcano 3484	25	LOS HUMILDES Mas de lo que merecias Fama 595

Jazz Values Increasing

• Continued from page 56

the single most popular footage of any film clip available: Billie Holiday singing "Fine and Mellow" backed by an all star band made up of Roy Eldridge, Coleman Hawkins, Lester Young, Gerry Mulligan, Doc Cheatham, Ben Webster, Vic Dickenson, Mal Waldron and Milt Hinton.

Nearby, at the Carnegie Hall Cinema (West 57th St.), and running concurrently with the Kool Festival (June 26-July 5) will be a series of full length films compiled by Bruce Ricker, who produced the "Last Of The Blue Devils." It and seven others will be shown in repertory and in various combinations for the 10 days. They are "Jazz On A Summer's Day," a cinematic escapade of the 1958 Newport Jazz Festival at its original home in Rhode Island, "On The Road With Duke Ellington" ('67), "Jammin' the Blues" ('44), which contains rare and classic footage of Lester Young, the influential tenor saxophonist, "The Jazz Hooper—The Legendary Baby Laurence" (World Premiere), "Sun-Ra—A Joyful Noise" (New York Premiere), "Talmadge Farlow" (World Premiere) and "Joe Albany—A Jazz Life." The last two are cinema verite pieces about guitarist Farlow and pianist Albany.

Other films, not of the length of "Blue Devils" and consequently not as separately marketable, include "The Wizard Of Waukesha," about guitarist/inventor Les Paul, and "Different Drummer," an interview with music by Elvin Jones.

"The public for these films is out there," Soledad Santiago insists. "You just have to concentrate on

certain media to let them know about them." She refers to radio in particular because jazz, after all, is a listener's art rather than a viewer's. With the proper material, Santiago foresees private sector support for the filmmakers now that government funds are dropping away.

"Blue Devils," which began life as a part time project in 1973, was completed after re-funding in 1979. It has been sold to RCA for its new line of video disks. "Jazz appeals to upper class audiences and that is what RCA is banking on," Ricker believes. "They are the ones who can afford the technology at present."

Adelphi, Clean Cuts Beefed Up

LOS ANGELES — The partnership between Gene Rosenthal's Washington-based Adelphi Records and Jack Heyrman's Clean Cuts label is being reinforced through a new expansion program that includes the opening of a new Baltimore office, an expansion of their domestic distribution network and the addition of seven new international licensees.

All Clean Cuts jazz titles will now be shipped from the new Baltimore office, which will also serve as clearing house for correspondence, billings and promotions. Distributors

will be able to order either company's product through Adelphi's D. C. office or Adelphi's Baltimore operation.

The new Baltimore address is Clean Cuts Records, Box 16264, Baltimore, Md. 21210.

Concurrent with the new warehouse and office facility, the labels have unveiled new distribution arrangements including domestic ties to Big State, Texas and Colorado; All South, Louisiana and Mississippi; Musicraft in Hawaii; North Country Distributors, Redwood, N. Y.; M. S. Distributors, Chicago,

St. Louis and Kansas City, Mo.

Foreign licensees now handling Adelphi and Clean Cuts catalogs include Larrikan (Australia), Nippon Phonogram (Japan), Making Waves Records (U.K.), Musikdistributoren (Sweden), Phonogram Import Service (Germany) and Wave Distribution (France). Canadian licensees are Trend (Clean Cuts) and Phonodisk (Adelphi).

Current and forthcoming titles include new albums by Jessica Williams and Phil Woods/Chris Swansen (Clean Cuts) and the Phil Woods Quartet, Lenny Breau and the Fugs.

Playboy Pacts Maiden Voyage

LOS ANGELES—Alto saxophonist Ann Patterson and her Maiden Voyage big band, comprised strictly of female California musicians, were pacted last week to appear as an extra added attraction at the Playboy Jazz Festival June 20 here in the 18,000-capacity Hollywood Bowl.

Patterson's group includes 17 musicians.

The event will run two days, June 20-21, with an attendance of about 35,000 anticipated. George Wein is the producer.

Other talent to be performing will be Count Basie, the Crusaders, Dizzy Gillespie, Weather Report, Earl Klugh, Joe Williams, George Shearing and Mel Torme.

Collegians Comprising Louis Bellson Band

DE KALB, Ill.—Drummer Louis Bellson is taking the entire Northern Illinois Univ. Jazz Ensemble with him when he undertakes a month of live dates this fall.

Bellson's October itinerary, which includes one week of bookings in Chicago and three weeks in Europe, will pair him with the highly rated student band not only on stage but on tape: plans call for an album to be cut, along with appearances on several European tv shows.

Ensemble director Ron Modell claims the collaboration is without precedent. Although top jazz players have often worked selected concert dates and clinics with college musicians, the tour is said to be the first where an entire student band has been added throughout.

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- Oscar Peterson/Stratford Festival UMV 2502
- Metronome All-Stars 1956 UMV 2510
- Ben Webster and Associates UMV 2515
- Billie Holiday/At The J.A.T.P. UMV 2520
- Coleman Hawkins Encounters Ben Webster UMV 2532
- Anita O'Day/At Mister Kelly's UMV 2550
- Lee Konitz/Motion UMV 2563
- Bud Powell/Bud Powell '57 UMV 2571
- Tal Farlow/The Tal Farlow Album UMV 2584
- Dizzy Gillespie/An Electrifying Evening UMV 2605
- Sonny Stitt/Only The Blues UMV 2634
- Louis Armstrong Meets Oscar Peterson UMV 2656
- Herb Ellis/Softly — But With That Feeling UMV 2674
- Roy Eldridge/Rockin' Chair UMV 2686

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Disco Business

IN N.Y.

Lighting Showroom Also Laser Theatre

NEW YORK—This city's first laser theatre that encourages audience participation has been opened in a converted loft in Manhattan's trendy Soho district by David Infante of Laser Physics Ltd. and Kevin Brower of Basic Lighting, Inc.

Although primarily designed as a showroom in which club, theatre, restaurant and auditorium operators can shop for laser and conventional lighting systems, the room is also open to the public five nights a week from Wednesday through Sunday.

The Public show, which is run every hour on the hour from 9 p.m. to midnight, as well as some special matinee performances, incorporates some of the best effects of the "Star Wars" movie. Laserium and the laser show at Disney World.

The theatre is totally computerized. A computer built by Laser Physics controls the entire operation, from programming and running the laser to operating accessories such as the sound system, slide show, fog machines and the room's conventional lighting equipment. Lighting has been provided by Basic Lighting.

The theatre and its more than \$85,000 worth of sound and lighting equipment has the blessings of the Dept. of Radiation Health of the Federal Bureau of Environmental Control, a national watchdog organization that monitors the effects of

commercial radiation on the health and well-being of the public.

The 2,000 square-foot room incorporates comfortable seating for about 45 patrons, who are not discouraged from dancing in the aisles to the infectious music programmed by Tom Lewis, of Disco Beats, a music programming company based in Ballston Spa, N.Y.

In addition, according to Infante and Brower, the theatre will be made available for different types of musical shows ranging from punk rock to classical. There will also be poetry and play readings.

Infante, who has been in the laser lighting business for about eight years, is one of the more controversial entrepreneurs in his field. His daring designs and displays have run him afoul of the Bureau of Radiation Health, although he insists that he has since made his peace with that watchdog agency.

Infante's laser effects have been installed in a number of discotheques nationwide, most notably the New York, New York disco in Manhattan. He has also provided laser lighting systems for Todd Rundgren, Blue Oyster Cult, the World's Biggest Disco show held at Madison Square Garden in 1975 and the Star Wars Laser Concert held at the Minskoff Theatre in New York in 1978.

Brower headed Northern Lights before forming Basic Lighting. He has worked with such discotheques as Narcissus in Boston, and Rafters, Golden Grill and Trade Winds in Saratoga, N.Y.

The laser theatre began partial operation on May 1.

Even in its incomplete state, and without any advertising, the room is already gaining popularity with entertainment-seeking New Yorkers. According to Infante and Brower, patrons are already standing in line to gain admission. Admission prices for the general public are \$3 for matinees and \$4 for evening shows.

German Fair Pulling 100 Manufacturers

NEW YORK—More than 100 sound, lighting and other software and hardware manufacturers have already registered to exhibit in DIFA '81, the Third International Disco Trade Fair, scheduled May 31-June 3 in Muenster, Germany.

The show, which attracted more than 10,000 visitors, and over 250 exhibitors from around the world last year, is being billed as the largest in the world. It is expected to be sprawled over an estimated 63,000 square feet of space and will feature exhibits, lectures, workshops and appearances by some of the leading dance music artists in Europe. There will also be dancing nightly at the "super disco."

Exhibits will include laser and video shows, special effects systems, lighting and sound components, accessories, latest dance music releases and artist agencies.

Admission to the disco fair is priced at about \$45 for the four-day period. Daily admission tickets are priced at about \$8. The show's catalog is available for about \$2.

Additional information on DIFA '81 can be obtained by writing to the show's organizers at Hafenweg 26b, 4400 Munster, Germany.

DUE TO ECONOMY

D.C. Club Owners Worry About Keeping Their DJs

By TIM WALTER

WASHINGTON, D.C.—A shortage of professional disco deejays in this area is posing a problem for club owners fearful that if they lose their spinners in today's uncertain economic climate, they may be forced to shut down their operation for lack of a suitable replacement.

This information is revealed by Frank Edwards, head of the Mid-Atlantic record pool based here. The 23-member pool services disco deejays in Washington, Baltimore and Norfolk, Va. About 60% of the pool's spinners work in gay clubs, according to Edwards.

In addition to creating and heading the 18-month-old pool, Edwards, formerly in the promotion department of Casablanca Records, also spins at the Foxtrappe, a private discotheque here.

Edwards states that during his tenure with Casablanca the label did not service Seemingly Better Productions, the one other disco pool in the Washington area. "It was my job to get the products directly to the jocks," he states. "Later it seemed to

make sense to form a pool." (Seemingly Better Productions is the 100-member pool, based here, and servicing primarily heterosexually oriented black clubs and mobile deejays.)

Designed to service a small group of club deejays, the Mid-Atlantic pool is located on the second floor of 1601 Seventh St., N.W., here in the nation's capital. With only 25 members to service, Edwards' biggest problem is finding substantive reasons for keeping his offices open five days a week.

Unlike other pool operators who complain about cutbacks in promotional products from record labels, Edwards states that he experiences no such difficulties. "It is very seldom that they ship less than 25 promotional records," he states.

The Mid-Atlantic pool meets every two or three months. "But," states Edwards, "we insist on weekly feedback for new products, and once every two or three weeks the members must turn in a Top 20 report." Pool dues were recently raised from \$40 to \$50 a month.

In Edwards opinion, the most progressive-sounding discotheques in his area are the Clubhouse, the Hippopotamus, the Pier and O'Dell's.

He also states that as far as sound systems go, the Clubhouse and Rascals are "head and shoulders" above facilities at other clubs.

He sees the musical pattern in his market as unique because of the make-up of the market. "There is no white club, really," he says, of the straight disco market. "They're all in the suburbs. The closest thing we have is the Pier and Morgans, but they're mixed really. The Plum was the last straight, largely white club, a member of our pool, and they closed last November." Edwards says the suburban clubs are still heavily into European sounds.

"This is an r&b market, distinctly different than the typical disco, although some clubs play a combination of the two. Sometimes a club will get into a bit of the European sound, but the r&b is getting bought in the street. That's where the customer follows through on what he hears in the club."

Edwards says customers are responding to slower tempos that are more danceable. "I feel we're heading strongly into a spectrum of Tanya Gardner, Thelma Houston and Billy Ocean, 100 to 125 beats a minute. On the floor, it speaks for itself; the customers get bored with the faster, monotonous, more redundant beat."

Because of a tighter economy, he says most clubs now are only "really hot on Thursday, Friday and Saturday nights. The clubs that opened for dancing and good music, they'll stay open. Those that opened only for a fast buck will close."

"The majority of the clubs can't survive without a good, solid, professional jock," he adds. "It's not like in 1978 when anybody could spin. If they lose a jock and can't replace him, they'd probably have to close."

He says many jocks now may be close to retiring. "Eventually you get over the challenge of it and most of these guys started back in 1973-74. Since there's not the opportunities of 1978, the newcomers have to learn at home on their own equipment. It's one thing to mix at home and quite another to do it in front of a crowd. That's quite a gap."



Billboard Photo by Harrison Green

S.I.R.M.A. MEET—Members of S.I.R.M.A., the Small Independent Record Manufacturers Assn., listen intently to Lennis Guess, Guess Recording Studios, at microphone, as he discusses the need for professionalism and proper distribution among independent record manufacturers.

N.Y. Pool Offers To Help Indie Disk Business Group

NEW YORK—The International Disco Record Center (IDRC), a disco record pool based here, is offering to showcase artists of the Small Independent Record Manufacturers Assn. (S.I.R.M.A.), at various clubs around New York City. It's part of a proposed IDRC program to help strengthen and promote the goals of the fledgling S.I.R.M.A.

The IDRC is also offering to have its more than 100 members review new S.I.R.M.A. record releases, remix products where necessary, and allow use of IDRC's office space in lower Manhattan, all at no charge to S.I.R.M.A.

The IDRC's proposals were made by Eddie Rivera, head of the pool, at a recent general meeting of S.I.R.M.A. In return for IDRC's services, S.I.R.M.A. members will service IDRC members with new product releases for promotional purposes and for use in the clubs in which they spin.

Most S.I.R.M.A. members were receptive to the IDRC's offers. They stress they need help to prove themselves the equals of the major labels. That's especially true, they said, in the areas of product quality, getting new releases aired and "breaking" into the very viable "black" market.

Maurice Gibson, president of

Half Moon Records, urged S.I.R.M.A. members at the meeting to concentrate on proper research and good marketing strategy in pursuing industry goals. He expressed the belief that the organization's members need to be more knowledgeable about producing and marketing their products.

He disclosed that he was in the process of compiling information for a computer bank on black artists, and offered to share the data gathered with S.I.R.M.A. members.

The Half Moon Records president also offered to share his contacts and information on licensing with S.I.R.M.A. members.

Another windfall for S.I.R.M.A. members came from Trent Attles of NBS Radio who offered to feature the organizations artists on his station's programs.

Lennis Guess, Guess Recording Studio, praised S.I.R.M.A. for the sincerity of its objectives and expressed confidence that the organization "will excel in professionalism and integrity."

Jimmy Dockett, S.I.R.M.A.'s chairman, disclosed that the organization is in the process of structuring a number of workshops aimed at creating awareness of the small independent manufacturer.

MAY 23, 1981 BILLBOARD

2nd Year For Pool

SAN FRANCISCO—The T.O.P. 25 record pool located here, celebrated its first anniversary May 8 with a special party titled, "Round Two—Our Second Year," at the city's Dreamland discotheque.

Among the featured artists at the event were Sharon Redd, Prelude Records and Loverde, Prism Records. Recorded music was programmed by Bob Viteritti, with visuals by Bill Langenheim and neon effects by Michael Dawson.

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12"—Cheryl Lynn, Intruders, Visa, Boogie People, Peter Batah, Vivian Vee (Come Back & Let Me Be), Straker Band, Wanda Walden, Rah Band (new), Barbara Streisand, Players Ass'n, Michael McGlorey, Beggars & Co., Adrian Baker, Love Is The Message (remix), Panther Mix, Whispers, Vivian Vee (new), Bits & Pieces 1,2,3, Vin Vee, Clash, Billy Ocean, Oxygen, Queen Samantha, Esther Williams, Jerome, Grace Jones, Love-D-Luxe, Carol Jiani, Escorts, Denroy Morgan, Ecstasy, Passion & Pain, Kenny Burke, Landscape, Whispers (Make It Better), Funkmasters, Jayz Bedford, Duncans, Sparks, Susie Q, Yoko Ono.

LP's—Freddie James, Salazar, Boys Town Gang, Magazine, Zobras, Nuggets, Cerrone VI, Gino Socio, Lynx, Claudia Barry, Chaka Khan, Grace Jones, Harvey Mason, Boris Midney, Amanda Lear, Stars On 45.

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Billboard®

Disco Top 100

Survey For Week Ending 5/23/81

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆	1	8	PARADISE—Change—RFC/Atlantic (LP) 19301	☆	61	4	MAKE ME OVER—Escorts—Knockout/Audio Fidelity (12-inch) KO 33101
☆	5	8	PULL UP TO THE BUMPER—Grace Jones—Island (LP) ILPS 9624	☆	62	5	NIGHT TRAIN—Stevie Winwood—Island (LP) ILPS 9576
3	3	12	AI NO CORRIDA/RAZZAMATAZZ/BETCHA' WOULDN'T HURT ME—Quincy Jones—A&M (LP) SP 3721	☆	63	4	MOODY/YOU'RE NO GOOD—ESG—99 Records (12-inch) 99-04
4	4	9	DON'T STOP/DO IT AGAIN—K.I.D.—SAM (12-inch) S-12337	☆	64	6	LOVE RESCUE—Project—PBI (12-inch) 1001
☆	9	5	TRY IT OUT—Gino Soccio—RFC/Atlantic (LP) 16042	☆	75	4	GROOVY FREAKS—Real Thing—Believe In A Dream (12-inch) 428 01063
6	2	18	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba—Atlantic (LP) SD 16023	☆	76	2	I REALLY LOVE YOU—Heaven and Earth—WMOT/CBS (LP) JW 3704
7	7	12	BODY MUSIC—The Strikers—Prelude (12-inch) PRL 608	☆	67	3	WHAT WE ALL WANT—Gang of Four—Warner (LP) BSK 3565
☆	10	15	HIT N' RUN LOVER—Carol Jiani—Ariola (12-inch) OP2208	58	53	14	ROCK THIS TOWN/RUNAWAY BOYS—The Stray Cats—Arista (LP) Import
9	6	12	HEARTBEAT—Taana Gardner—West End (12-inch) 22132	59	55	8	DREAMING OF ME—Depeche Mode—Mute (7-inch) Import
10	8	14	LOVE IS GONNA BE ON YOUR SIDE—Firefly—Emergency (12-inch) 6515	60	66	6	LOOKING OUT FOR NUMBER ONE—Laura Branigan—Atlantic (7-inch) 3807
11	12	27	FEELS LIKE I'M IN LOVE—Kelly Marie—Coast to Coast/CBS (12-inch) 428-02023	☆	71	25	YOUR LOVE IS ON THE ONE/FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12189
12	13	8	DYIN' TO BE DANCIN'—Empress—Prelude (12-inch) PRLD 607	☆	72	3	GLOW—Spandau Ballet—Chrysalis (12-inch) Import
☆	14	7	NIGHT (Feel Like Getting Down) STAY THE NIGHT—Billy Ocean—Epic (12-inch) 48-02049	☆	73	4	I'LL BE YOUR PLEASURE—Esther Williams—RCA (12-inch) JD 12209
☆	15	6	IF YOU FEEL IT—Thelma Houston—RCA (LP/12-inch) AFL1 3842/JD 12216	☆	74	3	PARTY 'TIL YOU'RE BROKE/TONIGHT WE LOVE—Rufus—MCA (LP) 5159
☆	20	24	FUNKY SONG/YOU CAN'T LOSE.../TOO MUCH TOO SOON—Fantasy—Pavillion (LP) JZ 37151	65	32	37	TANTRA—THE DOUBLE ALBUM—all cuts—Tantra—Importe/12 (LP) MP-310
16	16	11	GET UP (Rock Your Body)—202 Machine—Fire Sign (12-inch) FST 1451	66	58	17	THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP—The Clash—Epic (LP E3x 37037
17	11	17	YOUR LOVE—Lime—Prism (12-inch) PDS 409	☆	77	2	I'M STARTING AGAIN—Grace Kennedy—Profile (12-inch) 7001
18	17	15	GET TOUGH/LICENSE TO DREAM/DE KLEERER THING—Kleer—Atlantic (LP) SD 19288	☆	78	2	MYSELF TO MYSELF/WHITE SWEATER TALK DIRTY (TO ME)—Romeo Void—415 Records (LP) A0004
☆	29	4	GIVE IT TO ME BABY—Rick James—Gordy (LP) G8-1002M1	☆	NEW ENTRY	NEW ENTRY	REMEMBER/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS—Boystown Gang—Moby Dick Records (LP) BTG 231
20	19	9	BAD COMPANY/WARM & GENTLE EXPLOSION/ROCK ME—Ullanda McCullough—Atlantic (LP) 19296	☆	NEW ENTRY	NEW ENTRY	LOVE ME TONIGHT/LET THE GOOD TIMES ROLL—Fern Kinney—Malaco (LP) 7401
21	23	6	CALL IT WHAT YOU WANT—Bill Summers & Summers Heat—MCA (LP) 5176	☆	NEW ENTRY	NEW ENTRY	STILL IN THE GROOVE—Ray Parker Jr. & Raydio—Arista (LP) 9543
☆	27	25	SEARCHING TO FIND THE ONE—Unlimited Touch—Prelude (LP) PRL 12184	72	65	23	BURN RUBBER/HUMPIN'—The Gap Band—Mercury (LP) SRM 76091
23	18	18	BREAKING AND ENTERING/EASY MONEY—Dee Dee Sharp Gamble—PIR (LP) JZ 36370	73	79	3	MAKE YOU MINE—Side Effect—Elektra (LP) 6E-335
24	22	6	NEW TOY—Lene Lovich—Stiff (12-inch) IT 97	☆	81	6	YOU ARE THE ONE/HOOKED ON YOUR LOVE—Cerrone—Maligator (LP) Import
☆	40	4	GOOSEBUMPS—Debra Dejean—Handshake (12-inch) 4W8 70072	☆	NEW ENTRY	NEW ENTRY	ANY TIME IS RIGHT—Archie Bell—Becket Records (12-inch) BKD 501
26	28	8	PLANET EARTH—Duran, Duran—EMI (12-inch) Import	☆	NEW ENTRY	NEW ENTRY	U.F.O.—Caution—Roy B. Records (12-inch) RBDS 2513
☆	37	4	PRIMARY—The Cure—Fiction (12-inch) Import	☆	NEW ENTRY	NEW ENTRY	BETTE DAVIS EYES—Kim Carnes—EMI-America (7-inch) 8077
☆	38	6	STARS ON 45—Stars on 45—Radio Records/Atlantic (7-inch) 3810	☆	NEW ENTRY	NEW ENTRY	NEW ORDER—Ceremony—Factory (12-inch) Import
☆	39	5	KICK IN THE EYE—Bauhaus—Beggars Banquet (7-inch) Import	☆	NEW ENTRY	NEW ENTRY	FUNKY CELEBRATION—Queen Samantha—d.b.a. (12-inch) G005
30	24	7	SIXTY THRILLS A MINUTE—Mystic Merlin—Capitol (LP) 12137	80	80	2	WHEN LOVE CALLS—Atlantic Starr—A&M (LP) SP 4833
31	21	12	WALKING ON THIN ICE—Yoko Ono—Geffen (7-inch) Gef 49683	81	41	17	WON'T YOU LET ME BE THE ONE—Michael McGloir—Airwave (12-inch) AW12 94964
32	25	9	YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME—The Spinners—Atlantic (LP) 16032	82	90	5	ARE YOU SINGLE—Aurra—Salsoul (LP) SA 8538
33	26	12	ME NO POP I/QUE PASA/ME NO POP I—Coati Mundi—Antilles/Ze (12-inch) AN 807	83	54	16	THIGHS HIGH—Tom Browne—Arista/GRP (12-inch) GP 01
34	30	16	ALL AMERICAN GIRLS/HE'S JUST A RUNAWAY—Sister Sledge—Cotillion (LP) 16027	84	44	20	IT'S A LOVE THING/UP ON SOUL TRAIN/I CAN MAKE IT BETTER—The Whispers—Solar (LP) BZL1-3578
35	33	23	RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis (LP) CHE 1290	85	NEW ENTRY	NEW ENTRY	JUST CHILLIN' OUT—Bernard Wright—Arista/GRP (LP) 5011
☆	56	3	MAGNIFIQUE—Magnifique—Ariola (12-inch) Import	86	NEW ENTRY	NEW ENTRY	LET SOMEBODY LOVE YOU—Keni Burke—RCA (LP) AFL1 4024
☆	49	8	HELP ME SOMEBODY/THE JEZEBEL SPIRIT/AMERICA IS WAITING—Brian Eno & David Byrne—Sire (LP) SRK 6093	87	NEW ENTRY	NEW ENTRY	REACTION SATISFACTION—Sun—Capitol (LP) 12142
38	31	15	DOG EAT DOG/ANTMUSIC/KINGS OF THE WILD FRONTIER—Adam And The Ants—Epic (LP) NJE 37033	88	NEW ENTRY	NEW ENTRY	DON'T SAY IT'S JUST FOR WHITE BOYS—Way of the West—Mercury/Phonogram (12-inch) Import
39	34	6	(We Don't Need This) FASCIST GROOVE THANG—Heaven 17—B.E.F. (12-inch) Import	89	NEW ENTRY	NEW ENTRY	THE BOOGIE'S GONNA GET YOU—Woods Empire—Tabu (LP) JZ 37334
40	35	5	MEMORABILIA—Soft Cell—Some Bizarre (Import)	90	NEW ENTRY	NEW ENTRY	DANCING WITH MYSELF—Billy Idol & Gen X—Chrysalis (7-inch) CHS 2488
41	47	8	YOUNG MEN DRIVE FAST—The Quick—Epic (12-inch) Import	91	69	5	LET ME BE THE ONE—Webster Lewis—Epic (LP) JE 36878
42	50	7	TAKE ME TO THE BRIDGE—Vera—Rio Records (12-inch) Import	92	68	5	MAKE ROOM—Fad Gadget—Rough Trade (7-inch) Import
43	43	13	FEEL IT—Revelation—Handshake (12-inch) AS 887	93	57	10	DOH SUGA WOOGA/THIS FEELIN' (Remix)—Frank Hooker & The Positive People—Panorama (LP/12-inch) BXL1 3853/YD 12197
44	51	5	MESSAGE OF LOVE/CUBAN SLIDE—Pretenders—Sire (EP) Mini 3563	94	42	25	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS—Frankie Valli—MCA/Curb (LP) 5134
☆	60	3	WHAT CHA' GONNA DO FOR ME/I KNOW YOU I LIVE YOU/WE CAN WORK IT OUT—Chaka Khan—Warner (LP) HS 3526	95	59	13	PERFECT FIT—Jerry Knight—A&M (LP) SP 4843
46	36	22	SET ME FREE—The Three Degrees—Ariola (LP) OL-1501/	96	70	4	DOIN' IT TO THE BONE—Mantra—Casablanca/Polygram (LP) NBLP 7256
47	46	33	CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424	97	82	24	FREEZE/TO CUT A LONG STORY SHORT—Spandau Ballet—Chrysalis (LP) CHR 1331
48	48	6	HUNGRY, SO ANGRY—Medium Medium—Cherry Red (7-inch) Import	98	84	8	WHAT ARE YOU GOING TO DO WITH IT—Betty Wright—Epic (LP) JE 36879
49	52	13	I WILL FOLLOW—U2—Island (LP) ILPS 9646	99	93	9	UP ALL NIGHT/ELEPHANT'S GRAVEYARD—The Boomtown Rats—Columbia (LP) JC 37062
50	45	20	FULL OF FIRE/MAKE THAT MOVE—Shalamar—Solar (LP) BXL-3577	100	94	8	GUILTY—Classix Nouveaux—Liberty (LP) Import

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

*non-commercial 12-inch

★ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

Disco Business

New Products



D.C. DISPLAY—This unit by Farralane, offers eight basic light patterns either automatically or to music. It retails for \$135.

Disco Mix

By BARRY LEDERER

NEW YORK—Sylvester's 12-inch 33½ r.p.m. from Fantasy Records is a change of format for the artist. His fiery brand of disco gives way to a mellow mood as reflected in "Give It Up (Don't Make Me Wait)," b/w "Here Is My Love." The A side is a sultry jazz style with a casual tempo. Sylvester's vocals are used only sparingly with the instrumental arrangements and a sax solo predominating on this cut. "Here Is My Love" is a sensuous ballad with a slight beat that should not be overlooked. Both tunes were produced by the artist and Harvey Fuqua.

German producer Jurgen S. Korduletsch personally delivered his Claudia Barry LP to deejays, record pools, and reviewers. Available as an import on Polydor, the album contains much diverse material. "Radio Action" at 6:47 minutes is a fast-paced, rock-tinged number with a Far Eastern sound expressed by guitar chords. "Made In Hong Kong," the LP title, has a new wave feel. "Take Me Back" reverts to an Oriental mood and is the strongest tune on the album. A solid sound and fully orchestrated arrangements create a powerful production. Claudia Barry, who has pleased deejays before, will continue to do so in this latest effort.

Kraftwerk returns after a noticeable absence with their Warner Bros. 12-inch 33½ r.p.m. release of "Pocket Calculator" b/w "Dentaku." This selection is from their upcoming album "Computer World." Both songs are similar in arrangement and tempo and rely heavily on electronic effects and the sounds of computer technology. Though both cuts are under five minutes

in length the results are repetitive and listener interest is not sustained. The sound is like an occidental Yellow Magic Orchestra. What seem to be missing are the haunting quality and the melodic feel of their earlier recordings.

Johnny Bristol's recordings always contain a rich, full-bodied sound that grabs attention. His Handshake Records 12-inch is no exception. Titled "Love No Longer Has A Hold On Me," initial response has been positive from disco deejays. A short drum and guitar introduction allows for easy mixing before Bristol's vocals take over. A percussion break midway through the song has a steel drum calypso influence that leads into a lush and uplifting string section. Produced by the artist, the mix is by Rusty Garner.

One of the classic club favorites of disco past is MFSB's "Love Is The Message." WBLS-FM New York has made this tune a theme song as it was specially remixed for the station's use by Paradise Garage deejay, Larry Levan. Several "street" versions are available and one of the more popular renditions is on One Way Records, mixed by Tee Scott. A funky format is utilized here with an easy tempo. A party atmosphere is maintained with chanting and rapping through out the disk. The basic "Love Is The Message" is intact but a more subdued feeling comes across. The flipside "Hollywood Party" definitely warrants attention as this instrumental cut is a hard-driving, hand-clapping, foot-stomping record. Wild percussion, piercing whistles and driving bongos make this a strong disco disk from beginning to end.

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Don't Stop the Train—Phyllis Nelson
Two Hearts—Stephanie Mills & T. Pendergrass
Faith & Fire—Vivian Reed
Stars on 45—(Medley)
Radio Action—Claudia Barry
Just the Two of Us—Grover Washington
Let Him Go—Vivian Vee
Come Back—Vivian Vee

Call It What You Want—Bill Summers
Guilty—Classic Nouveau
It's Just the Way I Feel—Gene Dunlap
Tender Force—Space
Do Me Tonight—Nite Lite Uni.
Take Off (Remix)—Harlow
Ai No Corrida—Quincy Jones
Humping—The Gap Band
New Toy—Lene Lovich
Yesterday Once More—Spinners
Don't Panic—Liquid Gold
Paradise—Change
Planet Earth—Duran Duran
Rapture (Remix)—Blondie
Take Me to the Bridge—Vera
Young Men Drive Fast—Quick
Too Damn Hot—Duncan Sisters
I Wanna Be Your Lover—La Bionda
Candidate for Love—T. S. Monk
Glow (Remix)—Spandau Ballet
Romance—Billy Newton Davis

Dancin the Night Away—Vogue
I Need You Tonight—Punkin Machine
Nobody's Stopping You—Peter Batah
Look Up—Patrice Rushen
Tide Is High—Blondie (Pict. Cover)
Tantramen Espanol (Remix)
Felicidad—Boney M

Import LP's—

Amanda Lear (Incognito)
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BUSINESS REPORTED BRISK

RCA Fattens Its Videodisk Music Catalog

• Continued from page 12

gram is expected to be her "Shadows & Light" video.

In all, RCA is adding 26 new titles to the videodisk catalog, notes Ballon, thus bringing the total to 126.

Among notable new film titles: "Ordinary People," "Airplane," "Urban Cowboy," "Goldfinger," "The Pink Panther," "North Dallas Forty," "Chinatown," "American Gigolo," "The Great Escape," "Farewell My Lovely," "Harold And Maude," "War Of The Worlds" and "The Shootist."

From television comes such titles as: "The Autobiography Of Miss Jane Pittman," "The Mary Tyler Moore Show Vol. 1" and the Jane Fonda-starring "A Doll's House."

Although the jury is still out on RCA's massive videodisk hardware/software launch—just begun in March—corporate executives here maintain that the early returns are extraordinary.

As reported by RCA previously, 52,000 players have been sold to distributors with half that number, in turn, sold to consumers. 200,000 videodisk titles have been sold to consumers. 516,000 disks were sold to distributors.

These newer patterns are emerging: the average RCA videodisk hardware purchaser is averaging four or five software title purchases when buying the system, and the system purchaser has returned to the outlet of purchase and bought at least one additional title. RCA now

estimates that each system owner has an average of eight titles.

What have been the best selling software titles to date?

Balloon maintains early frontrunners include "Rocky," "MASH," "Fiddler On The Roof," "The Godfather" and "Heaven Can Wait"—each of which has sold more than 15,000 copies.

The early popularity of these titles has caused RCA to increase production runs.

In the initial catalog of 100 titles, up to 60 were available at retail, while 40 were available via Quick Delivery Service (QDS).

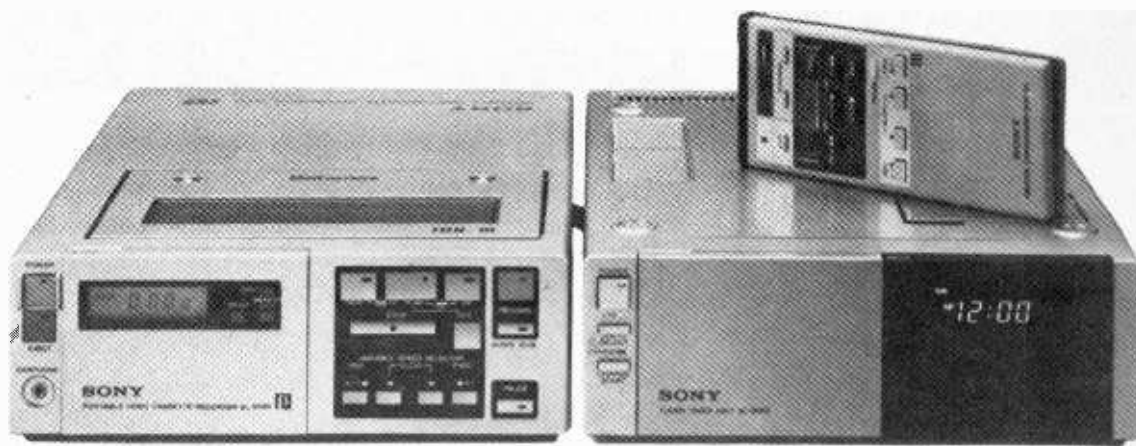
Frontrunners by QDS have been "Star Trek—The Movie," "The Dirty Dozen" and "The Longest Day." Because of the "Star Trek" popularity, that title will be shifting from QDS to retail. QDS maintains Ballon, has given RCA a quick reading of software popularity among purchasers.

Ballon characterizes current video music titles as "doing well."

"We still believe strongly," he states, "that this type of programming will play a major role in home video." "Fiddler On The Roof" and the Diana Ross-starring "Lady Sings The Blues" have been "very good sellers," he adds.

Chuck Mitchell is the New York-based RCA executive spearheading RCA's video music development. RCA SelectaVision VideoDiscs and RCA Records are now also estab-

(Continued on page 61)



Sony Video: Above, Sony's new Betapak SL-2000, what they claim is the world's smallest Betamax videotape player/recorder. Below, a Sony press photo highlights Profeel, audio/video "separates" composed of a tuner, monitor, remote control unit and optional speakers.



WEIGHS IN LESS THAN 10 POUNDS

Tiny Betapak SL-2000 Makes Debut At Sony Calif. Conclave

PALM SPRINGS—What is hailed as the world's smallest portable videocassette recorder—the SL-2000 Betapak—highlighted 45 new video products introduced here at Sony Corp. of America's national convention.

The new Betapak weighs nine pounds, four ounces, with Sony claiming it is approximately 30% smaller than existing ½-inch portable videocassette recorders.

Among features are Betascan-II, normal and slow motion speed search in forward, and reverse and an LCD data panel.

The unit combines with Sony's HVC-2200 color video camera and new mini-programmable tuner-timer model TT-2000. Availability is slated for fall.

Also new is the "Profeel" Trinitron component television for "videophiles."

Profeel consists of separate video and audio components which can be integrated with various programming sources as well as home computers and Sony's Betapak.

Available in both 19- and 25-inch Trinitron screen sizes, the companion "separates" are the VTX-1000R Access Tuner, a cable-ready, frequency-synthesized tuner that has a

10-key, touch-pad that can instantly call up any VHF, UHF, mid-band or super-band cable channel; and the RM-705 multi-function Express Commander infrared remote control unit with all tuning functions, able to be controlled from anywhere in the room.

The system also comes with a choice of two dual speaker systems featuring two way designs. Purchasers can choose between speakers designed to mount on the side of the Profeel screen or ones that are free standing. Inside the Profeel monitor is a stereo amplifier that will accept multi-channel broadcasts.

No pricing for Profeel has been set but availability has been set for the fall also.

The system is also adaptable to handle such program sources as multi-channel and stereo broadcasts, satellite direct, Teletext, Videotex and interactive communications systems.

Also new among the video products are the 50-inch KP-5040 and the 72-inch KP-7240 projection televisions, and expansion of the Video-scope line.

All new Sony video products will be on display at the upcoming Consumer Electronics Show in Chicago.

1.3 Million VCRs To Be Sold Before Year's End?

PALM SPRINGS—Sony is projecting its first billion dollar year in its history, according to corporate executives on hand here during the firm's national convention.

The projections include both video and audio and also reflect an approximate 25% jump over 1980 figures.

According to Dick Komiyama, Sony vice president of video marketing, 1.3 million VCRs will be sold in 1981, upwards from an earlier 1.1 million projection. He also adds, optimistically, that Sony expects its new Betapak SL-2000 to account for approximately one-third of all in-

dustrial VTR sales during the next few years.

Komiyama also restated Sony's videodisk policy: Although a licensee of the laser optical technology, the firm will continue to make a player available to the industrial market only. The firm will enter the consumer videodisk market in the future (but does not specify which technology). Reasons given for the wait-and-see posture are a current lack of software availability and quality. The firm also has a strong interest in continuing its videotape marketing.

Sony's corporate parent in Japan is celebrating its 35th anniversary.

MAY 23, 1981 BILLBOARD



NO EASY VIDEO—Actor Jack Nicholson chats with bearded Michael Nesmith at Le Bistro, Beverly Hills. The reason: Nesmith's premiere screening of his home video-aimed "Elephant Parts."

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For reports on JVC's negotiations with European hardware manufacturers for licenses, and the recent Economist Video Conference in London, and other video news, turn to Billboard's International section.

Sound Business

Grim But Hopeful Address By RCA's Pollack

Editor's Note: Following is a text of a candid speech delivered by Roy H. Pollack, executive vice president, RCA Corp., to RCA distributors at the firm's national sales meeting Tuesday (12) in Las Vegas. He addresses the economy, consumer electronics and video.

My remarks today will not be entertaining. They are not light. They are extremely serious. They are designed to describe the situation in which we find ourselves.

In that vein, let me start with a rather depressing, but realistic, general statement. I see the next 10 years as a very difficult business environment.

Why? Because there are no easy answers to our national and international problems.

- We have demonstrated both a lack of understanding and a disregard for the implications of diminishing cheap fossil fuel energy.

- We Americans have naively decoupled economic policy from foreign policy. Indeed, I rather doubt that we have an economic policy.

- Our government and culture have been preoccupied with equating big business to bad business.

- We seem to think it is better to sustain the weak segments of industry, rather than promote our strengths.

- We have been irresponsible in recognizing, and acting upon, the prodigious cost implications of our social security system.

- We have inadequately supported our defense needs.

- Our opinion-molding establishment—the investment and security communities, the press, the government and business leadership

have either caused, or allowed us to become worshipers in the temple of the 90-day bottom line. And the results have been dreadful. Perhaps most tragic is the impact on the value systems of our young people. They are encouraged to become scorekeepers or manipulators or jugglers; they are not inspired to become builders.

Contrast the professional structure of the U.S. with that of Japan. Here, out of every 10,000 people, 20 are lawyers versus one in Japan; 40 are accountants versus three in Japan, and just 70 are engineers, versus 400 in Japan.

It seems to me that America has a sick economic system. I believe that our economic problems are so serious that they will cloud our business environment for longer than the next 10 years.

Are we terminally ill? No, I do not think so. I have two reasons for optimistically believing that our economic problems can and will be solved.

First, we have finally begun to confront some of the basic issues. The new administration in Washington is making an effort to realistically deal with the situation.

Second, a sense of history makes me optimistic about America's problem-solving capabilities. In my view, we Americans have successfully dealt with eight jugular, indeed awesome, crises thus far in the 20th Century.

- We corrected, just in time, our monumental unpreparedness for World War I and World War II.

- We survived the Great Depression with our personal freedoms not only intact, but enhanced.

- We developed atomic weapon capability before Adolf Hitler and

his savage associates could destroy Western civilization.

- We went to sleep, and then woke up in time, to successfully compete in exploring the new frontiers of space.

- We endured Vietnam and Watergate.

- We have substantially corrected the tragic deficiency of our great and remarkable constitution—the three-fifths-of-a-man concept which divided the free man from the slave.

It is because we Americans successfully coped with these eight seemingly insurmountable challenges that I believe we can successfully, if painfully, change and adapt ourselves to deal with our present economic problems. These problems have been 10 to 40 years in the making. We will surely not solve all of them in the next 10 years. But we can make progress towards their solution.

For the next 10 years, we will face continued economic trauma and uncertainty. Businesses will have to function in an environment characterized by all the negatives of ignorance, simplistic targeting of blame and convenience as a whipping boy, for a frustrated society that despises change when immediate self-interest is threatened. The solutions to our economic woes will have gut-wrenching political, social and cultural implications.

But the nation will survive. Business will survive. And the well-managed businesses will even prosper.

Again, we Americans have dealt with our other crises, each different from the other, and indeed as serious, or more serious than the present situation. We are intellectually and emotionally capable of problem-solving.

Let us move on to the electronics industry.

I believe that the electronics industry will continue its modern revolution, which started about 1940. Briefly summarizing the past will provide a framework for thinking about the future. We have been so close to the changes that have taken place, it is quite likely that we have not stepped back to view those changes in historical perspective.

Until 1940, electronics was essentially consumer electronics. The U.S. "owned" consumer electronics.

The 1940s exploded the applications of electronics to the military and to industry. U.S. domination of electronics sustained and grew.

The 1950s accelerated the explosion of electronics and added the powerful impetus of solid state devices, color television, computers, avionics, superpower devices, lasers, high energy particle physics and space technology. U.S. domination continued, and it seemed as if our domination would be forever.

The 1960s sustained the explosion. The pervasive and ubiquitous integrated circuit reached maturity, computers became the royalty of electronics and Japan and Western Europe became serious participants.

The 1970s were the decade of transition. The hand-held calculator, the solid state random access memory, the minicomputer, the microprocessor, video tape—all became major products. At the same time, consumer electronics had become just one of the boys in the wide world of electronics. The U.S. had become just one of the boys in that total electronics world. And RCA had become just one of the American boys. Worldwide electronics supply exceeded demand.

Tragically, it took until the mid to late '70s for most Americans to wake up to the fact that things had changed. We had dozens of rationalizations that ranged from accusing our competitors of employing cheap labor to their practicing commercial foul play.

Speaking personally, in 1971—the year I obtained my first commuter ticket to Japan—I reached the conclusion that America was going to have to fight for its life to survive as a viable participant in electronics. Nothing has happened since 1971 that does not strengthen this conviction.

Well, what about the '80s? In my view, electronics invention and innovation will not diminish. Technology change, in its broadest sense, will continue. The total commercial communications process will respond to the marketplace, in whatever ways the market demands change. The government and the consumer will become ever more re-

(Continued on page 62)

RCA Fattens Its Videodisk Catalog

• Continued from page 60

lishing closer video programming links, Ballou adds.

Interestingly, none of the RCA video music titles available now have stereo tracks. Thus, if a consumer purchases the RCA-compatible, Hitachi CED player, available in June, which does feature stereo capability, he or she will have to wait until that programming is re-mastered with stereo tracks to obtain the full two channel benefits. RCA's next generation player will be stereo-capable.

Turning to the hardware side, RCA executives, Arnold Valencia, Jack Sauter and Dave Daly, predicted these trends:

- It's likely that color television sales will be as high as a record 10.5 million units 1981 extremely significant

because of the obvious link with other home video equipment.

- The VCR business will be higher than expected. RCA projects 1½-million units to be sold in 1981 with retail sales expected to top \$1 billion. The VCR business is running 83% ahead of last year.

- The portable VCR business could be as high as 25% of the market.

- 300,000 video cameras are likely to be sold industry-wide in 1981.

- Depending on availability, maybe as high as 100,000 projection televisions could be sold in 1981.

RCA introduced four new VCRs with the top-of-the line VFT-650 model featuring an infrared remote control unit that eliminates the need for a wired connection to the recorder. Also introduced were such video accessories as a video camera lens extender and a uni-directional microphone.

New ColorTrak 2000 series color televisions feature tuning systems capable of receiving 127 channel, while two new 19-inch models contain two output jacks and a new speaker system with a 6-inch oval speaker with chemically treated cone and cloth suspension design for wide band width and improved audio reproduction from the system's upgraded amplifier.

Most ColorTrak 2000 models have separate bass and treble controls plus a volume control that automatically adjusts bass and treble levels at low volume.

RCA also promises the "second wave" of its videodisk advertising to begin this summer—a sustained print campaign in the June-July-August period.

Kenwood Blank Audio Tape

NEW YORK—Hi fi manufacturer Kenwood will enter the blank audio tape field with four premium cassette formulations. The cassettes debut at the upcoming June CES.

Kenwood tapes will be offered in metal, high bias gamma-ferric oxide, normal bias premium ferric oxide and a low noise, high output ferric oxide. All four formulations will be offered in 60- and 90-minute lengths.

The metal tape, MD, lists for \$15 and \$12 for the C-90 and C-60 cassette. High bias CD lists for \$7.50 and \$5.50, premium ferric ND for \$6.50 and \$4.50 and low noise N Series cassettes for \$4.50 and \$3.50.

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• Continued from page 61

quiring. But a new dimension will have increasing, if not dominant, influence.

I call that new force "business economics."

In my view, business economics will be the resultant force of five component vectors.

• First, financing growth in an environment of simultaneously high inflation and high interest rates will be a most difficult task. Cash and debt mismanagement will result in business failure after business failure. Constraint of operating capital will be the measure of the effective business manager. And this, in an environment that says grow for economy of scale or perish.

• Second, the customer will demand ever higher performance, quality and value, and she will get them all. Thus, the product development, design and manufacturing investments will be much larger. A better job must be done. And this, in an environment where the return possibilities literally scream, invest less.

• Then, new technologies will demand more and more sophisticated process equipment. The entrance fee for solid state in 1965 was perhaps a half-million dollars cash, and a \$3 million line of credit. You could then compete with the best. A fine diffusion furnace ran \$10,000.

Today, an ion implantation apparatus starts at about \$500,000. Fifty million dollars is a bare bones, and probably insufficient, admission fee to the solid state poker game. And this, in an environment where the cost of capital instructs, invest less.

• Fourth, our resource-strong competitors worldwide—will not hold a sparrow's feather, much less an umbrella, over pricing. And this in an environment where the very best in cost reduction is nearly swamped by inflation. Again, supply exceeds demand.

• Finally, the fundamental nature of electronic equipment has inverted. In the '40s, the equivalent software proportion of the total equipment cost was perhaps 5%. Hardware was 95%. Today, we have

passed the 50/50 point. The implications are enormous.

Development times are much longer with a software dominated equipment. Change is much more difficult. If an error in judgment has been made in approach, modification of the system could require years. And remember, conventional learning curve cost reduction applies only to the hardware proportion of the total equipment cost. And this, in an environment where we face a critical shortage of professional engineering personnel.

Combine these five vectors together into a single resultant force—business economics. It says that the successful electronics company in the '80s will pick its shots with agonizing care. That successful company will execute those selected projects with total excellence.

Underinvestment, understatement of task, sloppy execution, dilution or diffusion of effort, lack of tenacity of purpose in bad times—sometimes called a lack of courage, or will—any one of these, will assure failure of the project. In a sentence, the environment of the '80s will be unforgiving of any form of ineptness.

The 1980s will be a long distance run. In my view, there will be few 100-yard dashes. And RCA has prepared itself to run the full course.

You intimately know what has been happening at RCA Consumer Electronics. You know where we were. And you know where we are. To be sure, we are today still scrapping for our lives, but rather differently from the early 1970s.

With our trust and support, we are holding our own today against worldwide competition. We are even gaining an inch or two. We have a sense of purpose. We know where we are headed. We know who we are. We have no illusions about our competition. And we have the endurance to sustain.

When you are in Indianapolis for the August SPP, that sense of RCA commitment will surely come alive to you. What better example could you have than our videodisk project? You will see and hear and feel commitment.

I am not going to tell you today about the player manufacturing facility in Bloomington, or the disc activity in Rockville Road. But I predict that you will leave that SPP, prouder than you have ever been, to be members of the RCA team.

You will leave Indianapolis on a new high of excitement and enthusiasm to be participants in this great world of electronics.

You will return to your distributorships in August with a sense of wonder at the changes that have taken place, and the extent of the investment that RCA continues to make in Consumer Electronics.

And we are proud of the contribution that distribution makes to our business. The voices of those silly and ignorant critics, who do not understand the value added by distribution, have become more and more silent in recent years. You know who you are, and what you need to do.

In the overall, we at RCA are building a future for both of us. Our corporation increased total capital expenditures from \$277 million in 1978 to \$358 million in 1979 to \$457 million in 1980.

We increased our investment in research and new product development from \$71 million in 1978 to \$98 million in 1979 to \$149 million in 1980.

And during those same years, our declared dividends increased from \$1.40 to \$1.60 to \$1.80.

Could our earnings have been higher? Of course they could have! More than \$100 million higher! We could have made the "know nothings" and "do nothings" happy. We could have walked away from the future.

But the fact prove beyond any doubt that the RCA Board does not worship in the temple of the 90-day bottom line. RCA is building for the 10-year long distance run.

If we at RCA constructively confront our challenges; drive for improvement; and continue to build for the future, and I believe that we will. And if you improve yourselves in each market, fight for each and every sale, constructively adapt to the ever changing needs of distribution, and continue to give us your trust and support, and I believe that you will. Then I am certain, completely certain, that together, we will win in the 1980s.

Thank you.

MARANTZ COMPACT

NEW YORK—Marantz will show a compact digital (CD) disk player at the upcoming June CES, and embark on an entry into high-end audio. In addition the company will launch a heavy advertising schedule to promote its regular hi fi line.

Marantz, which is owned by Superscope, has been in financial difficulty, but marketing vice president Bob Fried told a press conference here last week that the company's brand recognition and reputation among consumers was high. The new Marantz line will feature gold colored face plates, and the advertising will promote the line's "solid gold sound."

Marantz did not detail its high end audio product.

In video, Marantz will introduce a Beta VCR with "excellent sound," according to Fried, and will show a laser videodisk player. Fried says the disk player is "less of a priority" than the VCR. This marks the company's entry into the video field.

INNOVATION

Tapes For Sports By Oakland Firm

By ALAN PENCHANSKY

CHICAGO—The burgeoning sales of lightweight portable stereo cassette players have encouraged a new line of instructional and motivational software.

Inner Sports Group, Inc., an Oakland, Calif. company, plans to unveil its Ultimate Performance Products prerecorded cassette and portable stereo accessories line at the CES here late this month.

The tapes are a method for improving sports performance and are listened to during athletic activity, explains president Raul Espinosa.

Espinosa believes his newly formed company is the first to offer programming tailored to the new lightweight hand-held or strap-on machines. The programming is based on some of the most recent investigations into physical performance enhancement and fitness conditioning, Espinosa claims.

Espinosa said pricing and availability information will be revealed at a CES press conference. Distribution through sporting goods stores, home electronics stores and record dealers is being explored.

Espinosa said tapes for "businessmen and housewives" which teach stress management and tapes of "ambience music" also will be offered, and he suggested the firm's fitness research expertise could extend it into other programming concepts.

According to Espinosa, production is being done at Bear West Studios and White Rabbit Studios in

the Bay Area. The company reportedly is in discussion with several tape duplicators.

Espinosa says he is working with nationally prominent doctors, athletes, psychologists, medical therapists and physiologists in preparing the programming, and he promises exciting new breakthroughs will be incorporated.

"In essence we have synthesized a lot of research including work done in the Soviet Union and Eastern Europe in enhancing performance and combined this in a new learning approach with the personal listening concept," Espinosa explained.

According to Espinosa, the programs are designed to be played while the listener is engaging in running, skiing, bicycling, and other activities. Accessories products are designed for use in adapting the players to these rigorous applications, Espinosa explains.

The first six tapes will be announced at the trade show.

Espinosa, formerly a national director of development at the Corporation for Public Broadcast and an avid sports fan, originated the idea several years ago when he began tinkering with monaural tape players and strapping them on while skiing and running.

Espinosa says he also is interested in developing marketing tie-ins with manufacturers of the compact tape units as well as makers of blank tapes.

ONE AT \$99.95

3 New Walkmans Marketed By Sony

PALM SPRINGS—Sony is introducing three new Walkman models to its personal stereo series, as well as its first stereo microcassette recorder.

The Walkman I is designed as a lower-priced unit for younger consumers. Among features: metal tape capability, stereo playback via MDR-1L1 headphones, which are supplied; two headphone jacks and carrying case with belt clip. Suggested list: \$99.95.

a muting switch that allows conversion without turning off the player. Supplied with a carrying case and shoulder strap, the WM-2 is sized to fit in a shirt pocket. Suggested list: \$179.95.

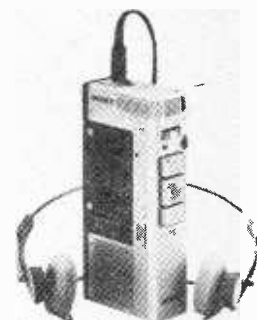
The FM Walkman is the SRF-40W miniature FM stereo receiver equipped with ultra-light MDR-4L1 stereo headphones. With three "AA" batteries, the unit is capable of 38 hours of play. Suggested list: \$89.95.

The M-1000 microcassette recorder features two speeds, pause and automatic shut-off and lightweight MDR-type headphones. Available in July 1981, suggested retail is \$199.95.



Walking Stereo: Sony's Walkman II, WM-2, is a new generation Walkman personal stereo that's been re-engineered into a still smaller, lighter configuration. Suggested retail: \$179.95.

The Walkman II, WM-2, is a refined, smaller unit with new tape mechanism and an improved counter-inertial flywheel system. Companion MDR-4L1S headphones are smaller and lighter, as well, with



Micro Music: Sony introduces the M-1000, the firm's first micro-cassette that plays back in stereo. Suggested list: \$199.95.

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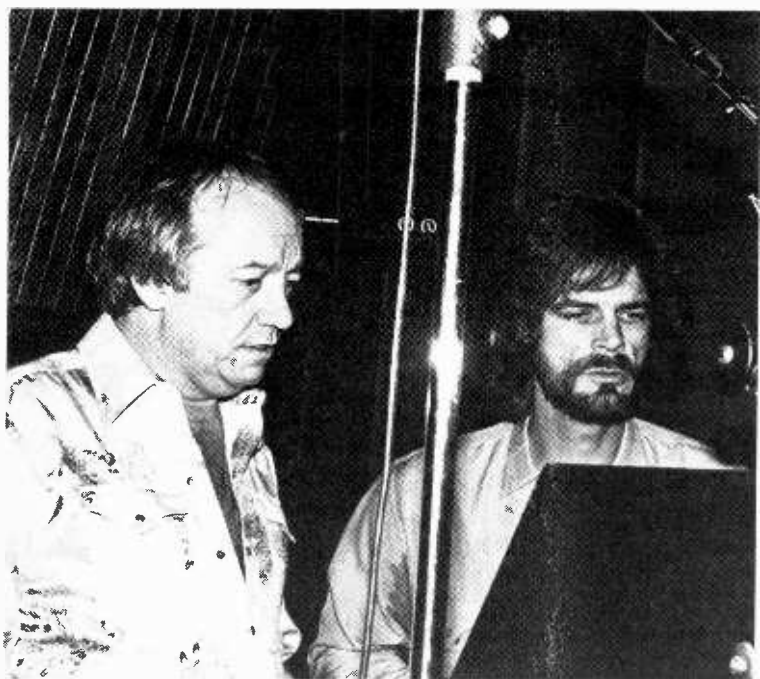
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SILENT BUTLER—Producer Larry Butler, left, checks out the arrangement with singer B.J. Thomas during a recent session at Sound Emporium in Nashville. Thomas is finishing up a new secular album for MCA.

IN PARADISE VALLEY

Arizona Pantheon Makes Its Mark

By AL SENIA

PHOENIX—Ever since he started dabbling a decade ago with a two-track recorder in his parents' garage, Dennis Alexander has nurtured a dream: have Arizona emerge as a respected musical center.

Now, on the grounds of his recently renovated \$1 million recording studio in Paradise Valley, Alexander's dream is coming close to fulfillment.

Alexander's Pantheon Studios has begun to lure artists from Nashville and the West Coast who need a change of pace—and are finding that the studio's location in a topnotch resort area away from the hustle of the city is providing just that.

"The studio is nationally competitive in every possible way," Alexander says. Noting that artists traditionally have been reticent to record their music in Phoenix, he adds, "Phoenix has a subliminal quality. But they don't know it yet. It's peaceful, but it has that city feel."

One musician who apparently has made that discovery is Waylon Jennings. Jennings and Jessi Colter recorded their RCA release "Leather And Lace" at Pantheon, and Jennings is working on two more albums there.

Michael J. Clifford, director of studio operations, touts "Leather And Lace" as the first Pantheon product to appear on the national charts, and the first major LP to go gold out of Phoenix.

Other artists ranging from Henry Mancini and Sammy Davis Jr. to Jerry Jeff Walker and Gary Lewis & the Playboys have stopped in to use Pantheon over the years. But Alexander and Clifford hope Jennings' success will spur other musicians to make more frequent appearances.

It's been a tough road to the musical major leagues for Pantheon: Clifford notes that diversification has been the key to the studio's success.

"We've produced 175 major jingles, given advice and counsel to local groups. To keep a studio going, you have to be so diversified it's ridiculous."

Pantheon produced jingles from clients that have run the gamut from local Chevrolet dealers to Levis in Alaska. It has helped simulcast concerts with KBBC-FM. And it has worked on behalf of some two dozen local groups, achieving a measure of notoriety when producer Don Costa worked on an album with local sensation Alice Tatum there.

"We're trying to establish a springboard for local talent to jump into the mainstream," says Clifford. "We want to prove that you can successfully record here (in Arizona)."

Alexander insists his top goal is to take care of the local musicians—"the main thing is to utilize Phoenix musicians," he says—and he predicts by 1986 the city will be a major recording center. He says that will reverse the long-standing trend of locals being "beaten to death" and having to hit the road to achieve success.

If Phoenix does evolve into a new music center, it's clear Alexander will play a pivotal role in its development.

Pantheon has state-of-the-art equipment and acoustics. Sound equipment includes an AMEK 28-in. 24-out console with four stereo group faders, Jensen transformers and transformerless line returns; a Lyrec/Neve 24-track tape machine; an Ampex ATR 102 2-track; a 36-channel dbx noise reduction unit; Eventide Harmonizer; three UREI 1176LN Limiters and 3 dbx 160 Limiters; a CPR16 Digital Reverb and Regeneration Computer; Neumann, AKG, Shure, Sony, E.V. and Sennheiser microphones, and a Yamaha grand piano.

Alexander stresses the sunny outside conditions and ideal location of Pantheon when pitching top-name artists.

"Low density population, away from the noise and hustle of the big city, but close enough to enjoy Phoenix and Scottsdale's urban comforts. For the local resident, the change of pace is refreshing. For the out-of-towners, it's a fantastic way to enjoy yourself while producing records or tapes."

Clifford stresses that inside the two recording studios "total support is given to the artist." In Jennings' case, this extends to a battery of video games in one lounge and a 200-pound Indian statue which has become an "honorary" band member.

LOS ANGELES—EMI-Liberty's **Kenny Rogers** is at the Concorde Recording Center here. Producing is **Lionel Richie** with **Reggie Dozier** engineering. They are mixing tracks. Also at Concorde, Motown's **Switch** is doing tracks with producers **Gregory Williams** and **Bobby DeBarge**. In addition, 20th Century's **Outrage** is mixing with **Holland**, **Dozier** and **Holland** producing and **Al Schmitt** engineering.

Chris Michie is a featured artist on the upcoming PhonoGram release by **David Soul** at the Wisseloord Studios in Hilversum, Holland. . . . At Gold Star Studios, **Dick Clark** is working on a "20-Year Tribute to the **Beach Boys**" radio special to be aired Memorial Day. Gold Star co-owner, producer and engineer **Stan Ross** is also interviewed for the show. . . . **Kevin Somerville**, Australian singer/songwriter, at New York's Media Sound recording his debut American LP. **Jeannie Napoli** and **Doug Frank** are producing and **Lincoln Clapp** is engineering.

Mirus artists **Link** at the Recording Connection in Beachwood, Ohio. **Roger Hatfield** is producing with **Dale Peters** as engineer. . . . At the Sound Emporium in Nashville, **Ray Price** is overdubbing vocals for Dimension Records. **Ray Pennington** produced the sessions with Sound Emporium president **Jim Williamson** engineering;

Studio Track

Joe Waters producing a digital mix for his single "Queen Of Hearts." The country-rock tune is due for release on the New Colony label. **Billy Sherrill** engineering; Producer **Steve Gibson** finished an album with artist **Marc Speer** for Kat Family Records. **Rick Schirmer** engineering; **Bufalo & Brandy** recording an album with **Jim Williamson** producing and engineering and **Cathy Potts** co-engineering.

At Doctor Musix studios in Los Angeles: **Eugene Ross** producing **Magique** featuring **William Bryant** with **Peter Hirsh** engineering; **Jack Mondrus** producing **Willie Tyler & Lester** with **Hirsh** engineering; **Jim Gibson Band** is working on an album with **Hirsh**; **J.J. Jorgenson** producing **Yvonne Iversen** with **Hirsh** engineering; and **Richard Gibbs**, synthesist with **Dingo Boingo**, is doing overdubs on **Desiree's** album being recorded and produced by **Hirsh**.

At Sound Stage in Nashville, **Eddy Raven** is laying Elektra tracks with producer **Jimmy Bowen** and engineer **Ron Treat**. **Bowen** and **Treat** are also working on overdubs for **Hank Williams Jr.'s** new album. . . . **Steve Buckingham** is producing **Pam Tillis** for Elektra with engineer **Joe Neil**. . . . **Brent King** is mixing **Statler Brothers** album.

At Sound Lab in Nashville, **Sammi Smith** and **Ernest Tubb** working on duet for Sound Factory. **Allen Frizzell** is also laying Sound Factory tracks. Producer **Phil Baugh** is overseeing both projects. . . . Benson artist **Dottie Rambo** is working with producer **Dony McGuire**. . . . Word artist **Rex Nelson** is with producer **Ken Harding**. **Jim Cotton** behind the board for all projects.

At Scruggs Studio in Nashville, **Waylon Jennings** and **Tony Joe White** working on single with engineer **Steve Scruggs**. . . . **O.B. McClinton** cutting **Sunbird** project with producer **Nelson Larkin** and engineer **Tom Semmes**. . . . **John Thompson** producing **Randy Mathews** with engineer **Semmes**.

At Woodland in Nashville, **Ronnie Milsap** cutting RCA tracks with producer **Tom Collins**, engi-

neer **Les Ladd** and assistant **Steve Ham**. . . . **Carl Perkins** is laying tracks with producer **John Swanner**, engineer **David McKinley** and assistant **Russ Martin**. . . . **Billy Edd Wheeler** cutting single with producer **Walter Haynes**, engineer **Ham** and assistant **Rick McCollister**.

At **George Massenburg's** studio, **Earth, Wind & Fire's** **Verdine White** producing the debut **After Bach** project for ARC/Columbia, **Frank Clark** engineering.

Boston-based **Starfleet Blair** will have its mobile multi-track on hand at the L.A. Roxy for a May 19 **Garland Jeffreys** live stereo radio program.

At **Muscle Shoals Sound Studios**, **Sheffield, Ala.**, **Barry Beckett** producing **Billy Burnette's** new Columbia LP with **Gregg Hamm** engineering.

Visitor completing an LP at **Indian Creek Recording**, **Uvalde, Tex.**, with producer **John Rollo**.

Blue Oyster Cult recording and mixing a new LP at **Kingdom Sound**, **Syosset, Long Island**, with **Martin Birch** producing and engineering along with **Clay Hutchinson** engineering.

Producer **Leo Graham** continuing to produce the **Manhattans** at Chicago's **Universal** with arranger **James Mack** and engineer **Stu Walder**. Also there: the **Chi-Lites** working with 3M digital equipment for producer **Carl Davis' Chi-Sounds** with **Eugene Record** also producing the project; and **Jimmy Hite** producing **Bobby Blue Bland**.

Action at Manhattan's **Blank Tapes** includes: **David Byrne** producing a new Sire LP for **Talking Heads**, **Butch Jones** engineering; **Blondie's** **Chris Stein** producing **Snukie Tate** as well as working with **Walter Steding** on his next project for **Andy Warhol Productions**; **Ellen Shipley** and **Ralph Schuckett** working on songs for an upcoming project, **Joe Ariotta** engineering; **Andy Hernandez** of **Kid Creole and the Coconuts** and the **Savannah Band** producing sessions with **Jose Pin-tor**; and **Steve Horton** producing **Johnny Apollo** for **RBR Communications**.

Audiophile Recordings



GROVE: GRAND CANYON SUITE—Philadelphia Orchestra, Ormandy, CBS Mastersound HM40446, distributed by CBS, \$14.95.

This is one of the finest recordings ever made of a work that is, thanks to spectacular scoring effects and marvelous big orchestrations, a perennial mother lode of hi fi thrills. Producer **Tom Frost's** knack for capturing all of the Philadelphia Orchestra's tonal richness is what buffs will be marvelling at here, particularly as his work is enhanced in a remarkable half-speed edition—it's a little like the listener's purchased a stake in the master tape. No comparison with the original pressing is necessary to appreciate the difference: the tremendous sense of acoustical space and openness, the lifelike range of dynamics and the high frequency detailing—particularly effective in underlining the great Philly first violins—all are as dramatic as can be found on disk, whether digital, direct or otherwise. Only at high levels does some harshness betray the record's pre-digital era origins. Want to show someone what dynamic range means? Just play the opening "Daybreak" section, which grows from the faintest glow in the distance to room-filling orchestral splendor. Also Ormandy's impassioned performance should be mentioned to prospective buyers.

BEETHOVEN: PIANO CONCERTO NO. 5, "EMPEROR"—Serkin, Boston Symphony, Ozawa, Telarc Digital DG10065, distributed by Audio-Technica, \$17.98.

Commercial potential is enhanced by the span of a decade or more since the famous pianist's last concerto recording, and by the cornerstone status of this magisterial work—one of the first pieces that traditionally goes into a new collector's library. Brass and percussion sonic thrills are associated with Telarc, but there is rather limited scoring used here, on top of which the pick-up of the orchestra is rather undifferentiated making the writing sound congealed in places. However, on the solo instrument, engineer **Jack Renner** works wonders, supplying body and bite blended with a sense of outlining and ambient halo that add up to almost exactly what one hears from about 10 to 15 rows back in a good concert hall. Serkin's playing has lost a bit of agility with age, but there is still plenty of power and penetrating logic to his work. Serkin's reputation and Telarc's promise a big audience.

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'TO ENSURE THEIR SUCCESS'

Up & Coming Artists Discovering Slick Packaging, New Attitudes

• Continued from page 1

new artists has altered dramatically in the last year signals a healthy rush of energy throughout country music.

Little less than a year ago, an exclusive Billboard story detailed the startling discrepancy existing between new pop/rock acts breaking out of the box into the top 10, and the comparative dearth of country talent to equal this feat.

Now, the country chart is dotted with newcomers. A surprising 15% of the Hot Country LP chart is also dominated by new product released by artists having little—if any—previous track record. (In fact, the top two positions on this week's Hot Country LP chart are captured by Alabama and Rosanne Cash.)

These are positions formerly claimed by established country veterans who once crowded the upper charts, leaving little room for developing newcomers.

But the charts aren't the only place this new crop of country's bright lights is turning up. Television, once off-limits to all but the major Nashville luminaries, now clamors for country performers. Talk shows such as "Merv," "Mike Douglas" and "The John Davidson Show" regularly incorporate country artists who aren't exactly household words. Network programs like "Tomorrow Coast-to-Coast," "Good Morning, America" and the "Today Show" often feature segments devoted to new artists such as Lacy J. Dalton or Rosanne Cash for viewer appeal.

Nashville-based labels are delving into the area of artist development more actively than ever, landing support services that can range from shooting video footage on a brand new act to teaching them how to save valuable dollars in travel while on the road. Two record companies—CBS and RCA—have their own in-house artist development departments, while the others coordinate their marketing campaigns on new acts with New York or West Coast artist development staff.

Then, too, the attitude of country radio may also be changing.

"Competition between country stations has never been like it is now," notes Erv Woolsey, MCA Nashville's vice president of promotion, adding that country stations now search more openly for new product that will make their playlists sound different from pop radio's—and from their competitors' playlists.

Joel Raab, program director of WHK-AM Cleveland, suggests that the current group of breaking talent is simply cutting better records, in many cases, than the older, more established artists.

"Once you established yourself in country, it used to be you could ride on your name power regardless of the individual song," he says. "But in today's competitive market, it's often the newer, hungrier artists who are putting out the superior product and getting the airplay. Country listeners are paying a lot more attention to the song now instead of who's singing it."

Raab is quick to add that the increasing number of country records being released each year in the wake of country's mass acceptance creates a plethora of playlist possibilities for radio.

"So now if a well-known artist puts out a record that isn't so strong,

we don't have to play it. We can turn to oldies that new country fans aren't familiar with or play things by the newer artist; who aren't so well-known. Acts like Tammy Wynette and Crystal Gayle aren't hitting the top 10 any more like they used to."

If there's a key to artist development, say the labels, it's coordination. Projects are timed well in advance, with country now drawing on the more sophisticated techniques long employed by pop departments. Concentrated media exposure, showcase tours and time buys are one form of artist development now being used by CBS and RCA in breaking their fledgling country acts.

Record companies often work closely with their developing talent in other related areas, setting up co-op payment situations for things like costuming, make-up, stage movement and interview techniques. Although the initial investment for building and breaking a new act is considerable, labels may now feel it's worth spending the money on a young act with potential rather than negotiating expensive long-term contracts with established "image" names whose sales have leveled off.

While (as MCA's Woolsey points out) "the greatest artist development there is is a hit record," the avid competition for consumers' dollars in today's sophisticated country market is creating genuine excitement toward tomorrow's talent staples.

"We realize that a new artist needs every advantage the label can give to provide a competitive edge," comments Jerry Flowers, manager of artist development for RCA Nashville. "It used to be that the theory was, 'if it's a hit, it's a hit,' period. Now there are certain things we can do to help ensure the act's success."

Flowers describes RCA's well-planned effort behind its launch of Alabama last summer, culminating in the group's first No. 1 hit single, "Tennessee River," which came in the midst of its national press and showcase tour.

CBS Records, the first Nashville label to incorporate its own in-house artist development department under directorship of Mary Ann McCready, is coordinating support campaigns this quarter for Don King and Ricky Skaggs, following in the footsteps of its successful Lacy J.

Dalton and Charly McClain efforts last year.

"We're totally committed to developing new talent," says Roy Wunsch, vice president of marketing. "There's certainly a flurry of deserving new talent out there right now. Country's explosive growth makes the timing right now for exposing these new artists. And we're treating our upcoming country acts with the same kind of sophisticated techniques that our company uses with every other kind of music."

Jim Foglesong, president of MCA Records Nashville, believes that the commerciality and changing picture of country, coupled with its powerful pop acceptance, has created a more fertile environment for propelling unknown artists into the marketplace. "Obviously when you have a record like a 'Somebody's Knockin',' the job becomes much easier. But companies are tending to spend more investment now to take advantage of country's increased sales."

Warner Bros., which has been steadily building John Anderson and Gail Davies into top 10 artists, has just installed Tom Parent as liaison with the label's Nashville roster. Parent, midwest director of artist development out of Chicago, will work closely with the company's country acts and coordinate strategies between Nashville and the Coast.

"A hit record these days in country music means sales upwards of 300,000 units," explains Stan Byrd, Warner Bros. national country promotion director. "The total audience and buying public is much larger. Since not every new act will have a debut single with the strength of a 'You're The Reason God Made Oklahoma,' it makes sense to help develop your artists with a plan in mind."

So, although the economy is still tight, expense outlays have been trimmed, there are fewer package tours on which to place new artists, and radio maintains more restricted playlists, new artists are still breaking through to the top of the charts in forceful numbers. And record companies appear to be more aware of the value of breaking new talent than ever.

"It used to be an industry axiom that you were happy if you broke one act in a year and ecstatic if you broke two," sums up RCA's Flowers. "These days we're looking at as many as we can comfortably handle."



Bright Talents: Epic artists Don King, left, and Ricky Skaggs, right, blend harmonies during a recent visit to WSM-AM in Nashville. Watching the impromptu performance is Paid Records artist Randy Barlow.

Ricky Skaggs No Crossover Artist

By KIP KIRBY

NASHVILLE — In a slightly roundabout fashion, Ricky Skaggs believes his career is being helped by the prevailing climate of crossover in country music.

Not that Skaggs' music itself is remotely crossover—it isn't. His roots and sound are pure bluegrass, western swing and traditional country, his vocals mountain-flavored and unlikely to show up any time soon on the Hot 100. And that, he feels, is why his new Epic album, "Waiting For The Sun To Shine," will do well.

"This style of music is natural for me," he says, "but I don't think the market was ready to accept a return to traditional-sounding country until now. If I'd walked into a major label with my tapes three years ago, I don't think anyone would have been interested. I'm just thankful there's room again in country for this kind of music."

Epic apparently agrees with him, since the label is launching a cross-country showcase tour in more than 30 markets to support the new album and its first single, "Don't Get Above Your Raising." Also, with a concentration usually not seen on a brand new act, the record company is making extensive radio buys and lining up press interviews to give Skaggs as much exposure out of the box as possible.

Skaggs isn't exactly an unknown around music circles. His reputation on mandolin, fiddle, acoustic guitar and banjo—and his reputation as a tenor vocalist adept at high harmonies—landed him a job with bluegrass group the Country Gentlemen in Washington, D.C. Skaggs later formed his own band, Boone Creek, and often found himself jamming with well-known names traveling through D.C. on concert dates.

It was at one of these late-night jam sessions that Skaggs first met Emmylou Harris. "She invited me to join her band," recalls Skaggs, "but at the time, I wasn't sure that I wanted to give up the kind of music I'd been playing to go on the road with her."

When longtime Hot Band member Rodney Crowell left in 1977, however, Skaggs decided to fill his vacancy. In his three years with Harris, Skaggs played a big part in influencing her musical direction; she credits him with much of the arrang-

ing and material selections on her bluegrass-flavored acoustic LP, "Roses In The Snow."

Before he joined Epic, Skaggs' only album release was a 1978 effort for Sugar Hill Records, "Sweet Temptation." Both the album and one released single received critical acclaim, but limited distribution precluded substantial sales.

However, Skaggs' instrumental and vocal skills flavor a number of other performers' albums, including Rodney Crowell's "Ain't Living Long Like This," Dolly Parton's "Great Balls Of Fire," Albert Lee's "Hiding," Jesse Winchester's "Nothing But A Breeze," every Emmylou Harris LP except "Elite Hotel," and several tracks on the aborted trio project which was to feature Linda Ronstadt, Dolly Parton and Harris.

Performing on the road with Skaggs in his new group are bassist Jesse Chambers and drummer Rodney Price, formerly with the Ballamy Brothers; guitarist Ray Flacke, who was with Joe Sun; Bruce Bouton, who used to play steel guitar with Lacy J. Dalton; keyboardist Mickey Merritt; and fiddle player Bobby Hicks, previously with Bill Monroe.

"I want to bridge the gap between contemporary and the pure traditional country," explains Skaggs. "There are a lot of people who have just begun getting into country who think what we're doing is 'new stuff.' Well, sometimes it's hard to hear the country in country music these days, and I hope what I'm doing is a way of getting back to basics again."

Talent Officers

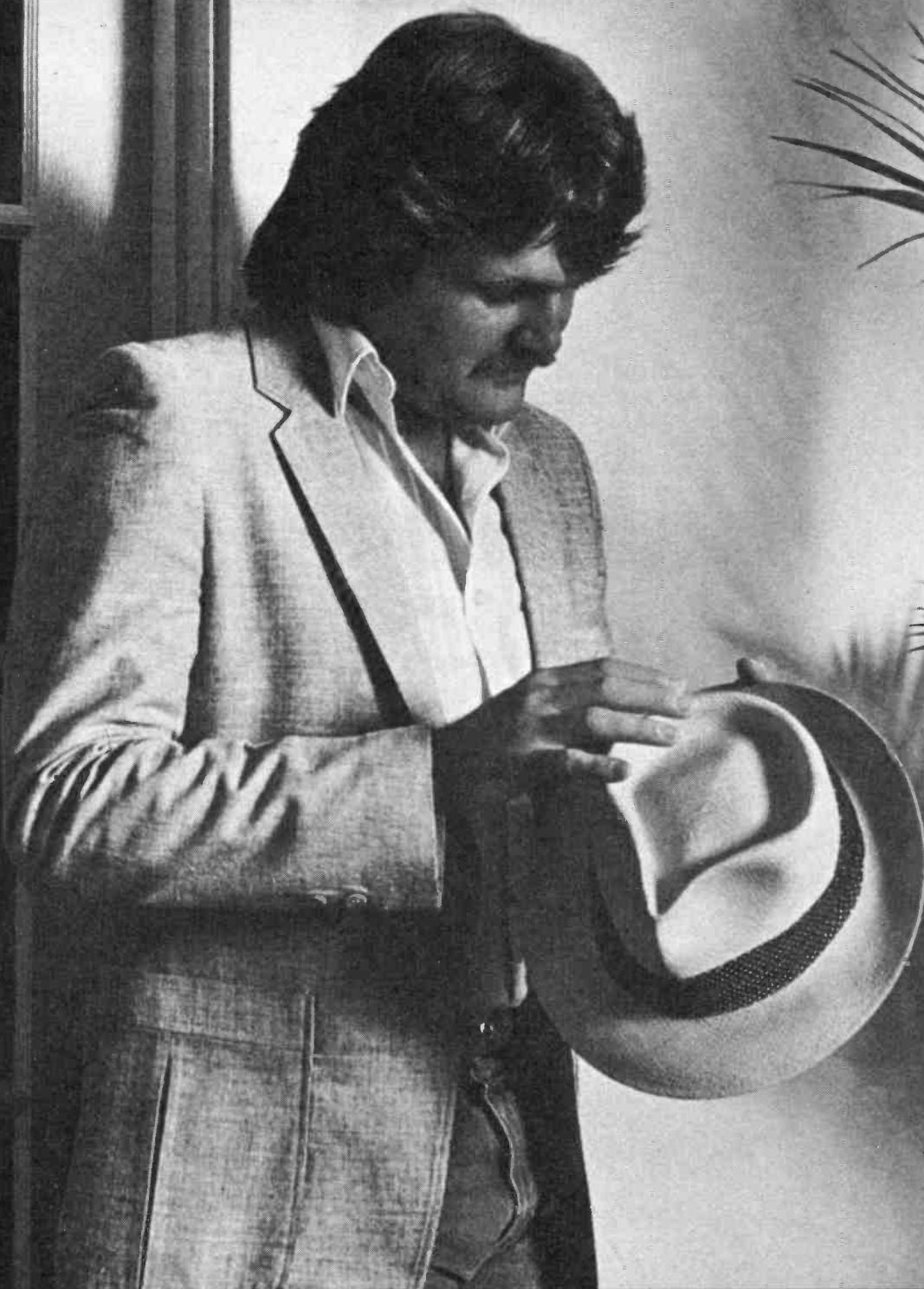
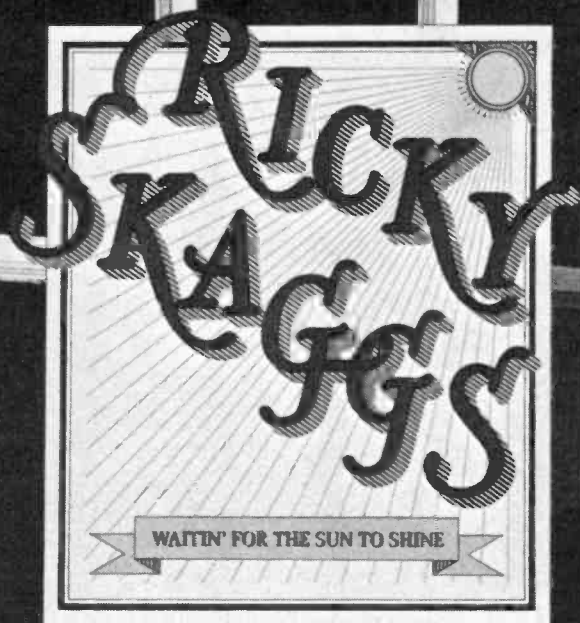
NASHVILLE—Don Light was recently elected president of the Nashville Assn. of Talent Directors. Other new officers include Dick Blake and Joe Sullivan, vice presidents; Jack D. Johnson, executive vice president; Sonny Simmons, secretary; Billy Deaton, treasurer; and Harry Warner, sergeant-at-arms.

For The Record

SAN DIEGO—In a story titled San Diego Scene (Billboard May 9, 1981), 25 dates at the Open Air Theatre here were listed. Those dates are still tentative.



PIANO PAIR—MCA's Terri Gibbs chats across the ivories with her host during a recent appearance on "The John Davidson Show."



ON HIS OWN...

Epic Records is proud to announce the release of **Waitin' For The Sun To Shine** (FE 37193), **Ricky Skaggs'** first album for the label. The initial single from the album "Don't Get Above Your Raisin'" is racing up the charts, and Ricky has just launched his extensive summer tour. Although a relative newcomer as a solo artist, Ricky is an old friend to many of you as he has worked with artists such as Emmylou Harris, Linda Ronstadt, Willie Nelson, Rodney Crowell, and Rosanne Cash. He was a touring member of Emmylou's Hot Band and a major force in her recent recordings.

Ricky Skaggs—on record—on tour—on his own.

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May 16	Birmingham	The Ram's Head	June 20	Angels Camp, CA	Raspberry's
May 19	Charlotte	Country Underground	June 21	Sacramento, CA	Woodlake Inn
May 20	Raleigh, NC	The Pier	June 22	Fresno, CA	TBA
May 21	Atlanta	Mama's Country Showcase	June 24	Salt Lake City	Cowboys
May 23	Indianapolis	Indy 500 with The Oaks Placourt Sports Center day prior to race	June 27	Telluride, CO	Festival (Rosanne Cash also on date)
May 24	Dayton	Gilley's	June 28 (T)	Denver	The Rainbow
May 26	Cincinnati	Bogarts: WSAI Presents	June 30	Wichita Falls, TX	TBA
May 28, 29, 30	Paramis, NJ	The Crystal Palace	July 1 & 2	Dallas	Billy Bob's
June 7	Blowing Rock, NC	PB Scott's	July 3 & 4	Houston	Gilley's 4th of July
June 10 & 11	Nashville	Fanfare	July 8	Hampton Beach, NH	Center Theatre w/Lacy J. Dalton
June 13	Washington, DC	The Armory	July 9 (F)	NYC	TBA
June 15	Santa Ana, CA	Crazy Horse w/Lacy J. Dalton	July 10 & 11	Audobon, NJ	Holiday Theatre w/Lacy J. Dalton
June 16	San Diego, CA	The Mustang Club	July 18	Atlanta	Lanierland w/Emmylou
June 17	Los Angeles	The Palomino w/Lacy J. Dalton	August 9	Chicago	Chicagofest w/Mickey Gilley & Hank Williams, Jr.
June 18	Catati, CA	Inn of the Beginning			



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Nashville Scene

By KIP KIRBY

Hot on the heels of their recent prestigious "plywood certification" for "Alive at the Johnny Mack Brown High School," **Lester "Roadhog" Moran and the Cadillac Cowboys** will share co-hosting duties with their alter-egos, the **Statler Brothers**, on the upcoming **Music City News Awards Show**. This program is scheduled to be televised nationally from the Grand Ole Opry House Monday night, June 8. ... **Nashville Scene** has learned that the Roadhog and his Cowboys figured they would be handling the hosting duties by themselves. When informed in no uncertain terms that the Statlers would also be present, Lester replied magnanimously, "Oh, well, if those turkeys hafta be there, I guess we c'n spare 'em a little time. But they better not be embarrassin' or nuthin' like that on this here big important tv show." (At this point, there has been no answering comment issued from the Statler Brothers or from Mercury Records.)

Jersey Lilly has been making a bid for Music Row attendance with its Tuesday night **Writer's Night** series. So far, the weekly event has drawn such sit-in guests as **Gail Davies**, **Johnny Lee** and **Paul Craft**. Lined up for a regular performance later this month is **McGuffey Lane**, an Ohio-based group that's been on the road with the **Charlie Daniels Band**.

Don Everly unveiled the 1981 version of his group, the **Dead Cowboys**, when he headlined two nights recently at Spanky's here. The shows came on the eve of Don's Wales tour and brought a number of industry folks out for the evening. It's been quite a while since Everly &

company performed live in Nashville, and it was obvious that people were glad to see him on-stage again. Joining in at various points were **Joe Sun** (recently inked to Elektra Records), **John Prine** and songwriter **Roger Cook**.

Ed Bruce joined the steady stream of country artists to appear on the "**Merv Griffin Show**" when he performed "Evil Angel" and "Mamas Don't Let Your Babies Grow Up To Be Cowboys" on the program.

It was Never Like This When Hank Was Alive: **Hank Williams' Original Drifting Cowboys** recently played the gigantic new Fort Worth sensation, **Billy Bob's Texas**. After their set before a crowd of 5,000 in the club, the Cowboys said they found the huge ballroom/club/bulldog/restaurant to be the most complex country music entertainment center they'd seen in many years of touring. (And that's an understatement, we're told!)

Pleased by the success of their debut duet, "Cup Of Tea," Warner Bros. labelmates **Rex Allen Jr.** and **Margo Smith** have released a second single together, titled "**While The Feeling's Good**." It's produced by Rex's brother, **Curt Allen**, and will be included in their forthcoming duet album.

David Frizzell and **Shelly West** made a return engagement at the Nugget in Reno with none other than **Slim Whitman** after a previous performance at the casino with the **Bellamy Brothers** earlier this month. **Slim Whitman** and **Frizzell & West** ... sounds like quite an interesting musical double bill!

Scene's Favorite Quote of the Week comes this time from Folkways recording artist **Bob Everhart**, who is leading an unofficial drive to keep country music country. Says Everhart: "When Nashville can no longer present a country music television show without a huge 52-piece orchestra gobbling up and interfering with the music portions of the shows, they can no longer be considered 'real' country music productions." Anyone have any thoughts on this?

Talk about stretching for something to put on tv. ... **Bob Banner Productions** has come up with a new syndicated special entitled "**The Battle of the Las Vegas Showgirls**." Two showgirls each from five major Las Vegas hotels will compete in what Banner refers to as "fun, sports-oriented games." Tapped to host this dubious bill of fare are **Regis Philbin** and **T.G. Sheppard**.

A follow-up to last week's column talking about the April 30 Academy of Country Music Awards Show: **Ernest Tubb**, who was honored by the ACM's "Pioneer Award" during the program, had actually thought he was on the show to present someone else an award and thus was stunned to hear his own name called instead. It's interesting to realize that Tubb's outstanding contributions to country music included bringing **Hank Williams** onto the Grand Ole Opry, being the first country star to headline Carnegie Hall in New York—and the first to use an electric guitar on the Opry!

Sound Factory Has Showcase

NASHVILLE—Sound Factory Records sponsored its first major artist showcase in honor of label acts **Sammi Smith**, **Allen Frizzell**, **Jerry Graham** and the **Nashville Superpickers**. The showcase was held Saturday (16) in Sedalia, Mo., with Sound Factory flying in national press for the event.

During the outdoor concert, Smith performed her current single, "Cheatin' Is A Two-Way Street." Frizzell featured his "Beer Joint Fever," and Graham introduced "Call Me Cotton-Eyed Joe."

Daniels Headlines

NASHVILLE—The **Charlie Daniels Band** headlined **Radio Luxembourg's** recent "Country Music Spectacular" broadcast live from the Tenn. Performing Arts Center. Also on the bill were **Razzy Bailey** and **Gail Davies**. The program was videotaped by **Soundshop Inc.** and **Scene Three Video** for distribution in Western Europe and Australia.

ARTIFACTS ON DISPLAY

NASHVILLE—The Country Music Hall of Fame and Museum has opened a "rare country" exhibit that contains such items as country music cassettes taken to the moon, the first electric steel guitar used in this genre and correspondence between **Hank Williams** and **Fred Rose**, his mentor and publisher.

In addition to these rarities, the collection includes early films and kinescopes of **Gene Autry's** first movie role, **Elvis Presley's** first television appearances and **Hank Williams's** only known appearance on network television.

Charlie Seemann, curator of collections, says, "Perhaps the most interesting part of the exhibit are the 12 rarest records drawn from the Country Music Foundation Library's collection of more than 80,000 recordings."



CAPITOL PAIR—Following a recent performance honoring President Reagan at the Ford Theatre in Washington, MCA artist **Loretta Lynn** chats with **Andy Williams** backstage.



PERFORMING PFEIFER — **Diane Pfeifer** takes her turn before the crowd at this year's **Wembley Festival** in England.

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Billboard's
Survey For Week Ending 5/23/81

Top Album Picks

Number of LPs reviewed this week **35** Last week **51**

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MARTY BALIN—Balin, EMI America SO17054. Produced by John Hug. The Jefferson Airplane/Starship refugee goes solo with this beautifully produced collection of classy ballads and melodic rockers. Each track contains Balin's identifiable vocal stamp. Balin has assembled a tight band consisting of Johnny De Caro, Mark Cummings, Billy Lee Lewis and Richard Bassil who play like they've been with Balin for years. Additional support comes from Neil Larsen, Michael Boddicker and others. The single, "Hearts," is an arresting love ballad.

Best cuts: "Hearts," "You Left Your Mark On Me," "Spotlight," "Lydia."

THE TUBES—The Completion Backward Principle, Capitol SOO-12151. Produced by David Foster. This first set for Capitol continues the Tubes' recent emphasis on music first, satire second, with enough sturdy pop and rock hooks to seduce AOR listeners otherwise indifferent to the Bay Area troupe's caustic world view. If David Foster's sleek production points up danceability, the topical barbs are still in evidence, ranging from Japanese food ("Sushi Girl") and horror movies ("Attack Of The Fifty Foot Woman") to mass murderers ("Mr Hate").

Best cuts: "Talk To Ya Later," "Let's Make Some Noise" and those mentioned above.



First Time Around

G. E. SMITH—In The World, Mirage WTG16038. (Atlantic). Produced by Bob Clearmountain. Songwriter/guitarist/singer G. E. Smith sounds like a cross between Robert Palmer and Jim Carroll at the beginning of the LP, but as the album unfolds, other influences can be heard. By the time the LP finishes it becomes apparent that Smith is paying tribute in his music to other contemporary rock stylists, including Dave Edmunds, Nick Lowe, and even Paul Simon, who appears here as a background vocalist.

Best cuts: "Heart Frozen Up," "Real Love," "Sad About Girls," "Nuns With Guns."

PH.D., Atlantic SD16039, Produced by Ph.D. Ph.D. is basically a two-man band consisting of vocalist Jim Diamond and Tony Hymas, who plays keyboards and guitars. Combined with a couple of outside drummers, and apparently plenty of studio time, the result is English art-pop, like a less pretentious Yes. What lifts this LP above the norm is that the songs work very well, the arrangements are crisp and fresh, and vocalist Jim Diamond is quite expressive.

Best cuts: "Little Suzi's On The Up," "War Years," "Hollywood Signs," "Do Sha Sha."

PAMELA MOORE—Take A Look, First American FA7754. Produced by Bob Israel. This Seattle-based label has turned out a gem. Moore is a blues-edged adult contemporary singer with a strong voice. The songs, mostly written by keyboards player Kenny Day, suit Moore perfectly from the blues-rock of "I Lose My Mind" to the softer "You're Perfect." The musicianship is near perfect and the production is solid. The music could fit into a variety of formats.

Best cuts: "I Lose My Mind," "Take A Look," "You're Perfect," "Love Is Leavin'."



T.S.O.L.—Posh Boy PBS1013. Their full name is the Sons of Liberty and this EP represents yet another group of Southern California anarchists. The five tracks here are loud and proud though "No Way Out" is more melodic than the other tracks. **Best cuts:** "Abolish Government/Silent Majority," "No Way Out," "Property Is Theft."

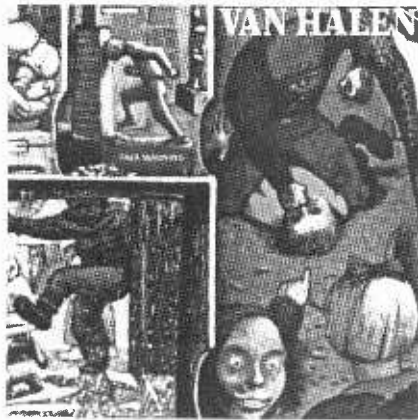
NAUGHTY SWEETIES—Live, Dauntless RNP906 (Rhino). Produced by Bob Casale, Matt Hyde. With one-half of Devo at the production helm and one of L.A.'s most musically accomplished rock bands, this four track EP is a hard rocking delight. The quartet plays an accessible brand of mainstream rock that could go down well anywhere. **Best cuts:** "Tower Of Babel," "Out On The Street."

Billboard's Recommended LPs

pop

SPIDER—Between The Lines, Dreamland DL15007 (RSO). Produced by Peter Coleman, Mike Chapman. The last Spider album had one great track with "New Romance (It's A Mystery)" but this followup is a more even, balanced effort. Paced by the dynamic vocals of Amanda Blue, the quintet soars through this effervescent and buoyant pop-rock. There are a variety of styles here from the rock of "Can't Live This

Spotlight



VAN HALEN—Fair Warning, Warner Bros. HS3540.

Produced by Ted Templeman. The hard rocking foursome is back with more of the kind of intense rock n'roll that has made it AOR staples. The growth and development of the band is evident in the writing and playing as there appears to be more discipline in both. David Lee Roth's vocals remain true to the heavy metal tradition, although there are moments of less intensity for Roth to show some diversity. For those who like the action rough, this is good old fashioned American rock.

Best cuts: "Mean Street," "So This Is Love," "Unchained," "Push Comes To Shove," "Hear About It Later."

Way Anymore" and the title track to the dance oriented "Going By" and adult contemporary "It Didn't Take Long." **Best cuts:** Those mentioned plus "Change" and "Better Be Good To Me."

NEW MUSIK—Sanctuary, Epic. NFE37314 (CBS). Produced by Tony Mansfield. British quartet makes intelligent, lyrical and danceable electronic rock. Lead vocalist, guitarist and keyboards player Tony Mansfield definitely is a talent as he excels at each of his endeavors. Unlike some other acts in the genre, New Musik isn't cold and sterile. There's a human element among the electronics. Last year, the group had an Epic Nu-Disk release. **Best cuts:** "Areas," "Dead Fish (Don't Swim Home)," "Sanctuary," "They All Run After The Carving Knife," "This World Of Water."

PLASMATICS—Beyond The Valley Of 1984, Stiff America WOW11. Produced by Rod Swenson, the Plasmatics. This, the second LP by one of the world's most unusual, original and controversial bands, is a bit more accessible than last year's debut. The music is geared more for AOR, at least on a couple of cuts, though the main strength of the band still remains its punk two-chord rave-ups, which it can play with unmatched fury. The LP shows musical growth, with the two live cuts giving a good idea of what a Plasmatics show sounds like on stage. And the cover is something else, too. **Best cuts:** "Headbanger," "Summertime," "Sex Junkie," "Plasma Jam," "Nothing."

LEYDEN ZAR—A&M SP4860. Produced by Andre Perry, Nick Blagona. From Montreal, Canada, this quintet plays good old fashioned mainstream rock. In both Canada and the U.S., this type of middle ground rock is exceptionally popular as Styx and REO Speedwagon have recently shown. The styles here range from swaggering rock to slower tracks. **Best cuts:** "Teenage Power," "Where's The One," "Life Is Bizarre," "You Can Change..."

STIFF LITTLE FINGERS—Go For It, Chrysalis CHR1339. Produced by Doug Bennett. On its fourth LP, Northern Ireland's Stiff Little Fingers round out their basic punk style with a reggae tune, a guitar instrumental, some basic rock'n'roll, and even horns and piano on one song. Combined with an inherent tunefulness, this makes for an interesting multi-dimensional LP that is not afraid to tackle social as well as personal themes. **Best cuts:** "Roots, Radicals, Rockers And Reggae," "Kicking Up A Racket," "Hits And Misses."

ORIGINAL CAST—Woman Of The Year, Arista AL8303. Produced by John McClure. A thoroughly professional theatre score from John Kander and Fred Ebb for the Lauren Bacall-starring musical, with Ebb's adroit lyrics running ahead of Kander's melodies. Bacall and Harry Guardino are "actor singers," and convey their songs with expertise. There is one out-and-out showstopper, "The Grass Is Always Greener," and the charming "See You In The Funny Papers." A bright asset is Michael Gibson's orchestrations. **Best cuts:** The aforementioned and "The Poker Game."

NANCY WILSON—At My Best, ASI SLP2300. Produced by David Axelrod. Wilson offers her first LP since departing Capitol, backed only by a trio, Michael Wolff, John Williams and Roy McCurdy. Yet the foursome produces a charming package, intimate and moving. Nancy occasionally emotes a tad too dramatically, as she always has, but her pipes are in good fettle and her song selection is excellent. The album's graphics and annotation by Linda R. Reitman are as strong as Wilson's talent. **Best cuts:** "How Glad I Am," "Dinah Washington Medley," "Teach Me Tonight."

classical

CHOPIN: SCHERZOS—Richter, piano, CBS36681. Explosive outbursts and subdued ruminations are contrasted in these virtuosic pieces, and Richter demonstrates remarkable sensitivity and command of the instrument at both extremes. Many buffs regard this Soviet artist as the supreme pianist of our time, and absorbing performances like these add credence to the claim. Full-bodied reproduction.

MOZART: SYMPHONIES NOS. 36 & 39—Academy Of St. Martin-in-the-Fields, Marriner, Philips 9500653. Mozart's scoring is viewed with extraordinary clarity in these performances by the world's best-known chamber orchestra. Marriner's group brings these familiar masterworks to life with new beauty, playing with vibrant attacks, radiant tone and phrasing that is songful and elegant. Sonics are excellent.

country

CARL PERKINS—Carl Perkins And The C.P. Express Live At Austin City Limits, Suede SLP002. No producer listed. As befits a pioneer of the form, Perkins performs rockabilly here in its cleanest and most elemental form. The collection is rich with Perkins' own compositions—including "Matchbox," "Boppin' The Blues," "Honey Don't" and the inevitable "Blue Suede Shoes"—and there is a nice leavening of other material, the most outstanding of which is a sultry cover of the Bellamy Brothers' "Miss Misunderstood." As memorabilia or introduction, the album is near perfect. **Best cuts:** Those cited.

jazz

TERESA BREWER—A Sophisticated Lady, Columbia FC37363. Produced by Bob Thiele. This entry is the surprise package of the month as Brewer delivers nine marvelous old Duke Ellington songs, backed by a 14-karat group headed by drummer Shelly Manne and featuring the matchless alto of Benny Carter, trumpeter Oscar Brashear, pianist Mike Lang and upright bassist Chuck Demanco. Little Tess sings the hell out of each song: each is a gem. And Nat Hentoff's notes along with Herb Carleton's sleeve photos make the LP all the more attractive. **Best cuts:** "It Don't Mean A Thing," "Solitude," "Come Sunday," "I Got It Bad."

SHORTY ROGERS & ART PEPPER—Popo, Xanadu 148. Produced by Bob Andrews, Don Schiitten. Ten robust, swinging cuts are offered by the two veterans who go back to the birth of bop. Taped in 1951, Rogers and Pepper are accorded impeccable backup by Shelly Manne, Howard Rumsey and Frank Patchen. It's rollicking bop, a memorable album, and helped made so by Todd Selbert's annotation and a wondrous front cover halftone taken 30 years ago. **Best cuts:** "Popo," "What's New," "All The Things You Are," "Jive At Five."

LESTER YOUNG—"Pres" Vol. 3, Pablo Live 2308228. Produced by Bill Potts. Here are six additional titles taped in Washington, D.C., in 1956, in Young's late, autumnal years with producer Potts, piano, and Jim Lucht at the drums. For many jazz experts and musicians, "Pres" remains the most innovative, the most exciting tenor saxophonist of all time, and while his fanciful blowing here doesn't equal his work with the Basie band, or in the Wilson-Holiday disk series, it's still awesome. **Best cuts:** "Sometimes I'm Happy," "Just You, Just Me," "Indiana."

JAY MCSHANN—Tuxedo Junction, Sackville 3025. Produced by John Norris and Bill Smith. The pianist's fifth LP for Sackville, it's yet another demonstration of McShann's eminently personal style. He romps through seven tunes—two of them originals—with Canadian bassist Don Thompson accompanying. Mary Lou Williams' old "Froggy Bottom" theme catches McShann at his peak, but his command of the keyboard is evident on all seven titles. A delightful session. **Best cuts:** "Froggy Bottom," "Gee, Baby," "Barrelhouse Bolero."

PHAROAH SANDERS—Rejoice, Theresa TR112/113. Produced by Pharoah Sanders. This beautifully produced double LP shows the tenor saxophonist at his best, a much better soloist than he was a decade ago. There are only nine cuts spread over four sides but there's something of interest in all, and Bobby Hutcherson and Elvin Jones are but two of the musicians who serve Sanders well. Several vocal passages lend color to the recital. Notes are by Herb Wong. **Best cuts:** "When Lights Are Low," "Bird Song," "Rejoice."

ANNE MARIE MOSS—Don't You Know Me?, Stash ST211. Produced by Bernard Brightman. Canadian-born Moss chooses a delectable program of songs, mostly evergreens, and scores solidly in front of a 12-piece orchestra playing melodic charts by Hale Rood and Carlos Franzetti. She doesn't imitate anyone; her phrasing and intonation are first rate. Four strings help the overall sound. **Best cuts:** "I Can Dream, Can't I?" "My Romance."

JOHN COLTRANE—Bye Bye Blackbird, Pablo Live 2308227. Producer unlisted. McCoy Tyner, Elvin Jones and Jimmy Garrison accompany Trane, live in Europe in 1962, on two too-long tracks comprising the LP's title song and "Traneing In," a blues. There are ugly moments when Trane's deep emotions surpass musical bounds on tenor and soprano, but much of this recital is admirable music, well worth reissuing. **Best cuts:** as above.

ROSEMARY CLOONEY—With Love, Concord Jazz CJ144. Produced by Carl Jefferson. The jury's still out, pondering if Clooney is a true jazz singer. But on this LP, she fits in nicely with musicians like Scott Hamilton, Cal Collins, Warren Vache and Nat Pierce as she belts nine tracks to unarguable jazz accompaniment. It all jells well, with top honors to Hamilton and Pierce for their solos. **Best cuts:** "Come In From The Rain," "Just In Time," "The Way We Were."

SAMMY PRICE—Sweet Substitute, Sackville 3024. Produced by Bill Smith and John Norris. Like Basie, McShann, Pete Johnson, Julia Lee and Mary Lou Williams, Price played piano in Kansas City's golden era—the 1930s. He is still at it, and doing well, in this new LP recorded in late 1979 in Toronto. Price pounds out three originals and a number of standards, unaccompanied. Old-timers will remember Sammy for his blues and boogie woogie disks, but this LP shows him in a far broader vein. **Best cuts:** "Don't Blame Me," "Medley," "A Hundred Years From Today."

soul

LAMONT DOZIER—Working On You, Arc/Columbia 37129. Produced by Lamont Dozier. The veteran Motown producer and one-third of the hit team of Holland-Dozier-Holland offers a collection of uptempo and ballad numbers that are a blend of funk, r&b and pop. The energetic "Cool Me Out" features punchy horns and a rhythmic melody. "Nobody Told Me" is bouncy and gay with its fancy guitar licks. "You Got Me (Wired Up)" is captivating and string-laden and the title track has appealing vocals underscored a melodic arrangement. "Too Little Too Long" and "Why (Ain't My Love Enough)" are standout ballads. **Best cuts:** Those cited.

ELUSION—All Toys Break, Cotillion SD16040 (Atlantic). Produced by Michael Zager. This male trio is enjoying some success with its single, also the title track, on r&b radio, which should serve as a catalyst for LP sales. The seven-song package includes the torrid ballad "Don't You Know (I Didn't Mean It)," the rocking "Living On The Verge Of Leaving," on which the strings are cleverly used as part of the melody; and feverish "When The Bell Rings (Come Out Dancin')." Their cover of Sly Stone's "I Want To Take You Higher" leaves the catchy melody intact but updates it with funky vocals and synthesizer programming. **Best cuts:** Those mentioned.

JUNIE—5, Arc/Columbia 37133. Produced by Walter Morrison. The moderately successful r&b single, "Rappin About Rappin (Uh-Uh-Uh)," and the funky "Victim Of Love" are two strong cuts on this mainly uptempo album. Both tracks are rhythmic and have catchy hooks. The title cut is melodic and "Jarr The Ground" is dance music that effectively uses synthesizer and brass. **Best cuts:** Those mentioned.

RANDY BROWN—Randy, Chocolate City CCLP2017, (Polygram). Produced by Homer Banks, Chuck Brooks. A soul singer in the Tyrone Davis, Wilson Pickett tradition, Brown's throaty vocals are right on key for the funky uptempo "Right Track" and "Just To Be With You." The melody is simple yet appealing on the midtempo "Tomorrow," rhythmic "Looking For The Real Thing" and dramatic ballads "Leave The Bridges Standing" and "If I Don't Love You." **Best cuts:** Those mentioned.

ESTHER WILLIAMS—Inside Of Me, RCA AFL14023. Produced by Joe Bana, Bob Currington. Appealing melodies are delivered in Williams' rough-edged vocals on cuts that have tempos ranging from the upbeat "I'll Be Your Pleasure," rhythmic "Make It With You," midtempo "Inside Of Me" and driving "You Can Use It." Impressive vocal control and styling is displayed on the sensitive ballad "You Are The Spice Of My Life." **Best cuts:** Those mentioned.

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.

NMPA Heading For Nashville

NASHVILLE—The May session of the National Music Publishers Assn. board of directors is scheduled to take place here May 13-14 at the Hyatt Regency Hotel, concurrent with a general membership meeting.

The board will hold its regular business meeting the opening day at 2 p.m. The next afternoon, members of the NMPA and the Harry Fox Agency will convene at 3 p.m. at the Hyatt, where NMPA president Leonard Feist, Fox president Albert Berman and chairmen of board committees will report on current projects, problems and matters of interest facing the publishing community.

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Billboard's

Survey For Week Ending 5/23/81

Number of singles reviewed
this week **78** Last week **76**

Top Single Picks

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JOE WALSH—A Life Of Illusion (3:30); producer: Joe Walsh; writers: Kenny Passarelli, Joe Walsh; publishers: Rio Ray, Wow & Flutter, ASCAP, Asylum 47144. First single from Walsh's new "There Goes The Neighborhood" LP is a superb midtempo ballad with a loping, relaxed rhythm. The lilting melodyline and casual arrangement make it every bit as charming as "Life's Been Good," the hit from Walsh's last LP.

MARTY BALIN—Hearts (3:54); producer: John Hug; writers: Jesse Barish; publishers: Mercury Shoes, Great Pyramid, BMI, EMI 8084. Each year, a handful of truly classy singles emerge and this is one of them, featuring Balin's laid-back vocals, a gracious hook and a strong midtempo track, the song is as smooth as a summer drink.

JAMES TAYLOR—Hard Times (3:10); producer: Peter Asher; writer: J. Taylor; publisher: Country Road, BMI, Columbia 1102093. Followup to the "Her Town Too," this is in the same category with a sprightly midtempo arrangement and Taylor's trademarked vocals. Backing vocals make the listener want to sing along.

DIANA ROSS—Cryin' My Heart Out For You (3:36); producer: Michael Masser; writers: M. Masser, A. Willis; publishers: Colgems-EMI, Princesstreet, Irving, Baby Shoes, ASCAP, Motown 1513. F. Ross follows "It's My Turn" and "One More Chance" with yet another sleek Michael Masser composition. Ross' velvety vocal glides over the lush arrangement in what should be a big pop, adult contemporary and black radio hit.

recommended

APRIL WINE—Sign of The Gypsy Queen (3:20); producers: Myles Goodwyn, Mike Stone; writer: Lorence Hud; publisher: Irving, BMI, Capitol 5001.

SPIDER—It Didn't Take Long (3:50); producer: Peter Coleman; writer: H. Knight; publishers: Jiru, Land of Dreams, Arista, ASCAP, Dreamland 111 (RSO).

PLIMSOU—Zero Hour (2:30); producer: Danny Holloway; writer: Peter Case; publisher: Baby Oh Yeah, Planet 47930 (Elektra/Asylum).

CHUCK MANGIONE—Hill Where The Lord Hides (3:55); producer: Chuck Mangione; writer: Chuck Mangione; publisher: Gates, BMI, BMI, A&M 2338-S.

LENNY LeBLANC—Midnight Mourning (3:36); producer: Barry Beckett; writers: L. LeBlanc, A. Aldridge; publisher: Muscle Shoals, BMI, Muscle Shoals Sound P-5009 (Capitol).

FOOLS—Lost Number (3:31); producer: Vini Poncia; writers:

M. Girard, D. Forman; publisher: Castle Hill, ASCAP, EMI 8081.

JOHN DENVER—Some Days Are Diamonds (3:58); producer: Larry Butler; writer: D. Feller; publisher: Tree, BMI, RCA 12246.

WILLIE NILE—Golden Down (3:32); producers: Thom Panunzio, Willie Nile; writer: Willie Nile; publisher: Lake Victoria, ASCAP, Arista 0599.

JOHNNY AVERAGE BAND—Some People (3:27); producers: Griff McRee, Mick Hodgkinson; writer: Average; publisher: Fourth Floor, ASCAP, Bearsville 49733 (Warner Bros.).

TOMMY KNIGHT—All I Do Is Dream (3:13); producer: Marc Wirtz-Peters; writers: T. Knight, G. Pickus; publisher: Six Continents, BMI, Columbia 1102109.

JEFF CANNATA—License To Love (3:06); producer: Richie Cannata; writers: Jeff Cannata, Mark Bauman; publishers: Someday, Green Mirage, BMI Oxford Circus, ASCAP, Mirage 3819 (Atlantic).

SAMANTHA SANG WITH ROBERT DELON—Let's Start Again (3:18); producer: Tony Camillo; writers: Peter Foley, David Daniels; publishers: Over The Rainbow, ASCAP, Sutra 107.

ROY SMITH—Oh, Pretty Woman (2:44); producers: Bill Clayton, Jack Smith, Roy Smith; writers: Orbison, Dees; publisher: Acuff Rose, BMI, Delphi 1981.



ROBERT WINTERS & FALL—When Will My Love Be Right (3:44); producers: Robert Winters, Rene Hall; writers: Robert Winters, Tony Saunders, Walter Turner; publishers: Big Seven, Bee Mor, BMI, Buddah 627 (Arista). The "Magic Man" smoothly delivers another soft ballad with tight orchestration and emotional vocals that seem to effortlessly glide up and down the scale.

SYLVESTER—Here Is My Love (3:35); producers: Harvey Fuqua, Sylvester; writer: Sylvester James; publishers: Borzoi, Beekeeper, ASCAP, Fantasy/Honey 912. With the aid of some sparkling vocal work by band member Jeanie Tracy, the former disco king shows just how far he's progressed. This is one of the tastiest ballads in some time with a poignant arrangement and some dazzling playing.

recommended

TWO TONS—I Been Down (3:40); producer: Harvey Fuqua; writers: Galbraith, Keener; publisher: Music City, ASCAP, Fantasy/Honey 911.

EBONEE WEBB—Anybody Wanna Dance (3:40); producers: Allen Jones, Anthony Taylor; writers: Brown, Taylor, Winston, Davis; publishers: Ebonee Webb, Cessess, BMI, Capitol 5008.

L.J. REYNOLDS—Ain't No Woman Like My Baby (3:35); producers: Don Davis, Ronnie McNeir; writer: Ronnie McNeir; publishers: Groovesville, Tight-Squeeze, BMI, Capitol 4998.

GENE CHANDLER—I'm Attracted To You (3:11); producer: Gene Chandler; writers: S. Goodman, R. Chaudacoff; publishers: Big Ears, Gouda, Red Pajamas, ASCAP, Chi-Sound 2494 (20th Century Fox, RCA).

T.F.O.—Happy Family (3:42); producer: Freddie Hutson; writers: J. Slanda, J. Virdin, T. Postel; publisher: Paddle, BMI, Venture 142.



BELLAMY BROTHERS—They Could Put Me In Jail (3:31); producer: Michael Lloyd; writer: Bob McDill; publisher: Southern Writers' Group; Warner Bros. 49729. Deceptive classic piano intro and barbershop Bellamy harmonies lead into a rip-roaring, all-out delight of a country romp. The lyrics are funny, the arrangement irresistible, and it's a whole new Bellamy Brothers ballgame.

WAYLON & JESSI—Wild Side Of Life/It Wasn't God Who Made Honky Tonk Angels (3:20); producer: Richie Albright & Waylon Jennings; writers: Artie Carter, William Warren/J.D. Miller; publishers: Unart, BMI/Peer, BMI, RCA JB12245. Waylon adeptly handles the first half of this single, with Jessi Colter (sounding even more country than usual) sliding into the latter cut. The flip, a Jennings co-original titled "I'll Be Alright," is a bonus treat.

JOHN CONLEE—Could You Love Me (One More Time) (2:43); producer: Bud Logan; writer: Carter Stanley; publisher: Fred Rose, BMI, MCA MCA51112. Conlee's earnest, imploring inflections yield up the emotions of this song superbly. Its basic country idioms and attitudes are reinforced by a simple arrangement of acoustic guitar, fiddle and steel.

CONWAY TWITTY & LORETTA LYNN—I Still Believe In Waltzes (3:09); producers: Ron Chancey/Conway Twitty/Loretta Lynn; writers: Michael Dennis Hughes/Johnny MacRae/Bob Morrison; publisher: Southern Nights, ASCAP, MCA 51114. This bright followup to "Lovin' What Your Lovin' Does To Me" could be this venerable duet's strongest showing of late. There's a strong dance beat to the tune, enhanced by string arrangement.

BRENDA LEE—Fool, Fool (3:26); producer: Ron Chancey;

writers: Tony Seals/Jerry McBee/Max D. Barnes; publishers: Irving/Down 'N' Dixie/Danor/Almo, BMI/ASCAP, MCA 51113. Lee's at her throaty, husky best on this potent ballad. Production packs some powerful instrumentation, spiced by piano licks and stabs of steel guitar.

recommended

CORBIN HANNER BAND—Time Has Treated You Well (2:47); producer: Tommy West; writer: Dave Hanner; publisher: Sabal, ASCAP, Alfa ALF7001.

KING EDWARD IV AND THE KNIGHTS—Keep On Movin' (2:57); producer: Gene Elders, George Betzer; writers: King Edward Smith IV, Gary Len Rutledge; publisher: Phono, SE-SAC, Soundwaves NSDSW4635.

GALE WATSON AND KENTUCKY MORNIN'—We'll Find Love (2:25); producer: Shad O'Shea; writer: G. Watson; publisher: Hurdy-Gurdy, ASCAP, Fraternity 3452.

KRYS CHRISTIANNA—Cold Stone Wall (2:36); producer: Dave Coffey; writers: D. Coffey, L. Boots; publisher: Tiffania Mike, BMI, Dallas Star DS43081.

SHARRY HANNA—Texas Heartache (2:55); producer: none listed; writers: C. Waters, K. Stegall; publisher: Blackwood, BMI, Sungold SG101.

KAREN WHEELER—Too Close To Goodbye (2:56); producer: Jack Powell; writer: K. Wheeler; publisher: Upper 40, ASCAP, Fox Fire 138.

TONI JOLENE—I've Been Around Enough To Know (2:28); producer: A. V. Mittelstedt; writers: Bob McDill, Dickey Lee; publisher: Hall-Clement, BMI, TNT 100.



PETER ALLEN—Bi-Coastal (3:57); producer: David Foster; writers: Peter Allen, David Foster, Tom Keane; publishers: Irving, Woolnough, Foster Frees, Tomjon, BMI, A&M 2342-S.

CHRIS MONTAN—Any Minute Now (3:50); producer: Evan Archer; writer: Chris Montan; publishers: Special Music, Old Sock, ASCAP, 20th Century-Fox 2490 (RCA).

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

3 Labels Acquire Spanish Distribution Rights In U.S.

NEW YORK—In what appears to be a sign of the growing importance of the U.S. Latin market, three record companies have acquired exclusive distribution rights of major Spanish-language product in the last two months.

CBS International will distribute Spain's Hispavox label in the U.S. and Puerto Rico; Caytronics will distribute RCA's Mexican, Spanish, and South American product in the U.S. and Puerto Rico; and Alhambra will handle the Latin catalogs of PolyGram and Phonogram in the U.S., Puerto Rico and the Dominican Republic.

The CBS-Hispavox agreement was signed by CBS International vice president and general manager Ron Chaimowitz and Hispavox general manager Jose Luis Gil. It will be inaugurated by releases of recent LPs by Alberto Cortez, Juan Pardo and Jose Luis Perales. Plans call to release a new Raphael production, being recorded now.

Caytronics Corp. president Joe Cayre and RCA president Bob Summer signed an agreement that includes Caytronics' distribution of Latin product on the RCA and Camden label, including Mexican recording star Emmanuel.

The Alhambra-PolyGram agreement was reached by Kuno Von Eimen and Andre Toiffel of PolyGram, and Alhambra president Enrique Inurrieta. Previously, Alhambra

Records built its reputation on one artist, Julio Iglesias, who later moved to CBS. Now it has retooled its operation to handle a large catalog. Currently, Alhambra distributes EMI and Discosa as well as the newly acquired PolyGram distribution.

Money Raised

LOS ANGELES—With three months left in its fund raising campaign, the Music Center of Los Angeles has raised \$3.8 million of its \$4.55 million goal, reports Joseph N. Mitchell, president of the Music Center Unified Fund this year.

The fund underwrites the various programs presented by the Los Angeles Philharmonic, Center Theatre Group, Music Center Opera Assn., Los Angeles Master Chorale and the Performing Arts Council.

Plans continue to raise the additional \$750,000 before June 30, when the fiscal year ends.

Crouch In Fest

CHICAGO—The Family Joy Festival at Marriott's Great America theme park in Gurney, Ill., headlines Andrae Crouch, Saturday and Sunday (16 & 17). Chicago station WCFC-TV is co-sponsor of the event.

Researcher Notes Decibels' Dangers

• Continued from page 12

According to Polon, the individual's susceptibility to damage varies, although sustained 90 db levels are generally regarded as the threshold of "negative stress."

Polon claimed research has linked exposure to continuous levels to in excess of 90 db hearing impairment, lowered resistance to infection, accelerated rate of arterial sclerosis, high blood pressure and hypertension and other cardio-vascular disorders. Many body-chemical imbalances also have been linked, Polon insisted.

"Most concerts today are 110 decibels, so we're clearly looking at damage," argued Polon.

Although Polon insisted that there is clear evidence of a "medical horror story," he said it is still too early to trace the effects in a large scale population study.

Individuals' work performance also can be affected by high level sound. Polon said work impairment began at 90 to 100 db levels for some, while others had their functioning impaired at the 70 db level.

High noise levels are instinctually associated with the threat of danger, and the body's "fight or flight" reaction is triggered, having an effect on glandular and hormonal secretions and cardio-vascular functioning, explained Polon.

Polon added that many of the conditions persist after exposure to the sound blasts ends.

A recent survey of more than three

dozen Los Angeles area concerts during the six-month period found only two that had levels below 125 db, it was reported.

Polon said rock groups are locked in a competitive "power derby" that makes the problem worse. Also, many musicians and engineers are compensating for their own work-induced hearing impairment.

Polon also claimed there is a high incidence of physical violence

among rock groups and roadies on tour. He attributed that to the effects of prolonged high level sound exposure.

"I'm not suggesting that rock music is degenerative or breeds a degenerate group of people," Polon commented, "but the violence does not occur in any other kind of act that plays these scenes."

"Nobody's knocking people who

(Continued on page 84)



MSS RECRUIT—Rupert Perry, left, Capitol's a&r vice president, and Michael Barnett, president of Muscle Shoals Sound Records, congratulate Levon Helm following his recent performance at the Country Club in L.A. Helm was associated with Capitol during his years with the Band. His first LP for MSS is due in late summer.

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LP Out On 'Hard Country'

By ELLIS WIDNER

TULSA—Singer/songwriter Michael Murphey is hoping that history will repeat itself.

Specifically—as the movie he helped create, "Hard Country," opens nationwide after warm receptions in Texas and Oklahoma—Murphey is hoping the soundtrack will follow in the footsteps of "Urban Cowboy."

The soundtrack, which features original tunes by Murphey plus performances by Tanya Tucker, Joe Ely, Jerry Lee Lewis and Katy Moffatt, has just been released by Epic Records, along with the first single, "Take It As It Comes."

The film debuted in 16 cities throughout Texas, Oklahoma, New Mexico, Arkansas and Tennessee, with "Hard Country" promotions and contests involving country and AOR radio stations, country discos and western wear stores. Besides a concert tour and personal appearances, Murphey has keyed several television dates—most notably, "Austin City Limits"—around the film.

Out of the box, the film hit a major snag. AFD (Associated Film Distribution, the firm headed by Sir Lew Grade) folded shortly after "Hard Country" was released. It has since been taken over by Universal for distribution.

For Murphey, it's probably the busiest period in his career since "Wildfire" hit the charts. Murphey co-authored the movie's script, performs in the film and wrote most of the original material in the soundtrack.

The film is a small-budget affair, just over \$5 million. "We don't have Robert Redford," comments Murphey. "And I haven't made an album in two years. But I think that works to the film's advantage: no egos got in the way. We didn't exploit Texas or the Southwest as the greatest place ever to live. I think most people in the Southwest have a love-hate relationship with where they live. They love it, yet they feel that desire to find new horizons."

Murphey hopes "Hard Country" will be the first of several other film projects. "I've been approached by an independent production company to create a story for a made-for-tv motion picture," he says, adding that other future projects include a songbook and a novel.

Murphey has signed a recording contract with EMI-America and expects to have a new album ready with producer Jim Ed Norman later this year.

New On The Charts



SUE POWELL

"Midnite Flyer"—★

Sue Powell's no stranger to the country scene—she sang soprano harmony with Dave and Sugar from 1976-1980. But "Midnite Flyer" is her first release since signing with RCA as a solo artist.

Powell grew up in a small town in Indiana, where she began recording for her father's label, Basic Records, at the age of eight years. On weekends, she performed at regional country shows with her mother and younger sister Sandy. By the time she was 13, she had her own local radio program, "The Little Sue Powell Show," and a regional chart success, "Little People."

After graduating from high school, Powell moved to New York, working with a show group called A Guy And Two Girls. A year later, she formed a band called Brother, which she performed with until joining Dave and Sugar.

Currently, Powell is working on her first album and putting together a road show. For more information, contact RCA's Nashville office at (615) 244-9880.



KAY T. OSLIN

"Clean Your Own Tables"—★

Kay T. Oslin has dabbled in many areas of the entertainment field. Born in a small Arkansas town, she grew up in Houston. After moving to New York in the mid '60s, she began her musical career in theatre. Among the shows she has appeared in, both off and on Broadway, are "Hello Dolly," "Darling Of The Day," "West Side Story" and "Promises, Promises."

Oslin began branching out, doing stints as a studio vocalist and jingle singer. She started developing songwriting skills, honing her talents in Los Angeles while writing for a musical comedy team.

Working with producer Rick Loewus led Oslin to a contract with Elektra. "Clean Your Own Tables" is her first single. For more information, contact Elektra office in Nashville: (615) 320-7525.

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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))
★	2	14	SEVEN YEAR ACHE—Rosanne Cash (R. Cash), Columbia 11-11426 (Hotwire/Atlantic, BMI)	35	39	8	YOUR WIFE IS CHEATIN' ON US AGAIN—Wayne Kemp (W. Kemp, W. Robb), Mercury 57047 (Tree/Baray, BMI)	68	50	7	A LITTLE BIT OF HEAVEN—Roger Bowling (R. Bowling, P. Richey), Mercury 57049 (ATV, BMI)
☆	3	8	ELVIRA—The Oak Ridge Boys (D. Frazier), MCA 51084 (Acuff-Rose, BMI)	36	40	6	SOME LOVE SONGS NEVER DIE—B.J. Thomas (A. Kiester, B. Morrison, J. MacRae), MCA 51087 (Southern Nights, Youngun, ASCAP, BMI)	69	79	3	SINCE I DON'T HAVE YOU—Don McLean (J. Beaumont, J. Vogel, J. Verscharen, J. Taylor, W. Lester), Millennium 11804 (RCA) (Bonnyview/Southern, ASCAP)
☆	4	9	FRIENDS/ANYWHERE THERE'S A JUKEBOX—Razzy Bailey (J. Slate, D. Morrison, R. Bailey), RCA 12199 (House Of Gold, Bobby Goldsboro, BMI)	37	45	4	LOVE TO LOVE YOU—Cristy Lane (D. Heavener), Liberty 1406 (Cristy Lane, ASCAP)	70	77	4	SIDEWALKS ARE GREY—Kenny Serratt (T. Collins), MCA 1008 (House Of Gold, BMI)
☆	5	8	WHAT ARE WE DOIN' IN LOVE—Dottie West (R. Goodrum), Liberty 1404 (Chappell/Sailmaker, ASCAP)	38	46	5	GOOD OL' GIRLS—Sonny Curtis (D. Wilson), Elektra 47129 (Cross Keys, ASCAP)	71	NEW ENTRY		I SHOULD'VE CALLED—Eddy Raven (E. Raven), Elektra 47136 (Milene, ASCAP)
☆	7	9	I'M JUST AN OLD CHUNK OF COAL—John Anderson (B.J. Shaver), Warner Bros. 49699 (ATV, BMI)	39	47	5	LEARNING TO LIVE AGAIN—Bobby Bare (B. McDill), Columbia 11-02038 (Hall-Clement/Welk, BMI)	72	80	3	TEXAS IDA RED—David Houston (P. Baugh, S. Milete), Excelsior 1012 (Crosslake/Captar, BMI)
☆	8	7	BUT YOU KNOW I LOVE YOU—Dolly Parton (M. Settle), RCA 12200 (Tro-Devon, BMI)	40	49	3	FOOL BY YOUR SIDE—Dave Rowland & Sugar (B. Cox), Elektra 47135 (Kelly & Lloyd, ASCAP)	73	83	2	ANGELA—Mundo Earwood (M. Earwood), Excelsior 1010 (Music West Of The Pecos, BMI)
7	1	11	I LOVED 'EM EVERY ONE—T.G. Sheppard (P. Sampson), Warner/Curb 49690 (Tree, BMI)	41	17	14	HOOKED ON MUSIC—Mac Davis (M. Davis), Casablanca 2327 (Songpainter, BMI)	74	NEW ENTRY		YOU MADE IT BEAUTIFUL—Charlie Rich (B. Sherrill, S. Davis, G. Sutton), Epic 19 02058 (Warner-Tamerlane/Algee, BMI)
☆	9	8	BLESSED ARE THE BELIEVERS—Anne Murray (Black, Bourke, Pinkard), Capitol 4987 (Chappell/Unichappell, ASCAP/BMI)	42	52	3	DON'T BOTHER TO KNOCK—Jim Ed Brown & Helen Cornelius (K. Fleming, D.W. Morgan), RCA 12220 (Pi-Gem, BMI)	75	88	2	LIKIN' HIM AND LOVIN' YOU—Kin Vassy (J. MacRae, B. Morrison), Liberty 1407 (Southern Nights, ASCAP)
☆	14	9	LOUISIANA SATURDAY NIGHT—Mel McDaniel (B. McDill), Capitol 4983 (Hall-Clement/Welk, BMI)	43	43	7	SPREAD MY WINGS—Tim Rex and Oklahoma (G. Stevens, C. Hendricks, R. Harris, J. Sisk), Dee Jay 111 (NSD)	76	89	2	CLEAN YOUR OWN TABLES—Kay T. Osin (C. Taylor), Elektra 47132 (Blackwood/Back Road, BMI)
☆	11	8	A MILLION OLD GOODBYES—Mel Tillis (B. Cason, S. Gibb, B. Russell), Elektra 47116 (Buzz Cason, Angel Wing/Pixus, ASCAP)	44	NEW ENTRY		FEELS SO RIGHT—Alabama (R. Owen), RCA 12236 (May Pop, BMI)	77	81	2	MIDNITE FLYER—Sue Powell (P. Craft), RCA 12227 (Rocky Top, BMI)
☆	13	10	THE BARON—Johnny Cash (P. Richey, J. Taylor, B. Sherrill), Columbia 11-60516 (First Lady/Sylvia's Mother's/Algee, BMI)	45	56	4	JUST LIKE ME—Terry Gregory (D. Anton, R. Wilkins), Handshake 70071 (Al Gallico/Algee, BMI)	78	68	6	NOBODY LOVES ANYBODY ANYMORE—Kris Kristofferson (K. Kristofferson, B. Swan), Columbia 11-60507 (Combine, Resaca, BMI)
12	6	10	AM I LOSING YOU—Ronnie Milsap (J. Reeves), RCA 12194 (Rondo, BMI)	46	51	5	LOVE KNOWS WE TRIED—Tanya Tucker (J. Crutchfield, K. Chaler, R. Bourke), MCA 51087 (Duchess/MCA/Red Angus/Chappell, ASCAP/BMI)	79	84	2	TELL ME SO—Gary Goodnight (V. Guzzetta), Door Knob 81-155 (Door Knob, BMI)
☆	15	11	I DON'T THINK LOVE OUGHT TO BE THAT WAY—Reba McEntire (L. Martie Jr., R. Mainegra), Mercury 57046 (Ray Stevens/Lucy's Boy, BMI)	47	53	4	THE ALL NEW ME—Tom T. Hall (T.T. Hall), RCA 12219 (Hallnote, BMI)	80	NEW ENTRY		TOO MANY LOVERS—Crystal Gayle (M. True, T. Lindsay, S. Hogen), Columbia 11-02078 (Cookhouse/Mother Tongue, ASCAP)
☆	18	6	MONA LISA—Willie Nelson (J. Livingston, R. Evans), Columbia 11-02000 (Famous, ASCAP)	48	59	4	DON'T GET ABOVE YOUR RAISING—Ricky Scaggs (L. Platt, E. Scraggs), Epic 19-02034 (Peer, BMI)	81	82	3	LOVE SIGNS—Ivory Jack (F. Kelly), Country International 154 (Frebar/Malcolm Ford, BMI)
☆	16	8	IT'S A LOVELY, LOVELY WORLD—Gail Davies (B. Bryant), Warner Bros. 49694 (Acuff-Rose, BMI)	49	54	6	HERE'S TO THE HORSES—Johnny Russell (R. Bourke, G. Dobbins, H. Moffatt), Mercury 57050 (Chappell, ASCAP, Rightsong, BMI)	82	NEW ENTRY		DREAM MAKER—The Shoppe (B. Hill, J.R. Wilde), NSD 90 (Welbeck, ASCAP)
☆	19	8	WHISPER—Lacy J. Dalton (L.J. Dalton, M. Sherrill), Columbia 11-01036 (Algee, BMI)	50	21	10	COWBOYS DON'T SHOOT STRAIGHT (Like They Used To)—Tammy Wynette (C. Moman, B. Emmons), Epic 19-51011 (Vogue/Baby Chick (Welk, BMI)	83	NEW ENTRY		LOVE TAKES TWO—Roy Clark (R. Lane, D. Morrison), MCA 51111 (House Of Gold/Tree, BMI)
☆	20	6	LOVIN' ARMS/YOU ASKED ME TO—Elvis Presley (T. Jans, W. Jennings, B.J. Shaver), RCA 12205 (Almo, ASCAP, Baron, BMI)	51	26	9	HEART OF THE MATTER—The Kendalls (J. Rushing, D. Schlitz), Ovation 1169 (Hawklite, BMI/Night Music, ASCAP)	84	86	3	WE HAVE TO START MEETING LIKE THIS—Kenny Earle (T. Skinner, K. Bell, J. Wallace), KIK 904 (Hall-Clement, BMI)
☆	22	8	FIRE AND SMOKE—Earl Thomas Conley (E.T. Conley), Sunbird 7561 (Blue Moon/April, ASCAP)	52	55	5	RODE HARD AND PUT UP WET—Johnny Lee (M. Chapman), Full Moon/Epic 19-02012 (Enoree, BMI)	85	85	4	WALTZES AND WESTERN SWING—Donnie Rohr (D. Rohr, C. Duval), Pacific Challenger 4504 (Moonridge, ASCAP)
☆	23	7	BY NOW—Steve Wariner (D. Pfimmer, C. Quillen, D. Dillon), RCA 12204 (Pi-Gem, BMI/Chess, ASCAP)	53	27	14	FALLING AGAIN—Don Williams (B. McDill), MCA 51065 (Hall-Clement, BMI)	86	90	2	BEER JOINT FEVER—Allen Frizzell (S. Shaffer), Sound Factory 429 (Acuff-Rose, BMI)
☆	24	7	SURROUND ME WITH LOVE—Charly McClain (N. Wilson, W. Holyfield), Epic 19-01045 (Al Gallico, BMI/Bibo, ASCAP)	54	30	12	ROLL ON MISSISSIPPI—Charley Pride (K. Fleming, D.W. Morgan), RCA 12178 (Pi-Gem, BMI)	87	NEW ENTRY		WHISKEY CHASIN'—Joe Stampley (B. Cannon), Epic 19-02097 (Sabal, ASCAP)
☆	25	8	DO I HAVE TO DRAW A PICTURE—Billy Swan (B. Swan, G. Clark), Epic 19-51000 (Earl McGrath, ASCAP/Missing Finger, BMI)	55	67	2	BALLY-HOO DAYS—Eddy Arnold (S. Pippin, L. Henley, R. Van Hoy, L. Keith, J. Slate), RCA 12226 (Tree/Windchime, BMI)	88	57	13	BETWEEN THIS TIME AND THE NEXT—Gene Watson (R. Griffith), MCA 51039 (Blue Echo, ASCAP)
22	10	11	HEY JOE (Hey Moe)—Moe Bandy and Joe Stampley (B. Bryant), Columbia 11-60508 (Acuff-Rose, BMI)	56	35	12	IF I KEEP ON GOING CRAZY—Leon Everette (R. Murrah, J. McBride), RCA 12177 (Magic Castle/Blackwood, BMI)	89	NEW ENTRY		HOUSTON BLUE—David Rogers (J. McBride), Kari 120 (Poster and Rice, ASCAP)
☆	44	3	I WAS COUNTRY WHEN COUNTRY WASN'T COOL—Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 51107 (Pi-Gem, BMI)	57	65	4	GO HOME AND GO TO PIECES—Donna Hazard (D. Roth), Excelsior 1009 (Flying Dutchman/Scimitar, BMI)	90	58	14	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)
☆	28	7	I WANT YOU TONIGHT—Johnny Rodriguez (S. Davis), Epic 19-01033 (Algee, BMI)	58	60	4	WHAT THE WORLD NEEDS NOW IS LOVE—Billy Jo Spears (H. David, B. Bacharach), Liberty 1409 (Jac/Blue Seas, ASCAP)	91	61	9	IN THE GARDEN—The Statler Brothers (Traditional), Mercury 57048 (American Cowboy, BMI)
☆	29	9	EVIL ANGEL—Ed Bruce (J. Winchester), MCA 51076 (Fourth Floor/Hot Kitchen, Blendingwell, ASCAP)	59	69	3	I STILL MISS SOMEONE—Don King (J. Cash, R. Cash), Epic 19-02046 (Rightsong, BMI)	92	92	2	LADY'S MAN—Music Row (W. Helm, B. Pippin), Debut 8115 (Gilpip, BMI)
☆	34	5	THE MATADOR—Sylvia (B. Morris, D. Pfimmer), RCA 12214 (Pi-Gem, BMI)	60	72	3	FOOTPRINTS IN THE SAND—Edgel Groves (J. Buckner, G. Garcia), Silver Star 20 (BGO, Southfield, ASCAP)	93	62	15	A HEADACHE TOMORROW (Or A Heartache Tonight)—Mickey Gilley (C. Rains), Epic 19-50973 (Blue Lake/Chick Rains, BMI)
☆	32	6	MY WOMAN LOVES THE DEVIL OUT OF ME—Moe Bandy (B.P. Barker), Columbia 11-02039 (Barav, BMI)	61	73	2	DREAM OF ME—Vern Gosdin (R. Squires, B. Cannon, J. Darrell), Ovation 1171 (Sable/Sawgrass, BMI/ASCAP)	94	63	12	MISTER SANDMAN—Emmylou Harris (P. Ballard), Warner Bros. 49684 (E. H. Morris, ASCAP)
☆	31	9	GETTING OVER YOU AGAIN—Ray Price (D. Kirby, W. Robb), Dimension 1018 (Millstone, ASCAP/Baray, BMI)	62	70	3	MUSIC IN THE MOUNTAINS—Ernie Rowell (E. Rowell, F. Anderson, V. Warner), Grass 63-07 (NSD) (Blue Creek, BMI/King Cleo, ASCAP)	95	64	12	ALICE DOESN'T LOVE HERE ANYMORE—Bobby Goldsboro (B. Goldsboro), Curb/CBS 67-0052 (House Of Gold, BMI)
☆	33	6	LOVE DIES HARD—Randy Barlow (F. Kelly), Paid 133 (Frebar, BMI)	63	41	9	FRIDAY NIGHT FEELING—Rich Landers (R. Landers), Ovation 1166 (Farge/Terrace, ASCAP)	96	76	4	ONE LOVE OVER EASY—Sami Jo Cole (G. Sklerov, P. Phillips), Elektra 47127 (World Song/Gloria Songs, ASCAP)
☆	36	4	LOVIN' HER WAS EASIER—Tompall & The Glaser Bros. (K. Kristofferson), Elektra 47134 (Combine, BMI)	64	74	2	UNWOUND—George Strait (D. Dillon, F. Oycus), MCA 51104 (Pi-Gem/Pannin' Gold, BMI)	97	78	3	FLO'S YELLOW ROSE—Hoyt Axton (F. Werner, S. Glickman), Elektra 47133 (WB, ASCAP)
☆	12	11	PRIDE—Janie Fricke (W. Walker, I. Stanton), Columbia 11-60509 (Cedarwood, BMI)	65	71	3	SLOW COUNTRY DANCIN'—Judy Bailey (L. Green, L. Walden), Columbia 11-02045 (Baray, BMI)	98	87	3	THE TESTIMONY OF SODDY HOE—Jerry Reed (J.R. Hubbard, D. Feiler), RCA 12210 (Guitar Man, BMI)
☆	42	6	DOES SHE WISH SHE WAS SINGLE AGAIN—Burrto Brothers (R. Leigh, M. Blackford), Curb/CBS 01011 (United Artists, ASCAP)	66	48	12	CHEATIN'S A TWO WAY STREET—Sammi Smith (M. Bernard, C. Duval), Sound Factory 427 (Crown Dancer, ASCAP)	99	91	12	HOLD ME LIKE YOU NEVER HAD ME—Randy Parton (R. Byrne, T. Brasfield), RCA 12137 (I've Got The Music, ASCAP)
☆	37	6	YOU'RE CRAZY MAN—Freddie Hart (F. Hart, C. Owens), Sunbird 7560 (Red Ribbon, Hartline, Blackwood, BMI)	67	75	2	NORTH ALABAMA—Dave Kirby (D. Kirby, J. Allen), Dimension 1019 (Millstone, ASCAP/J. Allen, BMI)	100	93	8	I'M ALMOST READY—Leona Williams (V. Gill), Elektra 47114 (Vince Gill/Kentucky Wonder, BMI)
☆	38	6	DARLIN'—Tom Jones (O.S. Blandemer), Mercury 76100 (September, Yellow Dog, ASCAP)								

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RECORDS



Chart Fax

By ROBYN WELLS

Rosanne Cash garners her first-ever No. 1 single with the self-penned "Seven Year Ache." Her previous best effort was "Couldn't Do Nothin' Right," which peaked at 15 last year.

Meanwhile, father Johnny is enjoying his most successful single since "Ghost Riders" hit the second spot in 1979 as "The Baron" moves to starred 11.

"Seven Year Ache" is also the first top tune for Cash's husband, producer/artist Rodney Crowell. Other recent production efforts for Crowell include Bobby Bare's "Learning To Live Again," which moves to starred 39 this week and Guy Clark's new LP, "The South Coast Of Texas."

Cash's chart-topper makes her the fifth woman to score a No. 1 country single in 1981, following Dolly Parton, Charly McClain, Dottie West and Sylvia. This could be a boom year in country for women, as three of the six super-starred contenders in this week's top 10 are West, Parton and Anne Murray.

1973 was the biggest year recently for women in country music with 12 of the top solo songs by females. Loretta Lynn scored twice with "Rated 'X'" and "Love Is The Foundation." Tammy Wynette hit with "Til I Get It Right" and "Kids Say The Darndest Things," while Donna Fargo took "Superman" and "You Were Always There" to the top. Tanya Tucker also racked up a pair of No. 1 songs with "What's Your Mama's Name" and "Blood Red And Goin' Down." Rounding out that year's femme fatales were: Barbara Fairchild, "Teddy Bear Song;" Lynn Anderson, "Keep Me In Mind;" Jeanne Pruett, "Satin Sheets;" and Marie Osmond, "Paper Roses."

Conversely, 1972 and 1977 were famine years for female vocalists, as only five of the top spots went to women. Only three women saw the top of the chart in 1972—Loretta Lynn, Donna Fargo and Tammy Wynette. Fargo and Wynette both had two No. 1 singles that year. Fargo scored with "The Happiest Girl In The

Whole U.S.A." and "Funny Face," as Wynette cleaned up with "Bedtime Story" and "My Man." Lynn's sole chart-topper that year was "One's On The Way."

Crystal Gayle was the only female to have more than one top single in 1977, riding the chart with "You Never Miss A Real Good Thing (Till He Says Goodbye)" and "Don't It Make My Brown Eyes Blue," the Richard Leigh tune which remained No. 1 for four weeks. Also taking top honors that year were: Loretta Lynn, "She's Got You;" Donna Fargo, "That Was Yesterday;" and Dolly Parton, "Here You Come Again."

Alabama slams onto the chart at super-starred 44 with the title track from their "Feels So Right" album. Despite its strong debut, this dynamic quartet's current single enters 10 places lower than their most recent No. 1 tune, "Old Flame."

Eddy Raven bows at starred 71 with his first Elektra release, "I Should've Called." Other key new entries include Charlie Rich, Crystal Gayle, the Shoppe and Roy Clark. Prime movers include Kin Vassy, Kay T. Oslin, Edgel Groves, Vern Gosdin and Eddy Arnold.

NATIONAL OUT-OF-THE-BOX-BREAKOUTS:
HOUSTON BLUE—David Rogers (Kari)—KSOP-AM, Salt Lake City; WJQS-AM, Jackson, Miss.; WKKN-AM, Rockford; WHIM-AM, Providence; WLWI-FM, Montgomery; KOYN-AM, Billings; WDBX-AM, Chattanooga; WSDS-AM, Ypsilanti; WYNK-AM, Baton Rouge; WDEW-AM, Macon; WPNX-AM, Columbus, Ga.; KKYX-AM, San Antonio; KBUC-AM, San Antonio; KCEY-AM, Modesto; KUZZ-AM, Bakersfield, Calif.

WHISKEY CHASIN'—Joe Stampley (Epic)—KNOE-AM, Monroe, La.; KIKK-AM, Pasadena; WLWI-FM, Montgomery; WCXI-AM, Detroit; KTTS-AM, Springfield, Mo.; WPOR-FM, Portland, Me.; KDJW-AM, Amarillo; WYNK-AM, Baton Rouge; WAXX-FM, Eau Claire, Wis.; KKYX-AM, San Antonio; WIRK-AM, West Palm Beach; KSO-AM, Des Moines; KRMD-AM, Shreveport; WTOD-

AM, Toledo; WBAP-AM, Ft. Worth; KOUL-AM, Corpus Cristi.

BUBBLING UNDER THE TOP 100:

101—**LOVE CAN MAKE YOU HAPPY**—James Marvelli (Cavaleer)

102—**WITHOUT YOU**—Buck Owens (WB)

103—**LONGING FOR THE HIGH**—Billy Larkin (Sunbird)

104—**SWINGING DOORS**—Del Reeves (Koala)

105—**THIS MUST BE MY SHIP**—Diana Trask (Kari)

LP CHART ACTION:

Alabama has their first No. 1 album with "Feels So Right." Their debut RCA LP, "My Home's In Alabama" is at 28 after being on the chart for almost one year. It peaked at 3 last September. They become the first group to capture the top spot since the Charlie Daniels Band's "Million Mile Reflections" back in October 1979.

Country Muppets

By IRV LICHMAN

NEW YORK—The Muppets are going country with an album due for sale in several weeks called "Sesame Country."

The characters, whose "Sesame Street Fever" LP, with some assistance from Robin Gibb earned gold in 1979, cut the LP at the Sound Shop in Nashville, this time receiving performing aid from country/pop stars Crystal Gayle, Loretta Lynn, Glen Campbell and Tanya Tucker.

"It took two years since conception to get the album out," notes Dennis Scott, who produced the album and wrote all but one of the songs. This was partly due to some management changes at Sesame Records, he adds.

"People don't realize it, but the Muppets have been playing country music all their lives," explains Scott, who has done work in both the children's and pop music fields. "They just thought it was Muppet music."

Scott originally solicited outside material for the album, but selection became "quite a chore," since he was getting traditional country themes involving "cheatin'" and "drinkin'." "It was easier to do it myself, although I had to conform to guidelines of the Children's Television Workshop."

"They have to approve every lyric as being suitable for children."

But, Scott says the production was "anything but child-like," with top Nashville musicians on the date, including Charlie McCoy.

There are 10 songs on the album, including one non-Scott composed song, "Keep On Smilin'." Pairings include Crystal Gayle and Big Bird on "Songs"; Loretta Lynn and the Count on "Count On Me"; Glen Campbell and Oscar The Crouch on "Keep On Smilin'" and Tanya Tucker and Big Bird on "You'll Never Take Texas Out Of Me," to which Big Bird replies, "You'll Never Take Sesame Street Out Of Me."

Scott's material represents a co-publishing deal between his firm, Act IV and Sesame Street Inc., both ASCAP-cleared publishers.

And reflective of industry price hikes, the "Sesame Country" album, at \$8.98 list, will sell for \$1 more than the "Sesame Street Fever" package. Besides this album, Sesame Street Records is also marketing "Side By Side" with Bert & Ernie and "The Count Presents Numbers," 2-LP packages with an \$8.98 list, and "Big Bird Discovers The Orchestra," with a list of \$5.98.

Billboard

Survey For Week Ending 5/23/81

Hot Country LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	2	10	FEELS SO RIGHT Alabama, RCA AHL1 3930	40	48	7	MR. HAG TOLD MY STORY Johnny Paycheck, Columbia FE 36761
☆	9	9	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	41	45	3	JOHN ANDERSON 2 John Anderson, Warner Bros. BSK 3547
3	3	24	9 TO 5 AND ODD JOBS Dolly Parton, RCA AHL1 3852	42	38	13	BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170
4	4	31	GREATEST HITS Kenny Rogers, Liberty L00 1072	43	39	25	SOUTHERN RAIN Mel Tillis, Elektra 6E 310
5	5	9	JUICE Juice Newton, Capitol ST 12136	★	54	3	LIVE Hoyt Axton, Jeremiah 5002
6	6	16	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	45	42	13	TWO'S A PARTY Conway Twitty & Loretta Lynn, MCA 5178
7	1	10	SOMEWHERE OVER THE RAINBOW Willie Nelson, Columbia FC 36883	46	47	51	MUSIC MAN Waylon Jennings, RCA AHL1-3602
8	7	45	HORIZON Eddie Rabbitt, Elektra 6E 276	47	43	35	THESE DAYS Crystal Gayle, Columbia JC 36512
☆	10	11	WILD WEST Dottie West, Liberty LT 1062	48	35	29	LOOKIN' GOOD Loretta Lynn, MCA 5148
10	8	13	EVANGELINE Emmylou Harris, Warner Bros. BSK 350	49	52	2	GREATEST HITS Jim Ed Brown & Helen Cornelius, RCA AHL1 3999
11	12	32	GREATEST HITS Ronnie Milsap, RCA AHL1 3772	50	55	5	WASN'T THAT A PARTY The Rogers, Cleveland Int./Epic JE 37107
12	13	10	LEATHER AND LACE Waylon Jennings & Jessi Colter, RCA AHL1 3931	51	46	5	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN Joe Stampley, Epic FE 37055
★	15	5	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AHL1 3932	52	50	4	WHO'S CHEATIN' WHO Charly McClain, Epic JE 36851
14	14	5	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528	53	53	7	DAKOTA Stephanie Winslow, Warner/Curb BSK 3529
15	11	16	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 5173	54	58	2	MUNDO EARWOOD Mundo Earwood, Excelsior XLP 88006
☆	37	2	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol SOO 12144	55	60	26	ENCORE Mickey Gilley, Epic JE 36851
17	16	108	GREATEST HITS Waylon Jennings, RCA AHL1-3378	56	64	37	RAZZY Razzy Bailey, RCA AHL1 3688
18	18	5	DRIFTER Sylvia, RCA AHL1 3982	57	57	2	THE CONCRETE COWBOYS BAND Excelsior XLP 88007
19	21	34	GREATEST HITS Anne Murray, Capitol SOO 12110	58	63	13	GREATEST HITS Dave Rowland & Sugar, RCA AHL1 3195
20	20	40	I BELIEVE IN YOU Don Williams, MCA 5133	★	NEW ENTRY		BOBBY GOLDSBORO Bobby Goldsboro, Curb/CBS JZ 36822
21	17	6	ROLL ON MISSISSIPPI Charley Pride, RCA AHL1 3905	60	68	17	GREATEST HITS Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488
22	25	34	I AM WHAT I AM George Jones, Epic JE 36586	61	66	53	URBAN COWBOYS Soundtrack, Asylum DP 90002
23	23	29	BACK TO THE BARROOMS Merle Haggard, MCA 5139	62	62	30	TEXAS IN MY REAR VIEW MIRROR Mac Davis, Casablanca NBLP 7239
24	26	28	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309	63	61	52	THE BEST OF DON WILLIAMS VOL. II Don Williams, MCA 3096
★	30	16	I'M COUNTRYFIED Mel McDaniel, Capitol ST 12116	64	67	25	SONS OF THE SUN The Bellamy Brothers, Warner/Curb BSK 3491
26	27	13	BLUE PEARL Earl Thomas Conley, Sunbird ST 50105	65	59	128	THE GAMBLER Kenny Rogers, United Artists UA-LA 934-H
27	24	29	GREATEST HITS The Oak Ridge Boys, MCA 5150	66	51	24	ANY WHICH WAY YOU CAN Soundtrack, Warner Bros. HS 3499
28	32	50	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	67	72	49	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476
29	34	38	HONEYSUCKLE ROSE Soundtrack, Columbia S236752	68	71	129	WILLIE AND FAMILY LIVE Willie Nelson, Columbia KC 2-35642
30	29	3	ONE TO ONE Ed Bruce, MCA 5188	69	49	4	FOLLOWING THE FEELING Moe Bandy, Columbia JC 36781
31	33	33	HARD TIMES Lacy J. Dalton, Columbia JC 36763	70	70	18	I'LL BE THERE Gail Davies, Warner Bros. BSK 3509
32	19	30	REST YOUR LOVE ON ME Conway Twitty, MCA 5138	71	69	99	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194
33	28	9	HEY JOE, HEY MOE Moe Bandy & Joe Stampley, Columbia FC 37003	72	65	80	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
34	36	159	STARDUST Willie Nelson, Columbia JC 35305	73	74	48	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278
35	40	11	I HAVE A DREAM Cristy Lane, Liberty LT 1083	74	73	9	IF I KEEP ON GOING CRAZY Leon Everette, RCA AHL1 13916
36	22	14	GUITAR MAN Elvis Presley, RCA AHL1 3197	75	75	6	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY Janie Fricke, Columbia JC 36820
37	41	80	THE BEST OF EDDIE RABBITT Elektra 6E 235				
38	31	34	LOVE IS FAIR Barbara Mandrell, MCA 5136				
39	44	45	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492				

★ 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.)

HEY DJ's Have you gotten ERNIE CASH'S



NEWEST RELEASE

"LET ME LOVE YOU WHERE IT HURTS" # UR 2447

If not, call area code (301) 727-5545, and we will reservice your station. It looks like it's going to do it-to-it. We would like to thank these stations for helping get this record off to a great start.

WKCW—Tom Cat Reeder
WIRK—Barry Grant
WGTO—Terry Stone
WHOO—Lee Brandel
WSUN—Les Howard
WWOK—Mark Shands
WVOJ—Scott Jeffries
WDSO—Ed Brooks
WSDS—Dan Well's

WHIM—Jim O'Brien
WPOR—Hal Knight
WGAP—Homer Roberts
WMTN—Tony Eubanks
WTMT—Mark Anderson
WFSR—Jerry Cadallac
WSKV—Jim Chadwick
WVMA—Stan Davis

We'd like to invite you to add your names to the list of stations and DJ's already playing this great record.

A special thanks to "Mr. Gary S. Paxton" for writing and producing such a grand country number.



CONTINENTAL TALENT AGENCY

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BY 4 INDUSTRY GROUPS

Approve Blank Tape, Hardware Levy, U.K. Government Urged

By PETER JONES

LONDON—An exhaustively detailed booklet calling for a levy on blank video and audio tapes and associated hardware is being widely distributed here in advance of the upcoming Government inquiry report on home taping.

It was prepared as a joint industry effort by the British Phonographic Industry (BPI), Mechanical Rights Society (MRS), Mechanical Copyright Protection Society (MCPS) and the Musicians' Union (MU).

By way of introduction, it states: "Piracy is a worldwide problem for all industries. Our industries take a determined stand against pirates and expect and get everyone's support in this fight. But unauthorized home copying presents a different problem. The loss caused to our industries is as great; the wrongdoers, however, are generally law-abiding citizens who cannot be expected to appreciate the complexities of copyright law."

"If asked, they support our case for equitable remuneration. Home copying is here to stay. The problem is to reconcile the need to safeguard our right to equitable remuneration with the impossibility of enforcing those rights."

Using the industry's projected loss figures from home taping, the report says: "to produce a revenue roughly equivalent to the estimated loss, the levy on a C45 would be \$2.25, rising to \$6.75 for a C120. We look to the government to institute a levy later on blank videocassettes, once the dimension of the video problem has

been ascertained with greater accuracy."

The report also proposes that not less than 10% of the levy should go to the national Treasury.

"While it is hard to estimate the number of people employed in the British record industry, it is indisputable that its contribution to export earnings, to standards of artistic and creative excellence and to Britain's reputation for the best in contemporary culture is unsurpassed."

"By contrast, 98% of audio blank tape in the country is imported and there are no major British manufacturers of audio blank tape."

Members of Parliament and industry moguls are to receive copies of the booklet, which is being distributed free.

"We refuse to contemplate taking the same Draconian action against law abiding citizens that we use so successfully against pirates," the report states. "The only practical answer is a levy on blank audio and video tapes."

Emphasizing that the estimated loss to the industry from home taping in 1980 was around \$450 million as against the industry's total actual sales of some \$880 million.

The industry survey talks principally of losses to the record business because "the video industry is not yet large enough to constitute a source of meaningful statistical information."

It cites two precedents for a levy: the Eady Levy on the price of cinema tickets, the proceeds of which support the British film industry; and the Horserace Betting Levy, which is paid by the betting industry to help finance horse racing.

"We hold that equity to the rights holders and performers requires a royalty to be levied on the recording hardware, because machines are designed and constructed to permit the easy infringement of the copyright in films, sound recordings and musical works, and on tape, the carrier on which the infringement occurs."

The levy, it says, should be applied and operated through a self-financing collecting society and should be effected by including "a

single clause" in either a special bill on copyright matters or in a finance bill in parliament.

It suggests there be some exemptions, say for tapes not exceeding 15 minutes per side, to cover family letters or office use; and an institutional blanket exemption, say for use of blank tape by blind people, or the National Wildlife Organization for recording birds, or railway enthusiasts capturing train sounds; and an individual rebate scheme, covering those who record only live performances of non-copyright music.

While the British Videogram Assn. (BVA) has yet to decide on a method of levy distribution, the BPI says the revenue should go to those who suffer from infringement of copyright—record companies, publishers, writers and talent unions.

Powell Exits Virgin Label For Politics

LONDON—Nik Powell, Virgin Records' group managing director, has quit the company following an apparently sudden decision to split with chairman Richard Branson. Ken Berry will move from Virgin U.S. to become "business manager" of the U.K. firm.

A founder-partner in the build-up of the multi-faceted Virgin empire, Powell's involvement has stretched through more than a decade. Now, he plans a career in politics, alongside business interests he won't discuss.

Powell's 40% share of Virgin has been sold to Branson, who persuaded him to join the company straight from university 11 years ago to run the mail-order record division of what was already a fast-growing enterprise. Powell retains control of Virgin film and video interests.

Virgin employees had no indication that Powell, the quiet businessman, was planning to split from Branson, the extrovert and flamboyant ideas-man boss.

Says Branson: "We've known each other since we were two years old. While we've worked very well together, it is understandable to me that after so long in one place he would want to strike out on his own."

According to Branson, there have been no deep policy differences between the two. Under the parting deal, Powell retains the Scala Cinema and the Off-line Video Studio, where he will be based in future. The Virgin group also comprises record and music publishing companies, nightclubs, recording studios, retail outlets including a large Oxford Street, London, store.

Branson says the Off-line and Scala retention mitigates the huge cost of his gaining total control of Virgin and adds: "We've anyway come to an arrangement so I can pay over a period of time."

Powell's main activity with Virgin was on the retail side and he was closely involved in acquiring new shop locations. Ken Berry is being brought in from the U.S. Virgin operation to become business affairs manager, but otherwise Powell will not be formally replaced.

U.K. Meet Mulls Vid Potential, Obstacles

LONDON—Yet another London video event, the Economist Video Conference, took place in the National Film Theater May 11-12 as part of International Video Week that encompassed an International Video Forum and Video Festival.

The conference program attempted to touch base at all relevant points—home and industrial use, disk and cassette, rights and privacy, satellite and cable.

Chrysalis video chief Des Brown had around 10 minutes to encapsulate record business involvement in the new medium. Inevitably, the picture was roughly sketched. When the first promo clips were made, he said, producers immediately started shooting in video, ignoring the fact that even now many "video" producers are extremely reluctant to shoot on anything but film.

Earlier speakers in the same "Video And Other Media" session included Motion Picture Assn. of America president Jack Valenti, who appeared via videotape while he attended a Congressional hearing in Washington.

Despite the bullish enthusiasm of chairman Peter Jay, Valenti dwelt exclusively on the problems ahead, including distribution—unauthorized rentals and parallel imports—censorship, mastering and manufacturing, taxation, sequential marketing and regulatory restrictions. In Saudi Arabia, a web of tight controls

has been implemented. In Greece, videotapes have to have a certificate of legitimacy, while pre-recorded imports are not allowed.

All are common problems, said Valenti, adding that there are no favored country clauses. An international effort of mutual cooperation is needed, he said, if the problems are to be solved.

Stephen Hearst, head of the BBC's Future Policy Group, expressed his conviction that broadcast institutions will survive the video revolution, though he was anxious that there may be a fragmenting of talent, as producers make video programs of their own. Broadcast tv, he emphasized, is a collective activity requiring a critical mass of talent.

Videodisk was a key point. Many delegates saw a demonstration of the Thorn EMI/JVC system and heard LaserVision chief Jimmy Dunkley give a progress report on Philips' rival system. The Philips system, tentatively scheduled for its U.K. launch this fall, has upwards of \$150 million in research and development to recoup.

Dunkley re-emphasized the necessity of an uninterrupted and broad-based supply of software to accompany the hardware launch. He predicted owners might buy 20-25 in the launch year, then 10-12 per year afterward. But, he added, it's anyone's guess.

U.K. A/V Industry Slates '82 Video Show In London

LONDON—A major initiative to make London the video market capital of the world was launched here Tuesday (12) by Lord Delfont, chairman of a newly formed non-profit organization representing Britain's audio-visual industry.

At a reception to announce the London Multi-Media Market, Lord Delfont said: "This will be the first market of its kind, an event uniting film, television, cable, satellite, videocassette and videodisk interests in one location."

"In short, if the picture moves, we'll trade in it."

The London multi-media market, set for Sept. 13-17, 1982, at the Tower Hotel and World Trade Center, St. Katherine's Dock, in East London, will, it is claimed, have the support of all factions of the audio-visual industry.

Publisher Wins Vid Piracy Suit

SYDNEY—A label music publisher has emerged victorious from one of the first music-related video piracy actions initiated in Australia.

Chris Gilbey, managing director of ATV-Northern Music, has effectively removed from sale illegal videotapes of The Beatles' 1967 film "Magical Mystery Tour," securing a retrospective royalty of 10% of the retail price of all tapes sold before the case.

"I found that the tapes were sold openly at major record chains like Palings," he relates, "so it wasn't hard to track down the distributors and prosecute. They were not being made locally, but being imported from an American company which ATV-U.S. took successful action against last year."

Lord Delfont announced that for five months a group representing film companies, television companies, independent producers, video marketing organizations and distributors had been meeting regularly to coordinate plans for the new venture.

Goal of the association will be the collaborative funding through the whole of the audio-visual industries, amounting to some \$200,000 for the first five years, and a further \$200,000 in advances from major sponsors. This will enable the market to mount an adequate publicity campaign, to staff a London office and to provide hospitality for at least 500 buyers of sufficient status to attract sellers from most parts of the world.

Market director of the new venture is Karol Kulik, conference organizer and film historian. She was at the Cannes Film Festival last week to launch LMMM internationally.

In a brochure to promote the market, it is noted that by 1985 there will be more than 500 television channels available in the U.S. for live or satellite transmissions and that home video is about to take off.

As this trend continues, the brochure notes, the commercial interests of films, television and video will converge. New markets will replace the old, and for suppliers of British screen entertainment sales opportunities will continue to improve.

"The time chosen for the first London Multi-Media Market will enable all sides of industry to plan ahead for the launching of next year's product at a marketplace calculated to bring the greatest credit on Britain and British audio-visual industries."

May 23

Seoul Songfest Offers \$20G Grand Prize

LOS ANGELES—What's believed to be the biggest prize money purse extant for an international song competition is at stake for the winner of Saturday's (23) fourth annual Seoul Song Festival, the first such international festival organized in Korea.

Sponsored by the Munhwa TV-Radio Broadcasting Corp., the 1981 competition offers a grand prize of \$20,000 for the top winning entry. Together with a gold prize award of \$10,000, two silver prizes bringing \$6,000 each and three bronze prizes of \$4,000 each, the total prize fund reaches \$54,000.

The competition, held at the Sae-jong Cultural Center, will be televised nationally, with some 15 different nations represented among the entrants. Hi recording artist Al Green will participate as the U.S. entry, debuting a new song by his conductor and composer Reuben Fairfax Jr.

Other countries represented will include Argentina, Brazil, Japan, Hong Kong, the Philippines, Spain, Switzerland, Norway, the United Kingdom and South Korea.

Selecting the winners is a jury of representatives from each of the participating countries, with each jury member restricted from voting for their own entry.

PolyGram, Mobil Join In Promos

KUALA LUMPUR—Cross-merchandising has come to the Far East, with the Mobil Oil Co. and PolyGram tied in a nationwide Indonesian promotion aimed at selling gas and records.

The joint effort is regarded here as one of the most successful ventures of its sort to date. PolyGram's corporate parent, Philips, which manufactures household appliances here, is also helping sell the promotion.

Almost 80% of the participating Mobil stations report an upswing in business, and PolyGram officials are happy with the deal, which involves a number of catalog items.

The promotion required consumers to purchase \$100 worth of gas in exchange for a cassette, cartridge or record album. In addition, customers were given coupons for other prizes, with drawings to be held soon.

FOR EUROPEAN PRODUCTION

3 Firms, JVC Talk Vid Licensing

By PETER JONES

LONDON—At least three, and possibly more, major European companies are negotiating as a group with the Japanese Victor Company (JVC) for licenses to manufacture videorecorders and other consumer electronic equipment in Western Europe.

The three known to be in earnest debate are Thorn EMI, AEG Telefunken of West Germany and Thomson-Brandt of France. All in-

sist no final deals have been made.

What has emerged is a joint statement from the companies stressing that a pooling of resources is "the only economically viable means" of establishing a European manufacturing base for the growing demand for video products.

It seems likely that factories in Germany, the U.K. and France would be available to the joint venture for production of videocassette

recorders, videodisk players and cameras. A similar plan may be used for software production.

A wide range of companies have licenses to sell JVC's videorecorders using the VHS system, including these three companies.

Thorn EMI has the largest share of the VHS system marketing in the U.K., where some 65% of videorecorders are rented. But the U.K. trade estimates that at least 500,000 videorecorders will be sold in 1981, doubling the number of hardware units. Research units in Europe expect an overall European hardware upturn of 50% this year to two million deliveries to the trade, reaching 4.5 million by 1985.

The only videorecorders made in Europe at present are by Grundig in Germany and Philips in Vienna, though Philips is set to move into German production later this year.

While the details of the joint venture are worked out, a further complication is that Thomson-Brandt has its own disk system and television system in France and might be reluctant to conform to a common system. Otherwise, technology is to be provided by all involved parties, with JVC obviously as the main source.

French Start High End Vid Line

PARIS—A new line of quality video software has been launched here under the trading name VSD 2000 by electronics expert Joseph Mizrahi.

To make sure the quality message gets across, Mizrahi is engaging advertising agencies already famed for promoting Pierre Cardin, Cartier and other prestige lines.

Initial catalog amounts to 75 titles, which will expand to 100 by the end of the year. Music, especially operas, will play an important part. The first opera will be "Carmen" and the cassettes will include interviews with the artists. No violence,

horror or porn will be permitted, though artistic eroticism—"Caresses Beneath A Kimono" is one title—is regarded as fair game.

The export market has not been overlooked. Eight documentaries on Paris will be aimed at foreign markets. Mizrahi will distribute the catalog himself, under contract, after studying market conditions in each individual outlet.

Initially he expects rental to play a major role, particularly direct to the video clubs he believes will spring up all over the country. So far, the price has not been fixed for the software.

U.K. VID HUBBUB Publishers Hit For Taking 2 Manufacturers To Court

LONDON—The action by six British music publishers in obtaining an interim injunction in the High Court against Thorn EMI Video Productions and EMI Records, preventing them from manufacturing and selling six feature films on videocassette, has been attacked as "unwise and impolitic" by Michael Kuhn, chairman of the Rights Committee of the British Videogram Assn.

Acknowledging that the publishers, in a case brought by the Mechanical Copyright Protection Society, were within their legal rights to seek the injunction, Kuhn said: "I'm astonished that they have taken this action now when all indications are that we are close to reaching an agreement on tariffs for the use of MCPS-protected music in videograms produced by BVA members."

Kuhn argues that the MCPS should be applying themselves to taking action against the "rogues, vagabonds and pirates" of the video business instead of taking to court companies that have shown good faith and every intention of meeting their royalty obligations.

The interim injunction was

granted in respect of six feature film videocassettes. "Scott Of The Antarctic," "That'll Be The Day," "Stardust," "Far From The Madding Crowd," "The Railway Children" and "It Shouldn't Happen To A Vet." The action was brought in the High Court by the MCPS on behalf of Boosey & Co. Ltd., Sparta-Florida, Southern Library of Recorded Sound, Fabulous Music, Westminster Music and Bosworth Ltd.

Justice Walton, granting the injunction, said that EMI Video Productions and EMI Records were forbidden to manufacture or sell the videocassettes concerned pending the hearing of the main action and that they were to give details to the publishers of the number of sales to date and the outlets to which they were sold.

The main burden of the criticism of the court action from the BVA centers on the timing. Says Kuhn:

"The issue at stake was money, not principle. Thorn EMI had offered to put money into escrow while the deliberations about the music royalties were in progress but this was refused. I really don't see what has been gained by having these six

videocassettes removed from the market. The music publishers will get no income, but the pirates, who already have access to copies, will certainly duplicate them and market them and will not pay any royalties to the publishers.

"My view is that if action is to be taken by the publishers to protect their rights, they should take it against the people who clearly have no intention of honoring royalty obligations rather than attack companies which are perfectly willing to pay royalties once these have been established.

"In this instance my understanding is that Thorn EMI were totally innocent of any deliberate infringement since they relied on warranties from their licensor that all rights had been cleared. I think it is fair to say that no music publisher when he signs a writer and is given a warranty as to rights would check with all other publishers to see that the warranty was valid."

Kuhn said the case emphasized the urgent need for an agreement to be reached between the music copyright owners and the videogram producers.

"We in the BVA have been saying for a long time that it is not sufficient for people to rely on warranties that rights are cleared. This is particularly relevant in the case of U.S. material where assurances are given by attorneys that the material is free. This has to be tested in the U.K. and if proved to be wrong, it creates problems."

Kuhn added that the BVA had put forward a proposal to the MCPS regarding royalty rates and this was due to be discussed at a meeting of the two bodies scheduled for May 18.

"But if the MCPS are intent on pursuing the line exemplified by these injunction proceedings, I don't see how we can continue to negotiate," he said.

Asked to comment on Kuhn's remarks, Bob Montgomery, managing director of the MCPS, said: "I have no wish to influence the situation and I will make no comment."

For The Record

TOKYO—A caption in Billboard's April 25, 1981, issue regarding winners of the Tokyo Music Festival should have identified Becca Godinez of the Philippines as the recipient of the award presented by Sarah Vaughn, not Teri De Sario. Godinez was awarded a prize as Asia's best performer.

EMI Columbia Turnover Increases 16.6% In Austria

VIENNA—While most record companies in Austria report a year of turnover stagnation, EMI Columbia can point to an increase of 16.6% over the financial year ending March 31, 1981, according to Peter Mampell, managing director.

Results were particularly good in the album and musicassette sectors, he says, with the latter up by 17.6% in unit terms over the previous year. "The figures would have been even more exciting had January sales been up to scratch this year. Instead there was a post-Christmas slump, though things are back on the up-and-up now," he adds.

He cites strong all-around EMI repertoire, plus intensified marketing activities, as being main reasons for the success story. Albums and cassettes by Howard Carpendale, Heino, Adam and Eve and the Hot Dogs have been very profitable.

Additionally EMI Columbia here

put together its own compilation of Carpendale songs, advertised on the Austrian "Oe 3" pop radio channel, and this campaign netted more than 15,000 unit sales.

Says Mampell: "An added bonus came in the number of copies of this compilation we exported to West Germany and Switzerland. Sales were prompted by an appearance here of Carpendale in the television show 'Musik Ist Trumpf,' and this was transmitted also in the other territories."

A breakdown of EMI Columbia sales statistics over the past financial year shows 66% came from albums, 17% from musicassettes and 17% from singles.

But Mampell issues a warning. "We know sales will inevitably show smaller increases in the future. We're budgeting this year for just a small upturn. We'd be kidding ourselves if we expected more."

Australian EPs Sell Hot

SYDNEY—Twelve-inch EPs in lavish packages have proven an ideal but unexpected means of boosting the singles chart fortunes of two leading Australian rock acts.

Midnight Oil (7 Records) and The Reels (PolyGram) had repeatedly drawn blanks with formal single releases from their gold charting albums and are now as amazed as their record companies with the giant sales of the EPs.

For 7 Records, the Midnight Oil "Bird Noises" EP was a convenient way to maintain interest in the band while their third album was being completed. Although launched with print and radio ads, badges and posters, 7's promotions manager Phil Israel admits; "We were quite surprised when it shot into the singles chart. Radio took a liking to an

out-of-character instrumental called "Weddingcake Island" and added it to playlists like a single."

The \$3.99 four-track disk climbed to 28 nationally and has sold around 24,000 copies. It is available as both disk and cassette.

PolyGram fared similarly with a five-track Reels EP with the same price. Titled "5 Great Gift Ideas" and comprised mainly of popular cover versions from the quirky band's live set, the EP was issued for the 1980 Christmas market but became a hot chart item during the first quarter of 1981, selling more than 20,000 units due mainly to heavy airplay on the commercial rehash of Jim Reeves' "According To My Heart."

It is notable that both groups have broken into the mass market with tracks that are removed from their normal, uncompromising style. In fact, neither band seem particularly pleased that their least-representative track is now forming general public opinion of them.

Midnight Oil, a somewhat enigmatic act, had refused to undertake promotional activities considered essential to hit acts and virtually boycotted appearances on television rock shows.

The Reels are the only notable rock act to have emerged from a rural center—Dubbo, New South Wales. Their "pogo-punk" sound has been released by PolyGram on an international basis.

GLENN A. BAKER



WONDER NIGHT—Singer Teddy Pendergrass is joined on the stage of London's Apollo Theatre by Stevie Wonder for an impromptu performance of "Take Me In Your Arms Tonight." Wonder had just arrived in London after a 23-hour flight from Australia. It was the last of three sell-out shows by Pendergrass on his first visit to the U.K. since the 1970s when he was a singer with Harold Melvin and the Blue Notes. The Apollo audience fought among themselves trying to get near to the stage.

Greenaway To Helm U.K. PRS

LONDON — Roger Greenaway has been re-elected as joint deputy chairman of the Performing Rights Society General Council until Dec. 31, 1982. Dick James, managing director of Dick James Music, has been elected as the other joint deputy chairman for the same period.

James succeeds Donald Mitchell (Faber Music) who did not stand for re-election. However, Mitchell is to remain as a publisher-director of the PRS and a director of its subsidiary organization, Music Copyright (Overseas) Services Ltd.

The Council's present chairman, Richard Toeman (Josef Weinberger), whose initial three-year term of office expires at the end of 1981, has agreed, at the unanimous request of the council, to continue in office until Dec. 31, 1982.

Durant Memorial Australian Hit

MELBOURNE—A sincere and moving expression of admiration for a deceased Australian musician/songwriter has resulted in one of the most successful domestic albums of 1981.

The double "Andy Durant Memorial Concert" album made No. 1 in Melbourne and top 10 in most other cities. It was recorded at Melbourne's Palais Theatre in August, 1980, featuring performances by Renee Geyer, Richard Clapton, Broderick Smith and members of Cold Chisel, and the now-defunct Stars.

Andy Durant, 25, died of cancer in May, 1980. As a member of Stars he did much to express the pioneer heritage of this country in an elegant, passionate style.

Leading Australian independent

IMPORTS SELL MORE

EMI Switzerland Is Pushing Local Disks

By PIERRE HAESLER

ZURICH—With Pink Floyd's "The Wall" becoming the all-time biggest album seller in Swiss pop history, sales figures for EMI Switzerland were up 12% in 1980 compared to the previous year.

"The Wall" was a key factor in EMI grabbing more than 15% share of all album chart entries in the year, but the company also claimed 18.9% of all singles' entries.

Says Guy Deluz, managing director: "The Floyd package sold more than 250,000 units here but our strong classical catalog and our Swiss productions were also important. The industry as a whole here shows just a 10% turnover increase last year on 1979 statistics.

"But the decrease of parallel imports, the pricing structure of neighboring countries, plus the reluctance of the Swiss record retailers association, VSSL, to hike retail prices obviously added to our success."

However, in monetary terms and profitability, the Swiss industry did not have a success commensurate with unit statistics.

Says Deluz: "As we import 90% of our product, price increases of our suppliers really squeezed our profit margins. That has led to a 5-6% retail price increase this year."

The bottom line for the Swiss record industry has been turbulent since 1976 when parallel imports threatened the future of the entire business. Retail price cuts and record company layoffs followed.

However, the parallel import bogey did lead to a tightening up of operations of record importers and wholesalers, mostly subsidiaries of foreign companies having these dual functions. "Cooperation" suddenly became the key word of the industry. A common-to-all returns system was set up, plus a new price coding plan, allowing distributors to switch a product from one code to another without effectively having to make a price increase.

At EMI, Deluz cut costs and staff and the major soon moves to new and cheaper premises. The catalog is likely to be trimmed and some titles recoded in an effort to stop sliding sales because of "inappropriate" price increases. Deluz has reduced the number of titles on stock. "We're down to 5,400 right now and I'd like it to be 4,000.

"Switzerland has a very sophisticated record market and we're offering around 2,000 items in the classical area, more than any other EMI company.

Of late, the Swiss record industry has concentrated its marketing effort more at retail trade levels. One reason is the lack of commercial radio

and the small number of music publications.

The Radio 24 enterprise, introducing commercial-style radio here against formidable odds, and breaking the government monopoly, is keenly supported by EMI.

Says Deluz: "We also invite retail shop staff to attend concerts by our artists and we've even taken parties of them to Germany. We're aiming simply to build retailer interest in our acts.

"But it is fact that we can't survive without our own productions. That's virtually a rule of the whole industry. Local product is our future. Local product has to be self-supporting and we produce for our market here, not specially for exporting.

"If one of our artists does get accepted in a foreign country, we're happy to let that act sign with the EMI affiliate there, as happened with Suzanne Klee. That gives the artist a better chance to succeed abroad."

Laico Burkhalter, EMI Switzerland a&r manager, says there is now even greater coordination between the German, Austrian and Swiss subsidiaries. "I'm responsible for a special repertoire for all three markets. I'm also producing some artists for the whole of the German-speaking European market."

French Pols Told: Help Show Biz

PARIS—The National Syndicate of Musical Directors here is aiming a dramatic propaganda campaign at the incoming president of the French Republic, warning that the number of musicians and artists here is declining at an alarmingly fast rate. Indigenous music is a battle cry here.

It is estimated there were 60,000 musical performers here in 1936. Today, there are around 15,000 and, with the economic recession still here, the total will drop even more.

So the syndicate is to beg the new president to consider a reduction on all taxes imposed on show business, including records and prerecorded tapes, and to take urgent national steps to promote French show business in all its aspects. "Our fear is that if the trend goes on, there'll be no show business left in France," says the syndicate.

What it is fighting is the attitude that entertainment is not a serious industry compared with others and that most artists in the public eye make massive amounts of money. While it is accepted that the lifestyle of some top performers gives a "false" picture, the syndicate insists that unless there is top-level action taken soon the French-based leisure industry will depend wholly on imported product.

International

POLYGRAM'S IMS

Import Divisions Growing Fast

HAMBURG—IMS are the initials by which PolyGram import divisions in six territories are generally known. Expanding fast, these divisions (IMS stands for Import Music Service) now constitute an important outlet for Polydor product.

The idea was conceived some years ago in West Germany when the name IMS was adopted by the Polydor Import Division which had been set up alongside, and in competition with, the PhonoGram Import Service.

The success of both divisions was soon apparent and in 1979 Britain adopted the idea and the initials, though with one division looking after both Polydor and PhonoGram product.

Austria and Norway followed suit in early 1980. Holland later the same

year, and, more recently, Japan. Principle aim of IMS is to market and distribute a broader range of the PolyGram group's repertoire than is available in each territory.

Two additional objectives arise from IMS's ability to move fast. First, it's possible to minimize the threat of third party imports by importing controlled quantities of planned releases. Second, the group can use IMS experience as market research for the viability of marginal releases.

Close liaison with the home-based marketing arms is essential in all areas, most notably release scheduling. The structure of the IMS operations varies from country to country but follows the basic maxim of "small is beautiful," with low overheads, fast turnaround, and tight marketing and promotion budgets.

The full range of repertoire is handled by each IMS operation, but it's interesting to note that, without collaboration, all have developed strong jazz catalogs, an area largely ignored by the majors but ideally suited to the IMS type of service.

Third party releases are an additional source of low-risk revenue and help ensure consistently well-balanced release schedules. However, such releases and third party contracts are only taken on when the repertoire complements group repertoire and when no advances or guarantees are involved.

Experience has proven the IMS divisions to be an essential and profitable part of the PolyGram structure, providing additional repertoire outlets and offering a valuable service to dealers and consumers in the countries where they operate.

Chrysalis Keeps Diversifying Firm Foresees Industry Combining Film, TV, Disks

By NICK ROBERTSHAW

CANNES—Traditional distinctions between film, television and other entertainment areas will disappear, making way for an "exciting, powerful new industry," says Terry Ellis, co-chairman of Chrysalis and head of the group's new Visual Programming Division.

The successful U.K. indie is putting its money where its mouth is. Already diversified into film production—"Babylon" and "Dance Craze"—and a pioneer of music on video with Blondie's "Eat To The Beat," Chrysalis brought a strong record company flavor to Bernard Chevry's MIP-TV international tv program market held here last month.

Besides offering its films and Blondie video to broadcast users for the first time, the Visual Programming Division was in Cannes to launch a new one-hour tv special featuring rock act Jethro Tull. The special, made for U.S. cable and worldwide broadcast distribution, will also be released as a videogram. Future specials will feature Leo Sayer and Pat Benatar.

Tull, alias Ian Anderson, flew in to talk about the David Mallet-made program, titled "Slipstream." It's described as a fully conceptual production linking storyline, anima-

tion, location work and footage from a recent U.A. tour.

Anderson says: "We've tried to do the next stage beyond Blondie. I'd worked with David Mallet before, and most of the scripts for the individual scenes were worked out more or less on the spot.

"Music is the most abstract art form there is, the only one that's truly abstract, so where you are dealing with an audio/visual medium then that also has to be abstracted to the level where it can be watched several times. The whole thing is 55 minutes long, and if it seems like more than 20 minutes then we haven't done our job. It's very tightly cut. To get over the repeatability problem, you have to do that; you have to leave the viewer unsatisfied as it were, though, of course, if you're talking of a predominantly rental software market then repeat-

Audiofidelity Establishes U.K. Subsidiary

NEW YORK—Audiofidelity Enterprises Inc., the 30-year-old American independent label, has formed a wholly owned subsidiary in the U.K.

According to Dante Pugliese, chairman, Audiofidelity Enterprises U.K. Ltd. plans to market approximately 60 albums over the next 12 months, drawing from the parent's catalog and from outside sources.

Named to direct the operation is Robin Taylor, who has held music industry positions in England, South Africa and the U.S. In 1977, he became director and general manager of Pye Records, later becoming managing director of Casablanca Record & Filmworks for Europe and then general manager of United Artists Music Ltd.

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MAY 23, 1981 BILLBOARD

Chrysalis Has Videocassette

LONDON—Scots singer-come-dian Billy Connolly is the subject of the first-ever videocassette to be released by the newly formed Chrysalis Visual Programming Division.

Connolly's "Bitters Yer Bum" is to be marketed and promoted by Chrysalis and selling will be through Tandem, with distribution handled by CBS. The title, distilled from recordings of Connolly's recent shows at London's Apollo Victoria, is expected to retail at \$89.80. It is not available for rental.

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music Week)
As of 5/16/81
SINGLES

This Week	Last Week	
1	1	STAND AND DELIVER, Adam & Ants, CBS
2	5	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
3	2	STARS ON 45, Star Sound, CBS
4	6	GREY DAYS, Madness, Stiff
5	3	CHI MAI, Ennio Morricone, Doc
6	4	MAKING YOUR MIND UP, Bucks Fizz, RCA
7	21	KEEP ON LOVING YOU, REO Speedwagon, Epic
8	NEW	OSSIE'S DREAM (WAY TO WEMBLEY), Spurs Fa Cup Final Squad, Sheff
9	32	CHEQUERED LOVE, Kim Wilde, Rak
10	22	SWORDS OF A THOUSAND MEN, Tempole Tudor, Stiff
11	8	CAN YOU FEEL IT, Jacksons, Epic
12	9	ATTENTION TO ME, Nolans, Epic
13	7	GOOD THING GOING, Sugar Minott, RCA
14	26	STRAY CAT STRUT, Stray Cats, Arista
15	10	MUSCLE BOUND/GLOW, Spandau Ballet, Chrysalis
16	24	AI CO CORRIDA, Quincy Jones, A&M
17	12	ONLY CRYING, Keith Marshall, Arrival
18	13	CAN'T GET ENOUGH OF YOU, Eddy Grant, Ice
19	15	BERMUDA TRIANGLE, Barry Manilow, Arista
20	NEW	BETTE DAVIS EYES, Kim Carnes, EMI America
21	17	DON'T BREAK MY HEART AGAIN, Whitesnake, Liberty
22	29	IS VIC THERE, Department S, Demon
23	27	WHEN HE SHINES, Sheena Easton, EMI
24	28	KILLER LIVE EP, Thin Lizzy, Vertigo
25	30	TREASON, Teardrop Explodes, Mercury
26	31	DROWNING/ALL OUT TO GET YOU, Beat, Go-Fest
27	34	THE SOUND OF THE CROWD, Human League, Virgin
28	19	THIS OLD HOUSE, Shakin' Stevens, Epic
29	36	IT'S GOING TO HAPPEN, Undertones, Ardeck
30	16	AND THE BAND PLAYED ON, Saxon, Carrere
31	11	NIGHT GAMES, Graham Bonnett, Vertigo
32	18	JUST A FEELING, Bad Manners, Magnet
33	23	NEW ORLEANS, Gillan, Virgin
34	20	EINSTEIN A GOGO, Landscape, RCA
35	25	LATELY, Stevie Wonder, Motown
36	14	IT'S A LOVE THING, Whispers, Solar
37	NEW	I WANT TO BE FREE, Toyah, Safari
38	NEW	CARELESS MEMORIES, Duran, EMI
39	NEW	BEING WITH YOU, Smokey Robinson, Motown
40	35	FLOWERS OF ROMANCE, Public Image, Virgin

ALBUMS

1	1	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
2	4	THIS OLD HOUSE, Shakin' Stevens, Epic
3	8	ROLL ON, Various, Polystar
4	6	HOTTER THAN JULY, Stevie Wonder, Motown
5	NEW	WHA'PPEN, Beat, Go Feet
6	5	FUTURE SHOCK, Gillan, Virgin
7	NEW	BAD FOR GOOD, Jim Steinman, CBS
8	3	CHART BUSTERS 81, Various, K-tel
9	9	THE JAZZ SINGER, Neil Diamond, Capitol
10	16	CHARIOTS OF FIRE, Vangelis, Polydor
11	7	COME AND GET IT, Whitesnake, Liberty
12	10	JOURNEY TO GLORY, Spandau Ballet, Reformation/Chrysalis
13	11	MAKING MOVIES, Dire Straits, Vertigo
14	2	LIVING ORNAMENTS 1979-1980, Gary Numan, Beggars Banquet
15	22	HI INFIDELITY, REO Speedwagon, Epic
16	17	SKY 3, Sky, Ariola
17	NEW	POSITIVE TOUCH, Undertones, Ardeck
18	13	MANILOW MAGIC, Barry Manilow, Arista
19	24	THE DUDE, Quincy Jones, A&M
20	NEW	STARS ON 45, Star Sound, CBS
21	21	MAKING WAVES, Nolans, Epic
22	12	HIT AND RUN, Girlschool, Bronze
23	26	THIS IS ENNIO MORRICONE, Ennio Morricone, EMI
24	18	FACE VALUE, Phil Collins, Virgin
25	14	CHRISTOPHER CROSS, Warner Bros.
26	NEW	PUNKS NOT DEAD, Exploited, Secret
27	19	FAITH, Cure, Fiction
28	27	TAKE MY TIME, Sheena Easton, EMI
29	NEW	CHI MAI, Ennio Morricone, BBC
30	38	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl.
31	20	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen

32	37	DISCO DAZE & DIXCO NITES, Various, Ronco
33	NEW	VIENNA, Ultravox, Chrysalis
34	15	GO FOR IT, Stiff Little Fingers, Chrysalis
35	NEW	STRAY CATS, Stray Cats, Arista
36	NEW	WINELIGHT, Grover Washington, Elektra
37	29	JAZZ FUNK, Incognito, Ensign
38	NEW	TO LOVE AGAIN, Diana Ross, Motown
39	32	THE ADVENTURES OF THIN LIZZY, Thin Lizzy, Vertigo
40	34	BARRY, Barry Manilow, Arista

CANADA

(Courtesy CBC's 60 Minutes With A Bullet)
As of 5/9/81
SINGLES

This Week	Last Week	
1	1	MORNING TRAIN (9 TO 5), Sheena Easton, Capitol
2	2	ANGEL IN THE MORNING, Juice Newton, Capitol
3	4	JUST THE TWO OF US, Grover Washington, Jr., Elektra
4	8	BEING WITH YOU, Smokey Robinson, Quality
5	7	TAKE IT ON THE RUN, REO Speedwagon, Epic
6	6	YOU BETTER YOU BET, Who, Warner Bros.
7	3	WHILE YOU SEE A CHANCE, Steve Winwood, Island
8	15	WATCHING THE WHEELS, John Lennon, WEA
9	17	TOO MUCH TIME ON MY HANDS, Styx, A&M
10	13	I MISSED AGAIN, Phil Collins, Atlantic
11	5	KISS ON MY LIST, Hall & Oates, RCA
12	14	LIVING INSIDE MYSELF, Gino Vannelli, Arista
13	19	BETTE DAVIS EYES, Kim Carnes, Capitol
14	9	HER TOWN TOO, James Taylor & J.D. Souther, CBS
15	10	I CAN'T STAND IT, Eric Clapton, RSO
16	NEW	SWEETHEART, Franke and The Knockouts, RCA
17	18	HIGH SCHOOL CONFIDENTIAL, Rugh Trade, CBS
18	16	SOMEBODY'S KNOCKIN', Terri Gibbs, MCA
19	12	RAPTURE, Blondie, Chrysalis
20	11	AIN'T EVEN DONE WITH THE NIGHT, John Cougar, Riva
ALBUMS		
1	4	HIGH INFIDELITY, REO Speedwagon, Epic
2	3	FACE VALUE, Phil Collins, Atlantic
3	1	FACE DANCERS, Who, Warner Bros.
4	2	ARC OF A DIVER, Steve Winwood, Island
5	8	DIRTY DEEDS DONE DIRT CHEAP, AC/DC, WEA
6	10	WINELIGHT, Grover Washington, Jr., WEA
7	5	MOVING PICTURES, Rush, Anthem
8	7	PARADISE THEATRE, Styx, A&M
9	6	ANOTHER TICKET, Eric Clapton, PolyGram
10	NEW	CONCERTS FOR THE PEOPLE OF KAMPUCHEA, Various, WEA

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 5/18/81
SINGLES

This Week	Last Week	
1	2	IN THE AIR TONIGHT, Phil Collins, Atlantic
2	3	STARS ON 45, Stars on 45, Metronome
3	1	SHADDAP YOU FACE, Joe Dolce, Ariola
4	4	FADE TO GREY, Visage, Polydor
5	8	HANDS UP, Ottawan, Polydor
6	6	MAKING YOUR MIND UP, Bucks Fizz, RCA
7	5	LOOKING FOR CLUES, Robert Palmer, Island
8	10	KIDS IN AMERICA, Kim Wilde, Rak
9	22	THIS OLD HOUSE, Shakin' Stevens, CBS
10	7	WOMAN, John Lennon, Geffen
11	12	AMOUREUX SOLITAIRE, Lio, Ariola
12	11	FLASH, Queen, EMI
13	9	STOP THE CAVALRY, Jona Lewie, Stiff
14	16	VIENNA, Ultravox, Ariola
15	14	VE-SI-CA, Secret Service, Strand
16	19	STOP 'N' GO, Peter Kent, EMI
17	15	MISTER SANDMAN, Emmylou Harris, Warner Bros.
18	25	DO YOU FEEL MY LOVE, Eddy Grant, Ice
19	17	WE ARE ON THE RACE TRACK, Precious Wilson, Hansa Intl.
20	NEW	LIEB MICH EIN LETZTES MAL, Roland Kaiser, Hansa
21	13	JOHNNY BLUE, Lena Valaitis, Ariola
22	20	LIFE IS FOR LIVING, Barclay James Harvest, Polydor
23	23	JOHNNY LOVES JENNY, Chilly, Polydor
24	28	MARIE MARIE, Shakin' Stevens, Epic
25	21	JEALOUS GUY, Roxy Music, Polydor

26	18	SAMSAT ABEND, Hanne Heller, Ariola
27	NEW	MANNEQUIN, Hornettes, Jupiter
28	30	DER GNUBBEL, Mike Krueger, EMI
29	NEW	KEEP ON LOVING YOU, REO Speedwagon, CBS
30	29	STEP BY STEP, Peter Griffin, EMI

ALBUMS

1	1	DIE SCHOENSTEN MELODIEN 2, Anthony Venturq Orchestra, Arcade
2	3	TURN OF THE TIDE, Barclay James Harvest, Polydor
3	2	FACE VALUE, Phil Collins, Atlantic
4	4	DIE GROESSTEN ERFLOGE, Ernst Mosch & Seine Original Egerlaender, K-tel
5	NEW	A WIE ABBA, Abba, Polydor
6	6	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
7	5	STINKER, Marius Mueller-Westernhagen, WEA
8	10	UDOPIA, Udo Lindenberg, Teldec
9	7	VISAGE, Visage, Polydor
10	9	FLASH GORDON, Queen, EMI
11	8	CLUES, Robert Palmer, Island
12	11	WIR KINDER VOM BHANHOFF ZOO, David Bowie Soundtrack, RCA
13	16	LONG PLAY ALBUM, Stars on 45, Metronome
14	14	KILLERS, Iron Maiden, EMI
15	12	SUPER TROUPER, Abba, Polydor
16	13	RED SKIES OVER PARADISE, Fischer Z, United Artists
17	15	BACKIN BLACK, AC/DC, Atlantic
18	NEW	DIESHOENSTEN VOLKSLIEDER, Andrea Juergens, Arcade
19	NEW	QE2, Mike Oldfield, Ariola
20	NEW	ZENYATTAMONDATTA, Police, CBS

JAPAN

(Courtesy Music Labo)
As of 5/18/81
SINGLES

This Week	Last Week	
1	1	RUBY NO YUBIWA, Akira Terao, Toshiba-EMI (Ishihara)
2	2	NATSU NO TOBIRA, Seiko Matsuda, CBS/Sony (Sun/JCM)
3	3	NAGAI YORU, Chiharu Matsuyama, New Record (STV Pack, Panta M)
4	4	SHADOW CITY, Akira Terao, Toshiba-EMI (Ishihara)
5	5	BOOGIE WOOGIE I LOVE YOU, Toshihiko Tahara, Canyon (Janny's)
6	7	SUNSET MEMORY, Naomi Sugimura, Polystar (NTV)
7	6	SEXY MUSIC, Nolans, Epic (PMP)
8	11	DAKARETARI MOU ICHIDO, Eikichi Yazawa, Warner Pioneer
9	9	YOKOHAMA CHEEK, Masahiko Kondo, RCA (Janny's)
10	10	OKUHIDA BOJOU, Tetsuya Ryu, Trio (Best Friend)
11	13	OYOME SAMBA, Hiromi Go, CBS/Sony (April M)
12	8	MACHIKADO TWILIGHT, Shannels, Epic/Sony (Burning)
13	NEW	DON'T STOP THE MUSIC, Yarbrough & Peoples, Phonogram
14	19	SASURAI, Akira Terao, Toshiba-EMI (Ishihara)
15	15	SEVENTEEN, Naoko Kawai, Columbia (Geiei/TV Asahi)
16	NEW	NAGISA NO LOVE LETTER, Kenji Sawada, Polydor (Watanabe)
17	12	TSUPPARI HIGH SCHOOL ROCK 'N ROLL, Yokohama Ginbae, King (Janny's)
18	16	E-KIMOCCHI, Hiroyuki Okita, CBS/Sony (Stardust)
19	17	MODERN GIRL, Sheena Easton, Toshiba-EMI (Intersong)
20	20	MINATO-HITORI UTA, Hiroshi Itsuki, New Creek (TV Asahi)

ALBUMS

1	1	REFLECTIONS, Akira Terao, Toshiba-EMI
2	2	SEXY MUSIC, Nolans, Epic
3	4	RINGETSU, Miyuki Nakajima, Canyon
4	3	YUME TSUXURI, Gamu, Teichiku (Yamaha M)
5	6	MODERN GIRL, Sheena Easton, Toshiba-EMI
6	7	A LONG VACATION, Eiichi Ohtaki, CBS/Sony
7	5	HEART & SOUL, Shannels, Epic/Sony
8	8	YUKO HARA GA KATARU HITOKI, Yuko Harax, Victor
9	10	AI NO CONCERTO, Richard Clayderman Orchestra, Victor
10	NEW	UMI O WATARU CHOU, Shinji Tenimura, Polystar
11	11	NIJI DENSETSU, Masayoshi Takanaka, Polydor
12	NEW	ONLY YOU, Takurou Yoshida, Four Life
13	9	HOT TUNE, George Yanago & Rainy Wood, Warner Pioneer
14	14	BUCHIGIRI PART II, Yokohama Ginbae, King
15	12	BGM, Yellow Magic Orchestra, Alfa
16	20	AI NO CORRIDA, Quincy Jones, Alfa
17	NEW	TADAIMA, Akiko Yano, Japan
18	13	HIRO, Hiroyuki Okita, CBS/Sony
19	17	SEISHUN NO HIKARI TO KAGE, Seiko Sawada, Crown

20	NEW	PLASTIC GENERATION, Hiromi Go, CBS/Sony
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AUSTRALIA

(Courtesy Kent Music Report)
As of 5/11/81
SINGLES

This Week	Last Week	
1	2	JEALOUS GUY, Roxy Music, Polydor
2	7	ANGEL OF THE MORNING, Juice Newton, Capitol
3	1	9 TO 5, Sheena Easton, EMI
4	5	IN THE AIR TONIGHT, Phil Collins, Atlantic
5	3	ANTMUSIC, Adam & Ants, CBS
6	4	HISTORY NEVER REPEATS, Split Enz, Mushroom
7	12	KEEP ON LOVING YOU, REO Speedwagon, Epic
8	6	COUNTING THE BEAT, Swingers, Mushroom
9	9	9 TO 5, Dolly Parton, RCA
10	11	RAPTURE, Blondie, Chrysalis
11	10	I LOVE A RAINY DAY, Eddie Rabbitt, Elektra
12	14	FADE TO GREY, Visage, Polydor
13	8	THE WILD COLONIAL BOY, Dr. Hook, Mercury
14	18	COOL WORLD, Mondo Rock, Avenue
15	NEW	MESSAGE OF LOVE, Pretenders, WEA
16	13	HIP SHAKE JERK, Quick, Epic
17	16	RUNAWAY BOYS, Stray Cats, Arista
18	17	WHILE YOU SEE A CHANCE, Steve Winwood, Island
19	19	QUE SERA MI VIDA, Gibson Brothers, RCA
20	NEW	THE LOVED ONE, Inxs, Deluxe

ALBUMS

1	1	CORROBOREE, Spitt Enz, Mushroom
2	5	THE BEATLES BALLADS, Beatles, Parlophone
3	2	SWING SHIFT, Cold Chisel, WEA
4	3	FACE VALUE, Phil Collins, Atlantic
5	4	GREATEST HITS, Dr. Hook, Capitol
6	6	ARC OF A DIVER, Steve Winwood, Island
7	7	SKY 2, Sky, Ariola
8	9	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
9	8	MAKING MOVIES, Dire Straits, Vertigo
10	10	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
11	11	CHRISTOPHER CROSS, Warner Bros.
12	12	BACK IN BLACK, AC/DC, Albert
13	13	ICE HOUSE, Flowers, Regular
14	17	HOTTER THAN JULY, Stevie Wonder, Motown
15	NEW	HI INFIDELITY, REO Speedwagon, Epic
16	16	THE ANDREW DURANT MEMORIAL CONCERT, Various, Mushroom
17	15	THE JAZZ SINGER, Neil Diamond, Capitol
18	19	SHORT NOTE, Matt Finish, Giant
19	14	ZENYATTAMONDATTA, Police, A&M
20	NEW	SHADES, J.J. Cale, Shelter

ITALY

(Courtesy Germano Rusciotto)
As of 5/5/81
ALBUMS

This Week	Last Week	
1	3	SAN REMO '81, Various, PolyGram
2	1	MAKING MOVIES, Dire Straits, Vertigo/PolyGram
3	5	RONDO' VENEZIANO, Rondo' Veneziano, Baby/CGD-MM
4	2	GUILTY, Barbra Streisand, CBS
5	8	ICARO, Renato Zero, Zerolandia, RCA
6	4	PLEASURE, Steven Schlacks, Baby/CGD-MM
7	7	CERVO A PRIMAVERA, Riccardo Cocciant, RCA
8	9	AMANTI, Julio Iglesias, CBS
9	10	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen/WEA
10	6	DALLA, Lucio Dalla, RCA
11	12	IN CONCERTO, Febrizio De Andre' & PFM, Ricordi
12	14	CLUES, Robert Palmer, Island/Ricordi
13	11	CERTI MOMENTI, Pierangelo Bertoli, Ascolto/CGD-MM
14	15	LE MIE STRADE, Gianni Togni, Paradiso, CGD-MM
15	13	SENSITIVE AND DELICATE, Steven Schlacks, Baby/CGD-MM
16	18	TO LOVE AGAIN, Diana Ross, Motown/EMI
17	NEW	ANCORA, Edoardo De Crescenzo, Ricordi
18	NEW	LIO, Lio, Ariola/CGD-MM
19	NEW	FACE VALUE, Phil Collins, Atlantic/WEA
20	NEW	POOH 1978-81, Pooh, CGD-MM

SWEDEN

(Courtesy GLF)
As of 5/16/81
SINGLES

This Week	Last Week	
1	3	KOPPABAVISA, Bengt Pegfelt, Masmedia/Goodwill

2	4	MAKING YOUR MIND UP, Bucks Fizz, RCA
3	NEW	KIDS IN AMERICA, Kim Wilde, Rak
4	1	IN THE AIR TONIGHT, Phil Collins, Atlantic
5	7	ISADORA, Isadora Juice, RCA
6	6	9 TO 5, Dolly Parton, RCA
7	2	RON AR FORALSKAD I LARAREN, Kids, CBS
8	NEW	HUBBA HUBBA ZOOT ZOOT, Caramba, Trash/Polat
9	5	SHADDAP YOU FACE, Joe Dolce, Frituna
10	10	KINESISKA MUREN, Dag Vag, Silence

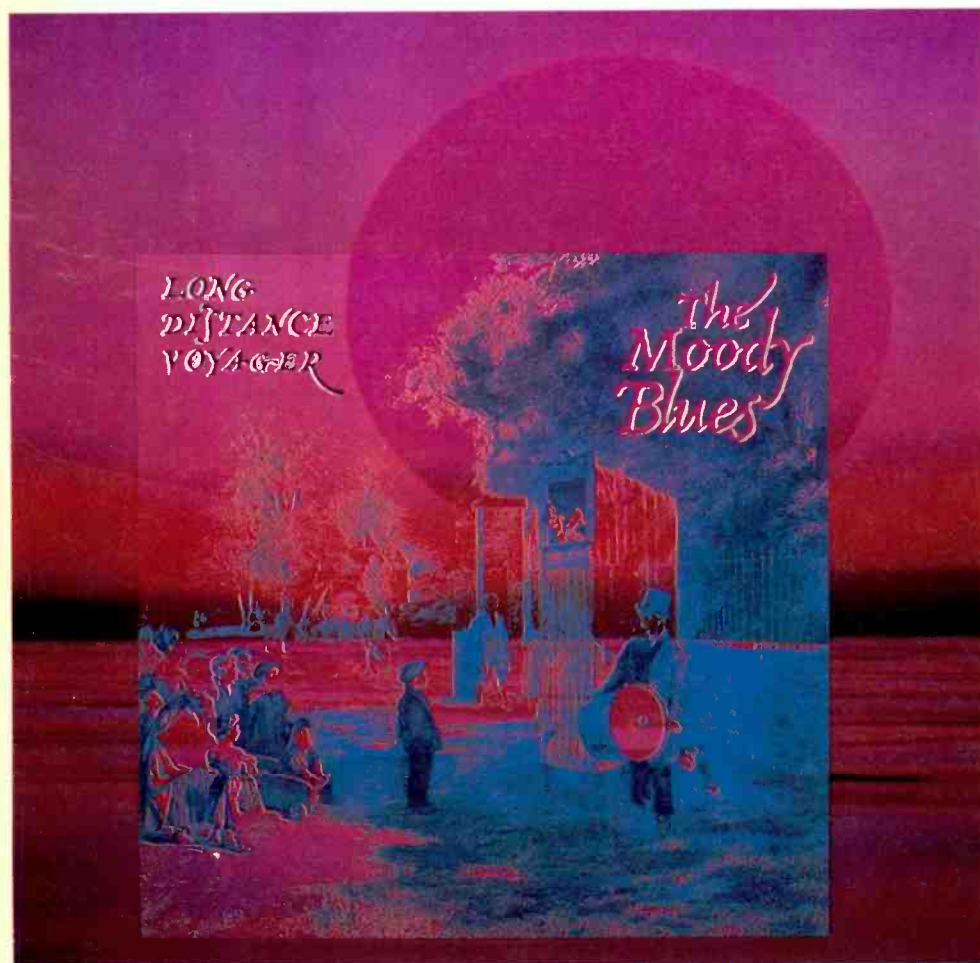
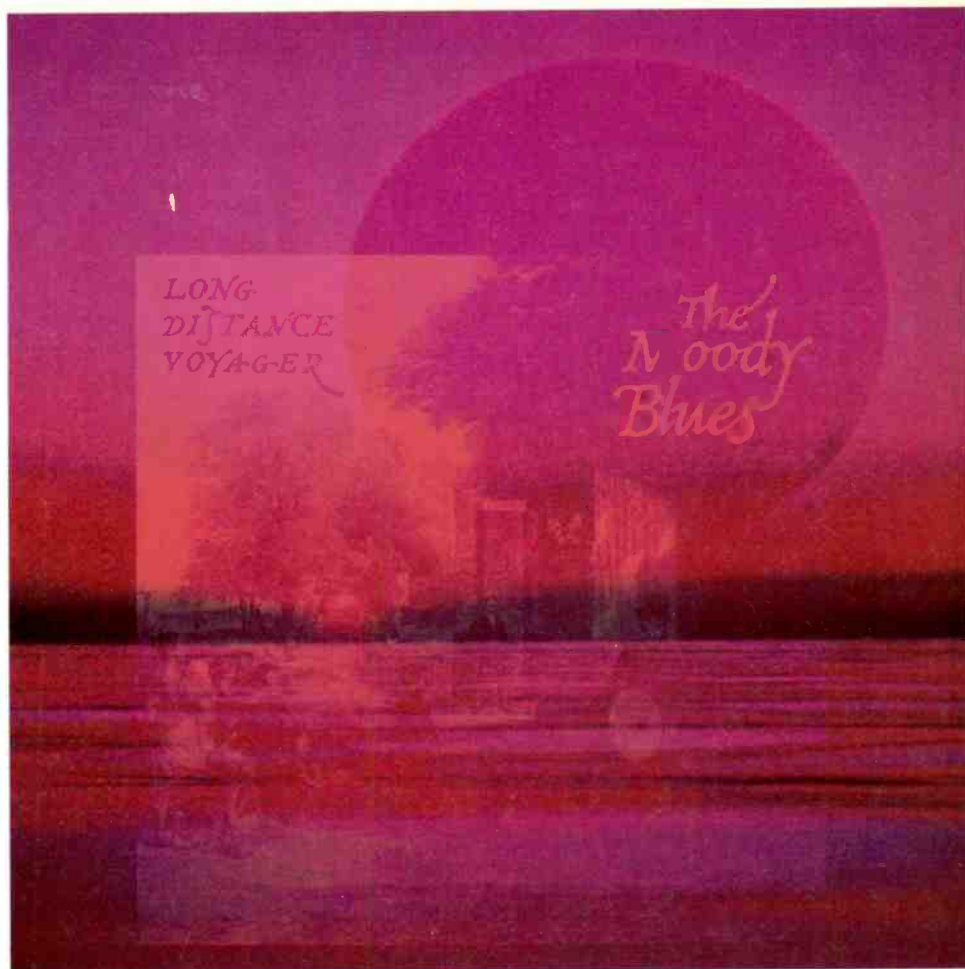
ALBUMS

1	2	FACE VALUE, Phil Collins, Atlantic
2	1	MODERNA TIDER, Gyllene Tider, Parlophone
3	4	EXISTENS-MAXIMUM, Hanson De Wolfe United, Bastun
4	9	ZEE BOP, Santana, CBS
5	5	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
6	NEW	TWANGING Dave Edmunds, Swan
7	3	TENDER TURNS TUFF, Mikael Rickfors, Sonet
8	6	KRAAKSANGER, Mikael Wiehe, Amatheia
9	8	ELECTRIC BANANA BAND, Ebb/WEA-Metronome
10	7	KRAMGOA LATAR 9, Vikingarna, Mariann

DENMARK

(Courtesy BTIFPI)
As of 5/5/81
SINGLES

This Week	Last Week	
1	1	KROELLER ELLER EJ, Debbie Cameron/Tommy Seebach, EMI
2	NEW	MAKING YOUR MIND UP, Bucks Fizz, RCA
3	2	JOHNNY BLUE, Lena Valaitis, ARI



The Moody Blues' "Long Distance Voyager" has arrived. Dramatically.

(TRL-1-2901)



Watch for the Moody Blues
long distance tour across America.

Manufactured and Marketed by TM
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THE ROLLING STONES
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THE ROLLING STONES
EXILE ON MAIN STREET COC 2-2900



THE ROLLING STONES
GOAT'S HEAD SOUP COC 39106



THE ROLLING STONES
IT'S ONLY ROCK 'N' ROLL COC 79101



THE ROLLING STONES
MADE IN THE SHADE COC 39107



THE ROLLING STONES
BLACK AND BLUE COC *9104



THE ROLLING STONES
LOVE YOU LIVE COC 2-9001



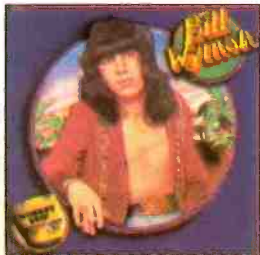
THE ROLLING STONES
SOME GIRLS COC 39108



THE ROLLING STONES
EMOTIONAL RESCUE COC 16015



THE ROLLING STONES
SUCKING IN THE SEVENTIES COC 16028



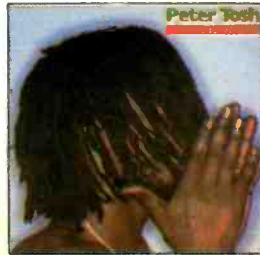
BILL WYMAN
MONKEY GRIP COC 79100



BILL WYMAN
STONE ALONE COC 79103



PETER TOSH
BUSH DOCTOR COC 39109



PETER TOSH
MYSTIC MAN COC 39111



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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
☆	1	24	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲	8.98		☆	45	6	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)		8.98		☆	81	3	ROBERT WINTERS AND FALL Magic Man Buddah BDS 5732 (Arista)		7.98	SLP 28
2	2	17	STYX Paradise Theatre A&M SP 3719	▲	8.98		☆	39	34	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Polygram)		8.98		☆	129	3	STARS ON LONG PLAY Stars On Long Play Radio Records RR 16044 (Atlantic)		7.98	
3	3	19	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)	●	7.98		☆	42	10	A TASTE OF HONEY Twice As Sweet Capitol ST-12089		8.98	SLP 12	☆	111	2	CHUCK MANGIONE Tarantella A&M SP-6513		11.98	
☆	6	6	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033		8.98		☆	41	8	JUDAS PRIEST Point Of Entry Columbia FC 37052		8.98		74	78	10	DAVE GRUISIN Mountain Dance Arista/GRP GRP 5010		7.98	
5	5	28	GROVER WASHINGTON JR. Winelight Elektra GE 305	▲	7.98	SLP 7	40	40	28	STEVIE WONDER Hotter Than July Tamla T8-373M1 (Motown)	▲	8.98	SLP 20	☆	86	3	LEE RITENOUR Rit Elektra GE-331		7.98	SLP 55
6	7	12	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98		☆	43	9	FRANKE & THE KNOCKOUTS Franke & The Knockouts Millennium BXL1-7755 (RCA)		7.98		76	74	11	U-2 Boy Island ILPS 9646 (Warner Bros.)		7.98	
7	4	8	THE WHO Face Dances Warner Bros. HS 3516		8.98		42	25	40	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		77	67	9	PAT TRAVERS Radio Active Polydor PD-1-6313 (Polygram)		8.98	
8	8	10	ERIC CLAPTON Another Ticket RSO RX-1-3095		8.98		43	44	6	GRATEFUL DEAD Reckoning Arista AZL-8604		13.98		78	79	6	THE JEFF LORBER FUSION Galaxian Arista AL 9545		7.98	SLP 45
9	9	25	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98		☆	48	9	ROSANNE CASH Seven Year Ache Columbia JC 36955		7.98	CLP 2	79	80	28	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98	
☆	11	11	PHIL COLLINS Face Value Atlantic SD 16029		8.98		☆	49	6	DAVID SANBORN Voyeur Warner Bros. BSK 3546		7.98	SLP 23	☆	87	3	SOUTHSIDE JOHNNY & THE ASBURY JUKES Reach Up And Touch The Sky Mercury SRM-2-8602 (Polygram)		11.98	
☆	24	4	KIM CARNES Mistaken Identity EMI-America SD 17052		8.98		☆	52	4	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)		8.98	SLP 4	81	84	12	KLEENER License To Dream Atlantic SD 19288		7.98	SLP 17
12	12	11	SMOKEY ROBINSON Being With You Tamla T8-375M1 (Motown)		8.98	SLP 2	47	29	24	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98		☆	89	11	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697		7.98	
13	14	17	LOVERBOY Loverboy Columbia JC 36762	●	7.98		48	38	17	APRIL WINE The Nature Of The Beast Capitol SDO-12125	●	8.98		☆	NEW ENTRY		SPLIT ENZ Waiata A&M SP-4848		7.98	
☆	17	6	SANTANA Zebop Columbia FC 37158		8.98	SLP 36	☆	56	13	ADAM AND THE ANTS Kings Of The Wild Frontier Epic NJE 37033		7.98		☆	103	4	PURE PRAIRIE LEAGUE Something In The Night Casablanca NBLP 7255 (Polygram)		7.98	
15	15	8	QUINCY JONES The Dude A&M SP-3721		8.98	SLP 3	50	50	20	SHALAMAR Three For Love Solar BZL1-3577 (RCA)	●	8.98	SLP 9	85	75	14	TOM BROWNE Magic Arista/GRP GRP-5503		8.98	SLP 14
☆	18	7	GINO VANNELLI Nightwalker Arista AL 9539		8.98	SLP 27	☆	57	8	PHOEBE SNOW Rock Away Mirage WTG 19297 (Atlantic)		7.98		☆	147	2	DAVE EDMUNDS Twangin' Swan Song SS-16034 (Atlantic)		7.98	
17	16	32	KENNY ROGERS Greatest Hits Liberty LOO-1072	▲	8.98	CLP 4	☆	62	3	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project Epic FE 36918		8.98	SLP 16	☆	112	4	BILLY SQUIER Don't Say No Capitol ST-12146		8.98	
☆	20	14	.38 SPECIAL Wild Eyed Southern Boys A&M SP-4835		7.98		53	55	6	CHANGE Miracles Atlantic/RFC SD 19301		7.98	SLP 11	88	90	7	GREG KINN Rockinroll Beserkley BZ 10069 (Elektra)		7.98	
☆	21	41	DARYL HALL & JOHN OATES Voices RCA AOL1-3646	●	8.98		54	54	14	JOURNEY Captured Columbia KC-2-37016	●	13.98		89	92	6	RONNIE MILSAP Out Where The Bright Lights Are Glowing RCA AAL1-3932		8.98	CLP 13
☆	22	6	RAY PARKER JR. & RAYDIO A Woman Needs Love Arista AL 9543		7.98	SLP 1	55	36	6	VARIOUS ARTISTS Concerts For The People Of Kampuchea Atlantic SD-2-7005		13.98		90	83	6	DEVO Devo-Live Warner Bros. Mini-3548		5.99	
21	10	10	JAMES TAYLOR Dad Loves His Work Columbia TC 37009	●	8.98		56	58	10	CAROL HENSEL Dancersize Vintage VNI 7701 (Mirus)		8.98		91	91	8	DENICE WILLIAMS My Melody ARC/Columbia FC 37048		8.98	SLP 13
22	23	33	BARBRA STREISAND Guilty Columbia FC 36750	▲	8.98		☆	66	4	ANNE MURRAY Where Do You Go When You Dream Capitol SDO-12144		8.98	CLP 16	92	93	10	WAYLON & JESSIE Leather And Lace RCA AAL1-3931		8.98	CLP 12
☆	NEW ENTRY		TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)		8.98		58	60	32	KOOL & THE GANG Celebrate De-Lite DSR 9518 (Polygram)	▲	8.98	SLP 39	93	76	19	THE WHISPERS Imagination Solar BZL1-3578 (RCA)	●	7.98	SLP 24
24	13	26	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98		59	59	10	GARLAND JEFFREYS Escape Artist Epic JF 36983		7.98		94	96	51	SOUNDTRACK Fame RSO RX-1-3080	●	8.98	
25	26	67	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98		60	61	15	DON McLEAN Chain Lightning Millennium BXL1-7756 (RCA)		7.98		95	85	25	STEELY DAN Gaucho MCA MCA-6102	▲	9.98	
☆	34	3	CHAKA KHAN What Cha' Gonna Do For Me Warner Bros. HS 3526		8.98	SLP 8	☆	NEW ENTRY		JOE WALSH There Goes The Neighborhood Asylum SE-523 (Elektra)		8.98		96	97	34	ANNE MURRAY Anne Murray's Greatest Hits Capitol SDO-12110	▲	8.98	CLP 19
27	27	6	PRETENDERS Extended Pay Sire Mini 3563 (Warner Bros.)		5.99		62	46	25	OOLY PARTON 9 To 5 and Odd Jobs RCA AHL1-3852	●	8.98	CLP 3	97	98	17	T.S. MONK House Of Music Mirage WTG 19291 (Atlantic)		7.98	SLP 29
28	28	40	AC/DC Back In Black Atlantic SD 16018	▲	8.98		☆	99	2	STEPHANIE MILLS Stephanie 20th Century T-700 (RCA)		8.98	SLP 33	98	88	30	THE DOORS Greatest Hits Elektra SE-515	●	8.98	
☆	31	12	JUICE NEWTON Juice Capitol ST-12136		8.98	CLP 5	64	64	10	WILLIE NELSON Somewhere Over The Rainbow Columbia FC 36883	●	8.98	CLP 7	99	100	12	RAINBOW Difficult To Cure Polydor PD-1-6316 (Polygram)		8.98	
☆	35	4	GARY U.S. BONDS Dedication EMI-America SO-17051		8.98	SLP 54	65	47	11	ATLANTIC STARR Radiant A&M SP-4833		7.98	SLP 6	100	101	13	SISTER SLEDGE All American Girls Cotillion SD-16027 (Atlantic)		8.98	SLP 34
☆	33	11	SHEENA EASTON Sheena Easton EMI-America ST 17049		8.98		66	51	24	ABBA Super Trouper Atlantic SD 16023	●	8.98		101	82	15	TERRI GIBBS Somebody's Knockin' MCA MCA-5173		8.98	CLP 15
32	32	9	ALABAMA Feels So Right RCA AHL1-3930		7.98	CLP 1	☆	77	6	THE DREGS Unsung Heroes Arista AL 9548		7.98		102	102	30	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲	15.98	
33	30	22	THE GAP BAND III Mercury SRM-1-4003 (Polygram)	▲	8.98	SLP 5	68	68	10	ROBIN TROWER WITH JACK BRUCE AND BILL LORDON B.L.T. Chrysalis CHR 1324		7.98		103	104	8	KROKUS Hardware Ariola OL 1508 (Arista)		7.98	
☆	37	6	JEFFERSON STARSHIP Modern Times Grunt BZL1-3848 (RCA)		8.98		69	53	10	CHAMPAIGN How 'bout Us Columbia JC 37008		7.98	SLP 15	104	63	8	THE ROLLING STONES Sucking In The Seventies Rolling Stones CDC 16028 (Atlantic)		8.98	
35	19	31	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98		70	NEW ENTRY		THE MARSHALL TUCKER BAND Dedicated Warner Bros. HS 3525		8.98								

★ 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.)

General News

Closeup

DON KING—Whirlwind, Epic FE37105. Produced by Steve Gibson.

Distinct from those pitching their tents in the pop-laden crossover camp are the emergent breed of country rockers, including Alabama, Rosanne Cash and Leon Everette. And appearing to carve a special niche within this genre is Don King.

King has been knocking about long enough to establish a reputation as an energetic performer. But "Lonely Hotel," his debut Epic album, did not mirror King's vibrant style, reflecting instead only his mellow balladeer side.

Enter producer Steve Gibson. Under his nurturing, "Whirlwind" evolved, capturing the essence of King's live performance—that certain aura of intensity and excitement. It's not the lyrical content of his songs that sets King apart, it's his ability to sing with sincerity and conviction that makes him memorable.

This distinctive delivery is most apparent on the chilling "My Whole World Ended (The Moment You Left Me)." King's vocale rasp with raw emotion, creating a haunting, echoing cadence, enhanced by Gib-

son on orchestra bells and Jimmy Hall on sax. Also particularly effective is an interesting cover version of Exile's "The Closer You Get."

Rosanne Cash joins King on "I Still Miss Someone." Cowritten by Cash's father Johnny, the tune is built around memorable acoustic arrangements. Following this number is the jazzy "Running On Love," penned by Stewart Harris and Keith Stegall, who also authored King's strongest Epic single to date, "Lonely Hotel."

King holds at least partial writing credit on half of the album's tracks. Chief among these is "Over My Head," the LP's opener. Cowritten with Dave Woodward, this sizzling selection carries some fiery electric guitar work. "More Than a Memory," another teaming with Woodward, has a riveting western beat, featuring Joe Erkman on gut string guitar.

Closing out side two is a triplet of King's solo writing efforts, beginning with the upbeat "The Times Of Our Lives." The final number is "Lean On Jesus," a rockout gospel tune delivered in charismatic fashion, with Cherry Bomber Tony Brown sitting in for some sassy piano work.

Sandwiched between those two originals is the poignant "'59 Was A Very Good Year." A strong acoustic piece, the lyrics unfold the tale of a man who waits in vain for his former lover at the site where they met 10 years before.

Rounding out the selections are a couple of love songs—"Unspoken Words Of Love" and "Could Be Serious." The latter spotlights Hall on sax once again.

Production on the album is crisp and clean throughout. Among the musicians appearing on the package are: King and Gibson, acoustic guitar and 12-string; Gibson and Jon Goin, electric guitar; Gunnar Gelotte, percussion and drums; Lloyd Green, steel and dobro; Jack Williams, bass; and Bobby Ogden, keyboards.

ROBYN WELLS



Billboard photo by Chuck Pulin

TV DEAD—Television talk show host Tom Snyder chats about the San Francisco hippie era with author Ken Kesey and Jerry Garcia of the Grateful Dead on the "Tomorrow—Coast to Coast" show.

Danger Of Decibels Noted

• Continued from page 71

do rock'n'roll sound. We see some of the best audio engineering in the business in rock'n'roll sound.

"The biggest problem is when we get a group with a 10,000-watt system in big and small halls generating horrendous sound levels."

To date, there have been very few civil claims involving high level sound. Polon said sound engineers who have suffered impairment would be hesitant to bring a lawsuit because it would brand them as hearing-damaged.

In England, maximum sound levels for concerts and discos have been established in London and Leeds, Polon added.

According to Polon, research on animals has produced seizures and death resulting from sound levels of between 87 and 160 db.

Digital Future Seen At AES

• Continued from page 4

tronic editing in the long haul, the 24-track machine's razor slice capability is viewed as a means to help move studios through the transition to full digital, according to Roger Pryor, who heads the company's digital audio program in the U.S.

The Compact Disk (CD) home digital audio system, which Sony is promoting, also received dramatic attention at the show. The giant Japanese manufacturer's strategy now is to promote all phases of digital audio together, front to back—from the multi-track recorders through the CD units and CD software. This recognizes that the adoption of CD or a competing home digital format will speed studio acceptance of professional digital gear.

Sony is expected to have its home Compact Disk player on display formally at the upcoming CES in Chicago, beginning May 31. Recent CD ally, giant Matsushita Electric Industrial Co. of Japan, is also expected to exhibit a Technics-branded CD home player in Chicago during its "Matsushita Technology Today" expo coinciding with CES.

U.S. Pioneer was on hand at AES exhibiting a CD player but a spokesman maintained: "This is just a show of technology" and declined to give any specifics about marketing or availability.

Matsushita, too, is thrusting itself onto the scene with the promise of extremely low cost digital gear.

Matsushita's new four-channel digital recorders will have possible \$7,000 tags—the lowest cost ever associated with digital.

At between 150 and 160 db, death seizures in humans could result, he believed.

Polon also said there is a "considerable question" about the driving safety in automobiles with sound systems capable of levels in excess of 90 db.

"The industry may be susceptible to regulation, both federal and in civil precedent, if it continues to put out high level sound," emphasized Polon.

Co-moderator Ken Fause is president of Ken Fause and Assoc., an audio consultant firm based in L.A.

According to Fause, discos are a particular threat because of the prolonged period of exposure to staff and patrons.

Fause said his company has inscribed permanent warnings on control panels of disco sound installations capable of excessive levels.

Fause also charged that industry sound engineers are in the habit of mixing down recordings at excessively high levels.

Fause expressed concern about possible liability to his company in the case of damages.

"One reason I am not as interested in doing more spectacle-level sound systems is the liability concerned," advised the engineer.

Rock'n'Rolling

• Continued from page 12

ords," he laughs. "But it doesn't matter, because the guy is a very interesting guy, and we have a lot of work to do. I hope more people keep up with it. I am sure they will. I want weirdos, not the young cult following, but those who maybe just watch telly, know about us, and once in a while buy a record. We don't care if there are only a few thousand of them, just as long as... well you understand."

Though the band has an anti-rock rep, Levine admits that his roots come from there, and in fact, he learned to play the guitar listening to the Grateful Dead. "When I was learning to play the guitar I was learning from this American living in London who was a Jerry Garcia freak. I've had a complete Grateful Dead education," he admits.

★ ★ ★

One would think that by now, people would be getting sick of Beatles books, but Delilah/ATV/Bantam obviously feel different because come Oct. 1 they are publishing the largest Beatle book ever, so big, in

Lifelines

Births

Boy, Karl Henry, to Marjorie and Emil Sobylak in New York May 4. Father is general manager of Moss Music Group. Grandparents are Doris and Ira Moss, president of the company.

★ ★ ★

Girl, Dina Anne, to Mimi and Chuck Gregory April 17 in New York. Father is president of Chumley Records.

Marriages

Charles Dumont to Debbie L. Mark in Cherry Hill, N.J. April 25. Husband is executive vice president of Charles Dumont & Son, a printed music distributor. Wife is assistant sales manager of the same firm.

★ ★ ★

Del Bryant to Sarah Ann Rodgers May 10 in Nashville. Husband is director of performing rights relations for BMI, Nashville.

Deaths

Morris Getson, 80, for 63 years a drummer with Philadelphia area and national orchestras, May 4 in Voorhees, N.J. He played with Meyer Davis, Victor Herbert, Littlefield Ballet and for the Ice Capades. He is survived by two sons, a sister, and brother.

★ ★ ★

Vincent Dante Mento, 61, southern N.J. band leader for 23 years, April 29 in Camden, N.J. He is survived by his widow, one daughter, mother and one sister.

★ ★ ★

Ladislao Sugar, 84, founder of CGD Messaggerie Musicali and the Sugar Music International publishing group of companies died in Milan May 6. He set up Messaggerie Musicali in 1936 as a sales and distribution company, took a 50% partnership in CGD Records which he had distributed, then became sole owner. The massive new CBS-Sugar complex, still involving Messaggerie Musicali, started in 1966.



Don King

MAY 23, 1981 BILLBOARD

Chartbeat

• Continued from page 6

Never A Bride: The Who's Warner Bros. debut, "Face Dances," drops to number seven after four straight weeks at four, which means the supergroup has been turned back in its latest bid to achieve its first No. 1 album. No one's sadder than I, if only because I don't get to use my planned headline, "Who's On First At Last."

The Who first hit the LP chart 14 years ago this week with "Happy Jack" and has twice climbed to number two.

If the Who album had struck the summit (we waste nothing at Chartbeat), it would have made the group second only to the late **Judy Garland** in number of years between an act's first chart appearance and its first No. 1. Garland took 16½ years between first charting with "Meet Me In St. Louis" in 1945 and finally hitting No. 1 with "Judy At Carnegie Hall" in 1961.

★ ★ ★

Dueling Bands Go: REO Speedwagon's "Hi Infidelity" (Epic) and **Styx's** "Paradise Theatre" (A&M) monopolize the top two LP spots for the 11th consecutive week, the longest any two albums have clogged the win and place positions since the fall of 1977, when **Fleetwood Mac's**

"Rumours" and **Linda Ronstadt's** "Simple Dreams" held the top two spots for 13 weeks running. In that tug-of-war, Fleetwood came out on top nine weeks; Ronstadt, four. In the current battle, REO's had the edge eight weeks to three for Styx.

This is the 11th week at No. 1 for "Hi Infidelity," which surpasses **Simon & Garfunkel's** "Bridge Over Troubled Water" (1970) as CBS' second-longest-sustaining top-charted album since Billboard merged its separate stereo and mono surveys in 1963. **Pink Floyd's** "The Wall" (1980) is the corporation's biggest weekly winner, with 15 weeks at the summit.

★ ★ ★

Happy Ending: Kim Carnes is a point ahead of **Smokey Robinson** on both the pop album and singles charts this week. Her "Bette Davis Eyes" (EMI-America) holds at No. 1 for the second week, while his "Being With You" (Tamla) moves up a notch to number two.

It's ironic because Robinson's "More Love" brought Carnes her first top 30 hit as a solo act last year. And doubly ironic because Robinson first brought "Being With You" to producer **George Tobin** with the thought of Carnes singing it. Happily, it worked out so all parties emerged with hits.

TOP LPs & TAPE

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POSITION
105-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	107	14	JIMMY BUFFETT Coconut Telegraph MCA MCA-5169		8.98		169	176	2	JOHN O'BANION John O'Banion Elektra 6E-342		7.98	
106	133	2	JIM STEINMAN Bad For Good Epic/Cleveland International FE 36531		8.98		170	178	3	SYLVIA Drifter RCA AHL-13986		8.98	CLP 18
107	65	10	THE ISLEY BROTHERS Grand Slam T-Neck FZ 37080 (Epic)	●	8.98	SLP 10	171	180	3	PAUL ANKA Both Sides Of Love RCA AQL-13926		7.98	
108	108	13	SHERBS The Skill Atco SD 38-137 (Atlantic)		8.98		172	184	2	MASS PRODUCTION Turn Up The Music Cotillion SD 5226 (Atlantic)		7.98	SLP 42
109	110	16	REO SPEEDWAGON You Can Tune A Piano But You Can't Tuna Fish Epic JE 35082	▲	7.98		173	188	3	VARIOUS ARTISTS The Music Of Cosmos RCA ABL-14003		8.98	
110	120	3	AC/DC Highway To Hell Atlantic SD 19244		8.98		174	130	27	DELBERT McCLINTON The Jealous Kind Capitol/MSS ST 12115		8.98	
111	69	14	EMMYLOU HARRIS Evangeline Warner Bros. BSK 3508		7.98	CLP 10	175	165	18	BEATLES White Album Capitol SWBO 101		14.98	
112	94	46	EDDIE RABBITT Horizon Elektra 6E-276	▲	7.98	CLP 8	176	182	5	RUSH 2112 Mercury SRM-1-1079 (Polygram)		8.98	SLP 44
113	123	8	APRIL WINE Harder-Faster Capitol ST-12013		8.98		177	167	14	PHIL SEYMOUR Phil Seymour Boardwalk FW 36996 (CBS)		7.98	
114	114	7	DEBRA LAWS Very Special Elektra 6E-300		7.98	SLP 38	178	189	2	TOM JOHNSTON Still Feels Good Warner Bros. BSK 3527		7.98	
115	115	5	SOUNDTRACK This Is Elvis RCA CPL2-4031		13.98		179	148	16	MARVIN GAYE In Our Lifetime Tamla T8-474M1 (Motown)		8.98	SLP 32
116	118	11	BERNARD WRIGHT Nard Arista/GRP GRP-5011		7.98	SLP 26	180	NEW ENTRY		TOM JONES Darlin' Mercury SRM-1-6320 (Polygram)		7.98	
117	126	6	ROBERT GORDON Are You Gonna Be The One RCA AFL-1-3773		8.98		181	NEW ENTRY		RANDY CRAWFORD Secret Combination Warner Bros. BSK 3541		7.98	
118	106	10	BRIAN ENO & DAVID BYRNE My Life In The Bush Of Ghosts Sire SRK 6093 (Warner Bros.)		7.98		182	190	2	THE DILLMAN BAND Lovin' The Night Away RCA AFL-1-3909		7.98	
119	119	28	DIRE STRAITS Making Movies Warner Bros. BSK 3480	●	7.98		183	186	2	BILL WITHERS Greatest Hits Columbia FC 37199		7.98	
120	122	84	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	▲	7.98		184	NEW ENTRY		BRUCE COCKBURN Resume Millennium BXL-1-7757 (RCA)		8.98	
121	125	3	ROGER TAYLOR Fun In Space Elektra SE-522		8.98		185	131	10	TED NUGENT Intensities In 10 Cities Epic FE 37084		8.98	
122	70	11	DIANA ROSS To Love Again Motown M8-951M1		8.98	SLP 46	186	137	25	HEART Greatest Hits/Live Epic KE 2-3688	●	13.98	
123	71	22	YARBROUGH AND PEOPLES The Two Of Us Mercury SRM-1-3834 (Polygram)	●	8.98	SLP 18	187	NEW ENTRY		MOTHERS'S FINEST Iron Age Atlantic SD 19302		7.98	
124	95	108	WAYLON JENNINGS Greatest Hits RCA AHL-1-3378	▲	7.98	CLP 17	188	166	30	SPYRO GYRA Carnaval MCA MCA-5149		8.98	
125	72	26	LAKESIDE Fantastic Voyage Solar BXL-1-3720 (RCA)	●	7.98	SLP 19	189	187	15	ELVIS COSTELLO & THE ATTRACTIONS Trust Columbia JC 37051		7.98	
126	116	28	THE POLICE Reggatta De Blanc A&M SP-4792		7.98		190	NEW ENTRY		BRAM TCHAIKOVSKY Funland Arista AB 4292		8.98	
127	124	30	SLAVE Stone Jam Cotillion SD 5224 (Atlantic)	●	7.98	SLP 31	191	185	26	BOZ SCAGGS Hits Columbia FC 36841	●	8.98	
128	142	7	DOTTIE WEST Wild West Liberty LT-1062		7.98	CLP 9	192	192	2	MUDDY WATERS King Bee Blue Sky JZ 37064 (Epic)		7.98	
129	113	11	THE ALAN PARSONS PROJECT I Robot Arista L 4180		7.98		193	175	50	DIANA ROSS Diana Motown M8-936M1	▲	8.98	
130	139	3	TANGERINE DREAM Thief (original soundtrack) Elektra 53-521		8.98		194	196	13	REO SPEEDWAGON Live (You Get What You Play For) Epic PEG-34494		7.98	
131	134	70	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98		195	NEW ENTRY		GINO SOCCIO Closer Atlantic/RFC 16042		8.98	SLP 59
132	132	8	BILL SUMMERS AND SUMMERS HEAT Call It What You Want MCA MCA-5176		8.98	SLP 21	196	198	8	RUSH Permanent Waves Mercury SRM-1-4001 (Polygram)		8.98	
133	109	62	WILLIE NELSON Stardust Columbia JC 35305	▲	7.98	CLP 34	197	173	29	PRINCE Dirty Mind Warner Bros. BSK 3478		7.98	SLP 68
134	136	63	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol SDO-12041	▲	8.98		198	170	26	EAGLES Eagles Live Asylum BB-705 (Elektra)	▲	15.98	
135	105	31	RONNIE MILSAP Greatest Hits RCA AHL-1 3772	●	7.98	CLP 11	199	169	33	CLIFF RICHARD I'm No Hero EMI-America SW-17039		8.98	
							200	191	54	AIR SUPPLY Lost In Love Arista AB 9530	▲	8.98	

TOP LPs & TAPE

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Tom Jones	180
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David Sanborn	45
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Bob Seger & The Silver Bullet Band	134
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Rick Springfield	82
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Annie	167
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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

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Intl. Record Syndicate Adopts IRS-Man Logo

By LEO SACKS

NEW YORK—The new logo of the International Record Syndicate label is known as the "IRS Man," a black-and-white cartoon figure whose appearance resembles a G-Man from the 1930s. Now the company wants to bring the sinister character to life.

Jay Boberg, vice president of IRS, has begun a search to find an individual to play the role of the "IRS Man." "It's time we had a recognizable spokesman who will unify our print and radio advertisements and act as a host when our acts play live and make in-store appearances," says the 23-year-old executive. "Warner Bros. did a great job to promote Bugs Bunny, and we hope to build consumer and trade awareness for our product in the same way."

The label, which is marketed and distributed by A&M, launched the new logo April 15 with the release of the Magazine album, "Play." Flyers were sent to radio to announce the coming of the "IRS Man," and posters and buttons were shipped to major U.S. retail accounts. Outdoor snipes were also posted in New York and Los Angeles. Boberg says that "IRS Man" T-shirts will be made available via coupons in future label releases. A price for the T-shirts, which will list the names of the company's acts on the back, has not been determined.

Several years ago, Horizon Records ran a series of Jules Feiffer-like comic strip trade ads touting the label's artist roster. Boberg says he is

I.R.S. STEPPING BACK INTO THE FUTURE



I.R.S. Logo: A new look for the label.

exploring a similar concept involving the "IRS Man." Of course, he notes, "the irony is that G-Men were ultra-conservative and super-straight, which our music is anything but. What we share with the 'IRS Man' is a no-nonsense way of doing business."

Boberg says the label will retain its \$7.98 suggested list price "as long as we can." He says he is troubled by the fact that many U.S. retailers are pricing his disks at \$8.98 because his product is often shipped with goods from RCA at the higher list. "It's just a matter of educating our salesman," he points out. "We're a grass roots label, and when the consumer doesn't receive the savings he should, it's trouble for us."

CBS Records Ends List, Raises Wholesale Prices

• Continued from page 10

bers. Sarah Lunsford, Records 'n' Things, Knoxville, is pushing \$8.98s from \$7.57 to \$7.99.

Now that CBS is going up about 7% on singles, joining WEA, John Jankowski of Radio Doctors, Mil-

waukee, sees building juke operator opposition to buying singles. "They're really being gouged," Jankowski adds.

Al Franklin of Music World argues the absence of suggested list will confuse the consumer. "List is a reference point. It's like cars. The consumer wants to know the kind of deal he's getting." He sees artists like the Beatles and Elvis Presley, who have albums in various price categories, presenting difficulties. "It's possible to have 15 different titles by the same act with different prices," Franklin expounds.

In its wholesale price moves, it's felt that CBS placated the trade by maintaining its wholesale levels on its midline \$5.98's, classical Masterworks and Odyssey and 10-inch Nu Disks. Retail registers continue to tally ever-greater unit and dollar volume in this price category.

In the BXN, FM, FC, FE, FR, FZ, JC, JE, JR, JW, JZ, KC, KE, KZ, SW, TC, TE, TR, TW and TZ prefixes, which previously were \$8.98 suggested list, CBS base price in four of the eight account codes they utilize was as follows: 1, \$4.94; 4, \$4.98; 7, \$5.04; 8, \$5.23.

Ironically, only those accounts canvassed who were coded 1 could explain their classification, a subdistributor (rackjobber/one-stop) classification. Code 4 is believed to embrace most chain retailers. The base price for all 7 and 12-inch singles released after June were hiked about 7% and carry a new prefix, 45s released prior to June 1 remain at the same price.

Sal Licata, president of Chrysalis, confirmed a 3.5% wholesale price hike for albums, and a 4-cent boost on singles.

John Frisoli, Bob Sherwood and Jack Kiernan are on safari in the U.S. for a fortnight through this week, offering accounts a concept to clean up returns and their delinquency with PolyGram Distribution. The junket represents the most ambitious program to date by a major in trying to alleviate a headache that's nagged accounts and PolyGram for more than a year. The top brass duo are offering merchandisers a chance to return half of their present PolyGram overstock. RSO isn't included in the takeback.

In return for taking back half the PolyGram return, the account is required to pay 20% of the amount of the return to apply on current delinquency. In addition, PolyGram is assessing 10% handling charge on the amount of the return. To clean up the remainder of the account's indebtedness, Frisoli and Kiernan want paper for six consecutive monthly payments with 1½% monthly interest on the principal remaining each 30 days.

If the mug on the cover of "The Executive" May issue looks familiar when you pass a newsstand, it's MCA president Sid Sheinberg. . . . The long-time association between personal manager Marv Stuart and producer/performer/composer Curtis Mayfield is kaput. Mayfield has moved his diggings to Atlanta, after a lifetime in Chicago. Stuart has opened Gold Coast Productions there. . . . Lee Hartstone tried a Mother's Day \$2.50 for two-day rental of any movie title videocassette at his Big Ben stores. It went so well he advertised it again three days later. Speaking of rentals, watch for some stories about other retailers piloting rental of albums (Billboard, May 16, 1981) a la Ben Karol.

Silver Threads: Dr. Don Altfield, M.D., who moons ago penned "Little Old Lady From Pasadena," for Jan & Dean, has the legendary duo back in the studio. Altfield left a Maui practice to return to the Mainland to concentrate on writing and producing. . . . Tomato Red: That describes Track's mug. CBS mahoff Bill Paley not only was not in Tokyo as reported last week, but he left Saturday (16) and he does not have a visit to Pioneer on his agenda while in Nippon.

Whole lotta shakin' going on at Boardwalk Records, where Neil Bogart is miffed over what he considers less than enough drive behind his product by CBS. Bogart has been on WATS discussing the very possible change to independent distribution. It would mark Bogart's second bolt from branch distribution. He left the Warner Bros./WEA fold to go independent prior to selling out to PolyGram some years ago. Bogart says he has a three-year deal with CBS. . . . Expect Jim Greenwood to notify the trade that Lee Cohen, former ad chief for the 30-store Licorice Pizza chain, will take over marketing responsibilities from departing vice president John Houghton. Houghton terms his leaving a "sabbatical."

Sterling Lanier and Bob Tollifson off to Mendocino County, where Lanier has an abode. They did a think-tank with a dozen employees for five days, structuring a five-year plan for the burgeoning Music Factory outlets. 'Tis said the chain crystal balls about four to five new outlets annually over the next half-decade. . . . Rich Bullock, once captain of the Odyssey Records' chain ship out of Santa Cruz, set for more foot surgery next month. The founder of the now bankrupt chain was injured critically more than 18 months ago at a time when the black ink fountain went dry.

Jay Jacobs vacationing in the Far East while Knox Racks liquidates its assets. When he returns next week, he will concentrate on his growing Music Jungle chain in Knoxville. . . . If you tried to reach national credit manager Gene Friedman over the past week or two and couldn't, he was in Kings County Courthouse, Seattle, where CBS Records and SuperSound, the now defunct Seattle one-stop, are hassling over \$193,000 delinquency and \$175,000 a return. . . . The Ninth Circuit Court of Ap-

InsideTrack

peals has ruled that broadcast by a subscription tv service was not a communication for general public's use and therefore not exempt from the FCC's provision prohibiting its unauthorized interception. The decision supports the subscription services continuing battle against unauthorized manufacturers and sellers of home tv decoder kits. . . . California Copyright Conference's Tuesday (26) dinner meeting should be SRO, with David A. Braun, PolyGram Records' president, discussing "Streamlining the Majors And The Proliferation of Custom Labels." Reservations contact is (213) 784-3284 for the Sportsmen's Lodge event. Paul Rich of Carlin Music, London, will discuss the British publishing area at a luncheon meeting of the Association of Independent Music Publishers on the same day at Gio's. Call Melinda at (213) 463-1151 for reservations. . . . WEA and Elektra/Asylum jointly putting on a retailer in-store merchandising contest behind Robbie Dupree's "Street Corner Heroes." The store employee responsible for the winning display will receive \$500 and will be jetted to L.A. for a three-day visit. A Billboard ad will announce the winner of the competition. Contest runs through July 15. Send entry photos of the display to: Randy Edwards, E/A, 974 N. LaCienega, L.A. 90069.

Black Enterprise magazine shows Motown Industries holding onto its long-time No. 1 spot among the nation's black-owned businesses. Revenues were listed at \$91.7 million. . . . Cleverest business card in months is Art Shulman's. The ad director of the Laury's chain, Chicago, has done a burlesque of the NARM gift-giving logo, with the slogan, "Give The Gift Of Co-Op." . . . Street Scene stores' founder Jack Brozman thanked the trade Sunday (10) at the extravagant Lamp Mansion, St. Louis, for the success of his four-store chain there. More than 200 attended, with WEA's Al Abrams presenting Brozman with a plaque.

Logan Westbrooks, president of Source Records, has authored "The Anatomy Of A Record Company," a textbook that will be used in the course on the industry that he conducts at California State Univ., L.A. . . . A check with industry attorneys who orchestrate contacts for recording artists indicates CBS and Capitol have structured their binders on a royalty percentage based primarily on wholesale price, fitting right in with CBS's death knell for suggested list price in retail.

With an album on the way after the Bee Gees and Robert Stigwood buried the hatchet, Al Coury was in Gotham last week regarding the RSO team with Bob Edson. While jogging through Central Park, where the two were heard to be deliberating a new distribution link, possibly Elektra/Asylum? . . . Billboard record review editor and assistant radio editor Ed Harrison and wife, Carol, expecting their first around New Year's.

Acting Justice Herbert Altman last week set June 1 as the date for the start of the trial of Mark David Chapman in State Supreme Court in Manhattan. Chapman is charged with the Dec. 8 slaying of former Beatle John Lennon. Chapman turned 26 years old May 10. He wore a bulletproof vest during his appearance in court, and carried a copy of J.D. Salinger's "Catcher in the Rye." His court-appointed counsel, Jonathan Marks, says the defendant has a "mission in life" to promote the best seller.

Sam Goody being treated for a heart attack at St. John's Hospital in Far Rockaway, Long Island, N.Y.

AES Leftovers: Veteran audio pioneer Ray Dolby, current president of AES, is reportedly spearheading a move within AES to move to one show a year, a sentiment shared by other AES officers and board members. A fierce internal struggle is expected.

EDITED BY JOHN SIPPEL

State Funeral Set For Bob Marley

• Continued from page 4

Francisco, Portland and Seattle on the West Coast. Key Marley markets in the Midwest were Chicago and Detroit, says Corsack, and Atlanta and Texas in the South. A spokesman for Island in London added that worldwide sales of Marley's albums exceeded \$190 million, or about one-tenth of Jamaica's gross national product.

Ron Goldstein, president of Island, said last week that the label will ship a Marley single May 27. The track is "Jammin'," which will be taken from the "Exodus" LP, and will be backed by "No Woman, No Cry." A new Marley single called "I Know" will be released in Jamaica on the singer's Tuff Gong label sometime after the funeral, accord-

ing to Island executive Lister Hewan-Lowe.

Rita Marley issued the following statement last week through a spokeswoman, Olivia Grange: "Bob asked me to tell the people that he's not dead, that he's gone to the hills to prepare a place."

Prominent members of the Jamaican reggae community reacted strongly to Marley's death. "Bob carved an international niche for reggae music," said Geoffrey Chung, who has produced Pablo Moses and Peter Tosh. "He was a pioneer in the beginning and a martyr at the end." Robbie Shakespeare, the noted reggae bassist and co-producer of Black Uhuru with Sly Dunbar, added that Marley's death "is the kind of shock you don't accept. He was a father to reggae, a son to

Jamaica and an inspiration to us all."

Shakespeare, Dunbar and Hewan-Lowe said they would each pledge \$1,000 towards the establishment of a scholarship fund in Marley's name. Still in the planning stages, the fund would aid a worthy Jamaican high school senior who wants to study in the U.S., says Hewan-Lowe.

Marley, who was born on Feb. 6, 1945, to a white English Army captain and black Jamaican woman recorded his first single, "One Cup of Coffee," in 1962, and formed the Wailers two years later.

Marley is survived by his mother; his widow; three daughters, Sharon, 16, Cedella, 13, and Stephanie, 6; and two sons, Ziggy, 12, and Steve, 9.

**RIAA
Certified
Records**

Gold LPs

The Isley Brothers' "Grand Slam" on T-Neck. Disk is their ninth gold LP.

James Taylor's "Dad Loves His Work" on Columbia. Disk is his tenth gold LP.

Willie Nelson's "Somewhere Over The Rainbow" on Columbia. Disk is his sixth gold LP.

Hall & Oates' "Voices" on RCA. Disk is their sixth gold LP.

Loverboy's "Loverboy" on Columbia. Disk is their first gold LP.

Platinum LPs

Grover Washington's "Winelight" on Elektra. Disk is his first platinum LP.

Gold Singles

Sheena Easton's "Morning Train" on EMI/America. Disk is her first gold single.

JERRY JEFF WALKER

HIS NEW ALBUM

R · E · U · N · I · O · N

PRODUCED BY BARRY BECKETT
ON SOUTHCOAST/MCA RECORDS

MCA-5199



South Coast Records



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JERRY JEFF WALKER

MCA-37004



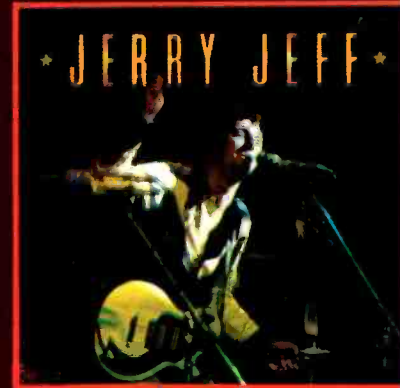
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MCA-37005



RIDIN' HIGH

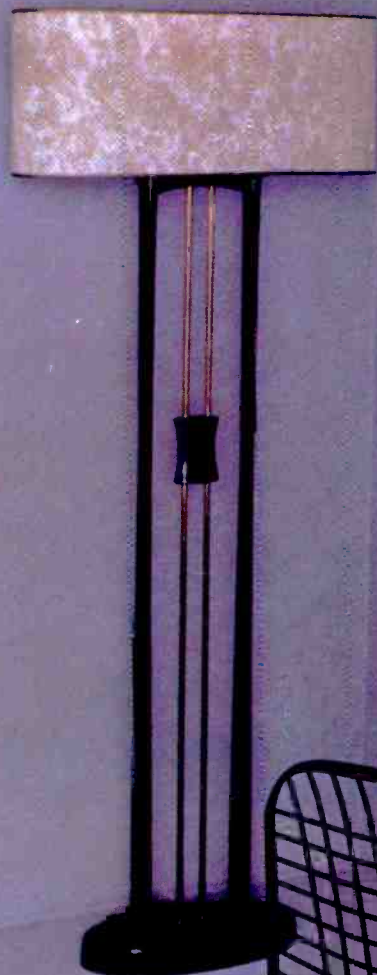
MCA-37006



A MAN MUST CARRY ON

MCA2-8013

Elton John The Fox



Featuring the single, "Nobody Wins." GEF 49722
Produced by Chris Thomas and Elton John and Clive Franks for Frank-N-Stein Productions.
Recorded by Bill Price. On Geffen Records & Tapes. GHS 2002



Manufactured and distributed by Warner Bros. Records Inc.