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## 'Live' AOR Talk Show Is Global

By ED HARRISON

LOS ANGELES—A new dimension of programming has come to AOR radio with the debut Monday (4) of the Global Satellite Network's "Rockline," a 90-minute live call-in talk show, a rock radio first.

Program director reaction to the debut show featuring guests Joe Walsh and Tom Johnston was reported as "overwhelmingly positive."

Emanating from the Dick & Bert Studios in Hollywood and hosted by veteran air personality B. Mitchell Reed, the show was aired on 17 AOR outlets in addition to Radio Hau-raki in Auckland, New Zealand.

KLOS-FM in Los Angeles, the ABC outlet here, is the flagship station where Reed handles the 9 a.m.-1 p.m. shift. Among other ABC stations airing the program are KSFX-FM San Francisco, WRIF-FM Detroit, WPLJ-FM New York and WRQX-FM (Q107) Washington.

"Rockline" also aired on KZEW-FM Dallas, KISW-FM Seattle, KGB-FM San Diego, KUPD-FM Phoenix, WLQV-FM Columbus, Ohio, WLSR-FM Louisville, WNOR-FM Norfolk, Va.; WPYX-FM Albany, N.Y.; WSYR-FM Syracuse, N.Y.; WFYV-FM Jacksonville; KEZO-FM Omaha; and WMAD-

(Continued on page 14)

## FIRST MAJOR DEALER

## King Karol Tests Disk Rental Idea

By IRV LICHMAN

NEW YORK—A major New York dealer chain is experimenting with rentals of audio recordings.

The King Karol outlet on 48th Street between Fifth and Sixth Avenues, one of four Manhattan units operated by Ben Karol, is into several weeks of a 90-day test period. The consumer is offered any album on a \$2-a-day basis, but is obliged to use a credit card for the shelf-price, which is put through if the album is not returned within three days.

Although there is general acknowledgement that there are no legal restrictions against rental schemes, there is concern that what is perceived as the basic intent of rentals—home taping—can further siphon-off industry dollars to this practice.

No chain with the national recognition of a King Karol is known to have tested rentals, but some smaller dealers have made it a permanent feature of their operations. And a retailer in Canada, David Nanceoff, has initiated rentals in three Canadian cities and has indicated he plans a U.S. rent-a-record chain (Billboard, Feb. 28, 1981).

"It's a self-destruct act on the part of retailers, demeaning the value implicit in recordings," asserts Stan Gortikov, presi-

dent of the Recording Industry Assn. of America.

Ben Karol doesn't view rentals as "eating into the business. It can enhance it if it works." He adds that whatever the consumer has in mind in acquiring recordings in this manner is "not my business."

But, Gortikov maintains that rentals "have to displace sales and diminish income for the retailer, record company and artist. I don't think that such a trend would be healthy for the manufacturer or the retailer." He stresses that it is "obvious" that home taping is the consumer rationale behind rentals.

In addition to the credit card "deposit," the King Karol renter also signs a form specifying the stock numbers of the album(s) rented along with a declaration that states: "I examined the record(s) I have rented today and find no unusual defects. I agree to return them in the same condition or I forfeit my deposit."

"I'm running this thing 100% on the up-and-up," Karol says. "We have our own library of rented disks and I will never return any to the manufacturer unless they are defective. I've heard this concept is working in Canada."

(Continued on page 10)

## Drama, Irony Mark AES L.A. Meeting

By JIM McCULLAUGH

LOS ANGELES—Dramatic technological developments and a strong sense of irony are expected to pace the 69th Annual Audio Engineering Society Convention as the AES begins its four day run Tuesday (12) at the downtown Hilton Hotel here.

The drama: still more breakthrough professional audio equipment from many of the nearly 200 exhibitors. The irony: many of the studio operators among the anticipated 6,000 attendees may only be able to marvel—not buy—as a continuing flat record industry, not to mention high-priced technological confusion, plagues that industry segment (see related stories, this issue).

Among hot developments, nonetheless, to unfold:

- An agreement between Sony and MCI on a digital audio standard.
- New multitrack digital recording and related equipment from several manufacturers.
- The announcements of major new digital recording and editing facilities which may possibly involve major joint ventures.
- Advanced high speed tape duplicating equipment for metal tape.

(Continued on page 41)

## L.A. Studios: Lean Times

By BETH JACQUES

LOS ANGELES—The recording studio business here is way down but not out.

That's the verdict of some 15 major studios in the beleaguered Los Angeles market, where an oversaturation of facilities and an ongoing shortage of work has led to a reported 30 studios nailing up the "For Sale" sign. There are an estimated 250 studios in the Los Angeles area.

Business in the last six months can be best characterized as "inconsistent." Some rooms are running at a greatly reduced percentage of their normal business and have had to lay off staff. But they say it's "business as usual" shifting

(Continued on page 42)

## MCA Petty Policy: Pay Up

LOS ANGELES—MCA Distributing is refusing to sell Tom Petty's "Hard Promises" album to its accounts which are past due 60 days or more.

Although MCA Distributing president Al Bergamo would not say which or how many accounts were past due, he did maintain that there weren't "that many" and that most that were late had paid in order to receive the Petty LP.

"Any account that's past due will not get the record," says Bergamo. "When you're the small kid on the block, which we consider ourselves, you tend to get paid last by most accounts."

"We're talking about big numbers with some accounts, and if you sell them the Petty album those numbers may double. Accounts in trouble couldn't af-

(Continued on page 6)



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MANAGING ACTS

# Record Bar Group Launches Own Label

By KIP KIRBY

NASHVILLE—With the dual formation of RBI Management and Dolphin Records, the 116-outlet Record Bar chain has started a label and moved into artist management.

The diversification comes as Record Bar president and founder Barrie Bergman announces the addition of David Marsden, who will direct the activities of RBI Management from New York. The first act to be signed to RBI is Riders In The Sky, a Nashville-based country group which records for Rounder Records.

Record Bar's new label makes its debut with an album this month by

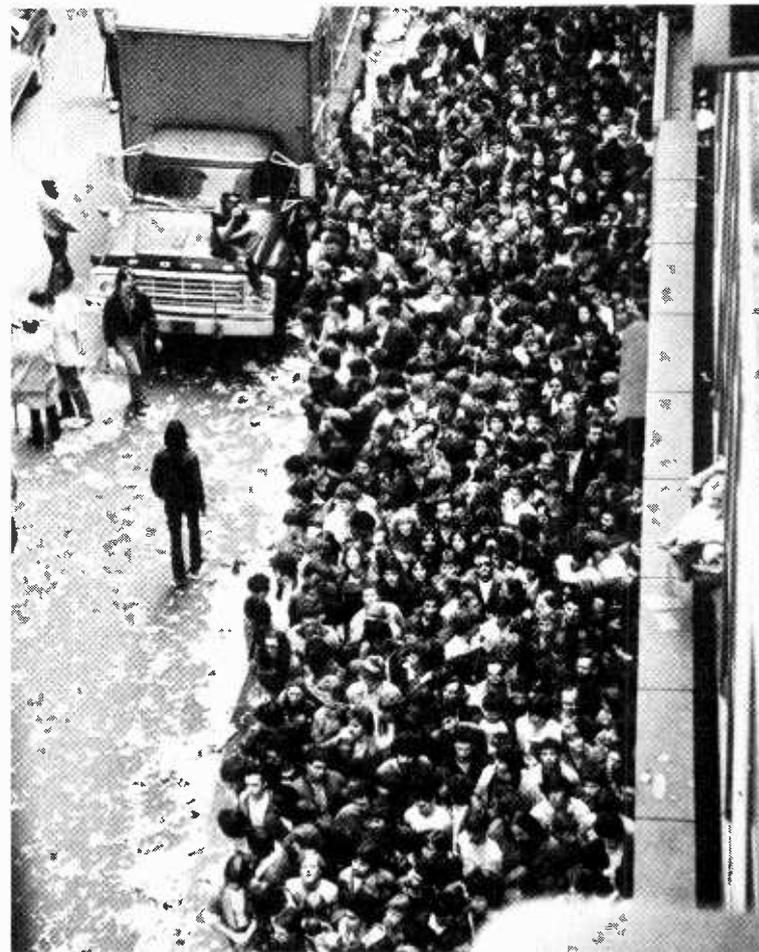
the Brice Street Band entitled "Rise Up In The Night." For the North Carolina-headquartered retailer, Dolphin represents a major expansion of the chain's music interests. According to Bergman, the label will be committed to building local and regional artists, with initial distribution to be handled on a regional basis through both Record Bar itself and selected indie distributors, including Schwartz Bros., Bibb and RMA.

"We've always prided ourselves on helping break new acts out of this part of the country," says Bergman explaining his decision to expand into record company activity. "There is a wealth of talent in this region which deserves exposure. We feel that Record Bar is a natural outlet for building artists and launching careers."

Bergman says that at this time, he has no interest in competing with major labels for distribution, although he indicates he will work with companies who may be interested in leasing masters on the strength of Dolphin releases.

Although Dolphin is Bergman's first Record Bar-linked label, he was previously involved with a CBS-distributed effort called City Lights, which had a successful LP by the Mighty Clouds of Joy in 1978. He has also been instrumental in retailing an album titled "Virginia Breeze" by local artist Steve Bassett through Record Bar.

Bergman hopes to implement both the management and record company roster within the coming months. As RBI's first move, Bergman and Marsden have signed Riders In The Sky to the Agency for the Performing Arts (APA) in New York for booking and will be supporting the trio's second Rounder release in June, "Cowboy Jubilee," with a marketing and advertising campaign involving all its 116 retail outlets across the U.S.



Billboard photo by Chuck Pulin

**CLASH LINE**—Thousands of fans line up in front of Bonds International on Times Square in New York to buy tickets for eight shows by the Clash at the end of May and early June. People started lining up at 3 a.m. By 7 a.m. there were already 700 fans, many of whom waited as long as 12 hours before the venue sold out.

## Janna Feliciano Buying Filmways Audio

By SAM SUTHERLAND

LOS ANGELES—The Filmways Audio Group, including the Wally Heider Recording Studios complex here, has been sold to Janna Feliciano.

Feliciano confirmed the agreement in principle Thursday (7), verifying that the purchase includes the Heider facilities at 1604 Cahuenga Blvd., Filmways' other audio interests, including its film and video scoring service, Heider's two remote recording trucks, Filmways Audio

Services and Audio Concepts, the professional hardware sales operation, originally launched by former Filmways chief Dave Kelsey, are also included.

According to Feliciano, who put the purchase price at "more than \$2 million, and less than \$5 million," her initial proposal to Filmways had been accepted, but Kelsey attempted to exercise his right of first refusal on such an acquisition and buy those assets himself.

When he was unsuccessful, Feliciano's deal was approved. Now, she claims, the only remaining formality is completion of necessary paperwork from her bank, with key documents already signed between Filmways and Feliciano.

Feliciano, who still operates Janna's Room, a recording site in Torrance, Calif., believes she can turn around the ailing, multi-media recording operation, which she characterizes as "just drifting along" in recent years as the recording trade entered its own business slump. "The people they've had heading the company have been working with someone else's money, so they've allowed the rooms to get a little shabby," she contends.

## Island Recording, Marketing LP Within 48 Hours

By IRV LICHTMAN

NEW YORK—Island Records plans to record a group here May 27-28 and within 48 hours have a "limited edition" run of 5,000 LPs in New York dealer hands.

The \$8.98 album, whose double-fold jacket is already complete, will feature a new Island group, Rockats, described as a "rock-a-billy/new wave" act, as recorded live at the Ritz. A mobile studio from Record Plant will, to save time, mix the session right off the board. Producer is Kenny Vance.

According to Ron Goldstein, just elevated to president of Island Records' North American operation after serving as vice president and general manager, a "live" date was set as the group's initial dishing because "they come off best live."

The jacket does not contain any song titles, since the song sequence could not be anticipated. The program, however, will appear on the inner sleeve.

Island plans to make a general release of the album, tagged "Rockats—Live At The Ritz," on June 24. But, those who purchase the limited edition will know they have something special through a legend on the album that will state: "This album was recorded and pressed within 48 hours."

## POLYGRAM U.K. TOPS IN MART

LONDON — The PolyGram Group, taking in Polydor, Phonogram and Decca, took first place in both LP and singles market share for the first three months of this year, according to figures from the British Market Research Bureau based on sales logged by chart panel dealers.

(Continued on page 90)

## Pop Crossover Action Update: Country Up Big, R&B Is Down

By PAUL GREIN

LOS ANGELES—Country's way up; r&b's down a hair.

That's the thrust of a comparison of crossover action from country and r&b to Billboard's pop album chart, now vs. a year ago.

Twenty of the top 50 country albums this week are also listed in the top 200 pop LP chart. A year ago only 14 of the top 50 country albums were charted pop.

Fourteen of the top 50 country LPs are listed in the pop top 100, double the figure of seven from a year ago.

And five country-charted albums are positioned in the pop top 50, up from two last year.

Every album in the current country top 15 is listed on the top 200 pop chart. A year ago just eight of the top 15 were double-listed.

The situation is less dynamic for r&b crossover, though the raw statistics still far outstrip country.

The number of soul-charted LPs listed in the top 200 pop has slipped somewhat, from 55 to 49. The number of soul chart albums positioned in the pop top 50 has also dipped, from 16 to 14.

The number of soul chart LPs listed in the pop top 100 is unchanged at 31.

Of the current top 40 soul LPs, only two are not listed on the top 200 pop chart: Peabo Bryson's "Turn The Hands Of Time" and Skyy's "Skyport." That figure, too, is unchanged from a year ago.

The declines for soul crossover are so slight as to be statistically insignificant. But certainly they are in contrast to the solid increases chalked up by country in the past year.

The soul charts continue to show receptivity to mass-appeal pop

(Continued on page 100)

## First CX-Encoded Record Released By CBS On Epic

By GEORGE KOPP

NEW YORK—CBS has released the first CX-encoded record on the Epic label. The album, called "New Musik" by the group Sanctuary, bears a small CX logo on the jacket and the record label, with no explanatory information. The disk lists for \$5.98, the normal price for an Epic N-prefix new artist release.

According to Al Teller, who is directing CX marketing efforts, CBS will not begin any consumer educa-

tion until a "significant number" of decoders have been sold. He does not give any indication of how many decoders CBS feels is "significant."

The announcement was made at a press conference last week at CBS offices here. Teller also said that four audio manufacturers had licensed the technology and will build decoders. They are: Audionics, Phase Linear, MXR and Sound

(Continued on page 14)

## Arista Records To Absorb Ariola-America Label

NEW YORK—Ariola has decided to absorb its Ariola-America label into its Arista Records U.S. operation, discontinuing the separate functions that have existed until this time.

The announcement was made here Wednesday (6) by Elliot Goldman, Ariola Group vice president for North America and executive vice president and general manager of Arista. Ariola launched the label in May, 1975, but it failed to have any substantial chart success, with the exception of Amii Stewart's "Knock On Wood" remake and some recent disco hits. The label

went into limbo after the Bertelsmann Group purchased Arista Records two years ago, and was reactivated last year under the direction of former RCA a&r man Warren Schatz.

Goldman moved to reassure distributors and retailers that Arista will accept returns under "the standard Arista return policy" for all Ariola-America product released since the label was reactivated last year.

Arista officials had a "no comment" when asked which staffers would be terminated and which

ones would be taken aboard the Arista label, but Arista says some lay-offs are planned.

Ironically, Ariola-America is having its first AOR success at this time with the Swiss group Krokus. Arista says it will be reviewing the three or four acts on the label and will decide shortly which artists will remain.

Goldman cites a lack of market penetration for the decision to fold. "It would be inefficient to maintain the label as a separate entity," he says, adding that Ariola-America acts that are retained will benefit from their new affiliation with Arista.

MAY 16, 1981 BILLBOARD

### In This Issue

CLASSICAL.....	75
CLASSIFIED MART.....	84, 85
COMMENTARY.....	16
COUNTRY.....	69
DISCO BUSINESS.....	79
GOSPEL.....	74
INTERNATIONAL.....	90
JAZZ.....	86
PUBLISHING.....	88
RADIO.....	23
SOUND BUSINESS.....	41
TALENT.....	38
VIDEO.....	67

### FEATURES

Chartbeat.....	12
Counterpoint.....	77
Inside Track.....	102
Lifelines.....	100
RIAA Certifications.....	102
Rock'n'Rolling.....	12
Stock Market Quotations.....	9
Vox Jox.....	28

### CHARTS

Top LPs.....	99, 101
Singles Radio	
Action Chart.....	18, 24, 26, 28
Rock Albums/Top Tracks.....	30
Boxoffice.....	40
Bubbling Under Top	
LPs/Hot 100.....	30
Classical LPs.....	75
Disco Top 100.....	81
Inspirational LPs.....	74
Jazz LPs.....	86
Hits Of The World.....	95
Hot Soul Singles.....	77
Latin LPs.....	88
Soul LPs.....	78
Hot Country Singles.....	70
Hot Country LPs.....	73
Hot 100.....	96
Top 50 Adult Contemporary.....	32
Top 40 Videocassettes.....	68

### RECORD REVIEWS

Album Reviews.....	82
Singles Reviews.....	87

## Copyright Tribunal Head Quits Amid Furor

WASHINGTON—In a surprise move Friday (1), Copyright Royalty Tribunal Chairman Clarence L. James Jr. resigned his position, accusing fellow commissioners of "pecuniary, proprietary interests" in maintaining the Tribunal that James dubbed "a blatant waste of taxpayers' money."

In a letter to President Reagan, James called the Tribunal an example of "excessive government involvement in private industry." He also reiterated his recent testimony before the House Subcommittee on Courts, Civil Liberties and the Administration of Justice in which he recommended abolishing the Tribunal (Billboard, March 21, 1981).

James also wrote to Senate Judiciary Committee Chairman Strom Thurmond (R-SC) to say that he is "in substantial disagreement" with testimony given by Commissioner Tom Brennan before Thurmond's committee April 29. Brennan suggested reducing the Tribunal staff from five to three commissioners. He also stated that James, who was conspicuously absent from the hearings, "agreed in principle" with the statements Brennan made on behalf of the Tribunal.

Brennan, who has been named Acting Chairman of the Tribunal since James' resignation, says the sudden nature of James' leaving was a shock. But, he adds, "Looking back over the past several months with the advantages of hindsight, it seems obvious that Commissioner James had been contemplating his departure for some time."

(Continued on page 14)



**AWARD TIME**—Dick Asher, left, deputy president and chief operating officer of the CBS/Records Group accepts the plaudits of industryites after receiving the 1981 Humanitarian Award by the T.J. Martell Memorial Foundation for Leukemia Research at an annual dinner Saturday (2) at New York's Waldorf-Astoria. Joining the applause is Tony Martell, president and a director of the Foundation. The event is said to have raised \$1 million.

## Arista Files \$45M Suit Against Parsons Project

By RICHARD M. NUSSER

NEW YORK—Arista Records is suing its top selling AOR act, The Alan Parsons Project, for \$45 million in U.S. District Court here, claiming the act is trying to break its contract by employing a variation of "The Sicilian Defense," a classic chess ploy.

Indeed, tapes submitted by Alan Parsons and his collaborator, Eric Woolfson, March 5, ostensibly to satisfy contractual obligations, were titled "The Sicilian Defense." The tapes were deemed "unmarketable" by Arista, which says in the suit that company officials did find them "amusing," however.

"The Sicilian Defense" is described by chess experts as a "sharp opening move" involving "unimportant" pieces, with three pawns

advancing in a gambit that allows for a subsequent attack.

Arista says the move is "a device to stimulate renewal of discussion" between the label and the act, which, it says, has been trying to renegotiate certain parts of their contract. That contract began in 1976 and has been periodically amended. The label says the act also owes it more than \$500,000 in recouped advances, which were due in May, 1980.

According to the suit, Woolfson and Parsons have declared that by refusing "The Sicilian Defense" tapes, Arista has breached the contract, and therefore The Alan Parsons Project is now free to negotiate with other companies for recording and publishing rights. Careers Music Inc., an Arista publishing wing, is also a plaintiff in the action.

The label claims that Parsons and Woolfson were scheduled to turn over a master recording Feb. 21 to satisfy contractual demands. Around that time, however, the label was also refusing to make changes in the artists' contract as requested by the act, and the suit clearly implies that the chess metaphor was then employed as a bargaining chip.

Arista says that the contract specifies that the label "has the right to refrain from manufacturing and selling records" submitted by the defendants if they are deemed by the label to be unsatisfactory "for the manufacture and sale of phonograph records."

"Upon the basis of experience with defendants, the reason given for their purported termination of their agreements with plaintiffs was not bona fide and defendants have taken the position they do because their demands for change in their agreements with Arista, Careers and Ariola were refused." Ariola is Arista and Career's corporate parent.

In asking for the sum of \$45 million, Arista says that Woolfsongs Ltd., the corporate entity under which the Alan Parsons Project operates, still owes it five master recordings, plus three additional masters at Arista's option, under terms of their contract.

The label also seeks both temporary and permanent injunctions against any attempt by Woolfsongs to offer its services as songwriter, composer or performer to others. In certain cases, as spelled out in the artists' contract, this injunction would also be applied to Woolfsongs' services as a producer.

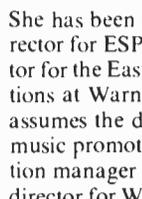
## Executive Turntable

### Record Companies

**Jim Boylan** moves into the post of vice president/executive producer at Epic Records in New York. Boylan joined Epic's West Coast staff as executive producer in 1976. Since then he has produced the Charlie Daniels Band, Michael Murphey and others. . . . **Michael Abramson**, national promotion director for Chrysalis Records in Los Angeles, is relocating to New York in the same position. . . . **Jeff White** takes the post of financial analysis and budgets director at CBS Records in New York. He was merchandise management and distribution director for CBS Specialty Stores. . . . **Michael Alhadeff** moves up to West Coast promotion director for Epic/Portrait/Associated Labels. He was West Coast associate promotion director. . . . **Kathryn Schenker** becomes national publicity director for A&M Records in New York.



Kaye



Abramson



Alhadeff

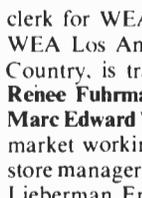
She has been at A&M since 1979 and has been national communications director for ESP Management as well as artist development and publicity director for the East Coast offices of Capitol and MCA Records. . . . Three new positions at Warner Bros. Dance Music Dept. in Burbank, Calif.: **Craig Kostich** assumes the duties of dance music director; **Bob Shaw** is now national dance music promotion manager, and **Stephen Patrie** is appointed national promotion manager for dance oriented rock music. Kostich was national promotion director for Warner Bros./RFC Records, while most recently he was president of Fusion Productions. Shaw and Patrie were regional promotion men for Warner Bros./RFC Records. . . . **Stanley H. Schneider** moves up at CBS Records to assistant general attorney in the Records Section of the CBS Law Dept. in New York. Schneider has been with CBS since 1978. . . . **Cledra White** moves up at Columbia Records to Atlanta black and jazz promotion manager. She was a college representative. . . . **David Salidor** exits Ze Records in New York after 14 months as press officer. He returns to full time duties with his DIS Publicity Co. . . . **Billy Smith** returns to Sal-soul Record Corp. in New York as New York regional radio promotion and dance music coordinator and artist relations coordinator. . . . **George Sherlock**, West Coast director of marketing and trade coordination with AVI/Nashboro Records, resigns. The firm is consolidating its national marketing and promotion functions to Nashville. . . . **Mike Suttle** upped to head of the New Pax division of the Benson Co. in Nashville. Previously, he handled secular radio promotion for the label.

### Marketing

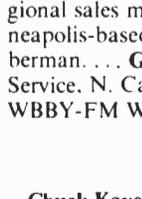
**David Kaye**, former principal in Emerald City Records, Atlanta, a onetime rackjobbing and retail chain venture in Atlanta, has departed his post as executive vice president of the Record Shop chain, Minneapolis. No replacement will be made. **Mary Ann Levitt**, president of the mall shop chain of approximately 30 stores, takes over Kaye's managerial area for the time being. . . . **Marc Ruthenbeck**, field merchandiser for the San Fernando and San Gabriel Valley region in Los Angeles for WEA, is transferred to service the Hollywood/Westwood region. **Richard Stevens**, an inventory clerk for WEA, is upped to field merchandiser in Los Angeles. Also at the WEA Los Angeles branch: **Mike Freeman**, field merchandiser for Orange Country, is transferred to servicing the San Fernando Valley market, and **Renee Fuhrman**, new release coordinator is upped to inventory person. . . . **Marc Edward Weiselberg** becomes field merchandiser for WEA for the Florida market working from the Miami sales office. He was a trouble shooter and store manager for Disc Records and Zebra Records in Ohio and Florida. . . . At Lieberman Enterprises: **Chuck Pappas**, sales rep in Omaha, is upped to regional sales manager. **Jim Scheuchl** becomes account executive for the Minneapolis-based firm. He was with Rack Suppliers which was bought by Lieberman. . . . **Geoff Mayfield** joins Gerry Gladieux's ad staff at Stark Record Service, N. Canton, Ohio, as copywriter. He was formerly music director at WBBY-FM Westerville, Ohio.



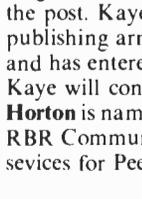
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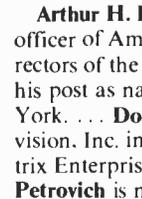
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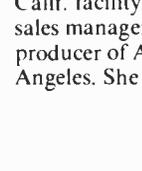
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### Publishing

**Chuck Kaye** is officially appointed chairman of Warner Bros. Music in Los Angeles, effective June 1 (Billboard, May 2, 1981). Ed Silvers is retiring from the post. Kaye will resign his post as president of Geffen/Kaye Music, the publishing arm of Geffen Records. The firm will be renamed Geffen Music and has entered into an administration deal with Warner Bros. Music so that Kaye will continue to administer the catalogs of the Geffen firm. . . . **Steve Horton** is named creative consultant for Asilomar/Dreana Music divisions for RBR Communications in New York. He was East Coast director of creative services for Peer Southern.

### Related Fields

**Arthur H. Hausman**, chairman of the board, president and chief executive officer of Ampex Corp., a Signal Co. subsidiary, is elected to the board of directors of the Signal Companies, Inc. in La Jolla, Calif. . . . **Don Unger** resigns his post as national sales manager of Sony's Magnetic Tape division in New York. . . . **Don Glasell** becomes franchising director for Multimedia Cablevision, Inc. in Oak Lawn, Ill. He was franchise development director for Matrix Enterprises in Wilmette, Ill. . . . At U.S. Video in Burbank, Calif.: **LaRae Petrovich** is named operations manager. He was entertainment division sales representative. **Gary Horn** becomes production manager of the Burbank, Calif. facility. He was a sales representative. **Shelley Yaseen** goes to national sales manager. She was industrial sales manager. . . . **Jennifer Libbee** upped to producer of American Top 10, produced by Scotti Bros./Vinnedge TV in Los Angeles. She was talent coordinator for the same show.

## Cuban Broadcasting Plan May Hurt Radio In U.S.

By SARA LANE

MIAMI—While an international Panel of Experts in Geneva are studying the potential effects of Cuban radio expansion plans on U.S. radio signals, Florida broadcasters are already fuming over these plans, which they say could wipe nighttime radio in the U.S. off the map.

The Panel of Experts, as the study group from the international Region II meetings that have been considering radio frequencies in Western Hemisphere is known, is looking at the impact of 188 proposed Cuban frequencies on the AM dial should dial spacing be reduced to 9 kHz or remain at 10 kHz.

What has Florida broadcasters particularly upset is Cuba's plan to add 63 high-powered stations with power ranging from 10 kw to 500 kw. No station in the U.S. is allowed more than 50 kw.

If Castro decides to follow through and fulfill all his plans for additional stations, the effect on AM radio will be devastating, according to Harold Frank, general manager of WINZ-AM, a 50 kw station in Miami. Frank is also the immediate past president of the South Florida Assn. of Broadcasters and is chair-

man of the Florida Assn. of Broadcasters.

Cuba already has a station in operation which is causing interference problems as far away as Washington, D.C., Frank says. Recently WINZ-AM requested and received permission to increase its power to 25 kw during the nighttime hours to combat interference from the Cuban station.

Some of the stations Castro intends to put on the air will have signals reaching as far away as Alaska and even Hawaii, Frank says.

"Using your imagination," says Rick Edwards, director of engineering for Guy Gannett Broadcasting. "It's not hard to tell what effect this will have on the Continental U.S.A."

Castro's non-directional radio system will cover vast expanses of land and sea. Even today, Cuba's 150 kw station in Havana (600 on the dial) can be picked all along the Eastern Seaboard. Listeners are more than slightly startled to hear this station's broadcasts of Radio Moscow broadcast in English interrupting their regular programs.

(Continued on page 27)

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5/30 Birmingham, AL	6/12 Louisville, KY	6/26 New Haven, CT	7/17 Tucson, AZ	8/1 Denver, CO	8/15 St. Louis, MO
5/31 Nashville, TN	6/13 Detroit, MI	6/27 Philadelphia, PA	7/18 Las Vegas, NV	8/2 Rapid City, SD	8/16 Indianapolis, IN
6/3 Hampton, WV	6/14 Pittsburgh, PA	6/28 Nassau, N.Y.	7/19 Bakersfield, CA	8/6 Des Moines, IA	8/19 Wichita, KS
6/4 Savannah, GA	6/17 Cleveland, OH	7/9 San Diego, CA	7/22 Portland, OR	8/7 St. Paul, MN	8/20 Tulsa, OK
6/5 Charlotte, NC	6/18 Binghamton, NY	7/10 Los Angeles, CA	7/23 Spokane, WA	8/8 Milwaukee, WI	8/21 Little Rock, AR
6/6 Charleston, SC	5/19 Washington, D.C.	7/11 Phoenix, AZ	7/24 Seattle, WA	8/9 Omaha, NE	8/22 Oklahoma City, OK
6/7 Columbia, SC	3/20-21 Cape Cod, MA	7/12 Albuquerque, NM	7/28 Reno, NV	8/12 Sioux Falls, IA	8/23 Shreveport, LA
6/10 Fort Wayne, IN	5/24 Rochester, NY	7/15 Odessa, TX	7/29 San Francisco, CA	8/13 Kansas City, MO	

## PRODUCER PROFILE

## Douglas: Up From Ground Floor

By PAUL GREIN

LOS ANGELES—John Lennon & Yoko Ono's "Double Fantasy" will always be special to its coproducer Jack Douglas. Besides the obvious personal considerations, the album served to broaden Douglas' musical reputation beyond hard rock.

"The calls I'm getting are much more varied now," says the 35-year-old New York-based producer. "Back when I was doing Aerosmith, Ronnie Montrose and Rick Derringer, I was barraged by 120 decibel guitars. I had a handle on heavy metal because I'd played in those kinds of bands and knew how far down it should go and where the snare should crack.

"That's all I was getting calls for. I would have loved it if Art Blakey had called. I don't know how Patti Smith slipped in there (Douglas produced her second album, "Radio Ethiopia"), but that was a real god-send because she was definitely out of the mold.

"No one ever asks me to cut r&b, but I can. If somebody asked me to produce a symphony orchestra, I'd do that. But I'm not as typecast as I used to be. John's album allowed me to expand a lot: 'Woman' was really a straightforward MOR tune. And it had new wave and rock'n'roll; it definitely wasn't a bash-bash album."

Douglas just finished cutting the

Rockets and now is in the studio working with the Knack. He's also set to do the Humans, a California-based group he discovered a year ago, and then Graham Parker.

"I know what I'm doing until August," Douglas says. "Then I'd like to do another new act, unless David Bowie or the Rolling Stones call. Those are the two acts I want to do the most. The Stones really don't need a producer and Bowie can have just about anybody he wants. He's got to be the most brilliant artist out there. Everything he does blows me away."

Douglas first met the Lennons in 1971 when he was one of the engineers on the "Imagine" album. "When it was time for them to come back," Douglas remembers, "it was Yoko who gave me a call. And then John called up from Bermuda. I said, 'What's the music going to be like?' He said, 'Oh, the same old commercial crap.'

"He sent me a cassette that was really primitive, just his voice and guitar. I get better cassettes from groups out of Boise, Idaho. But it was beautiful. I listen to it every once in a while. It's a real prize.

"The whole experience was a real labor of love. Sure we got into fights about this or that. But we always rode home together. Except for one night."

That "one night" wasn't on the



Jack Douglas

schedule. "They were going to take some time off," Douglas says, "so I had lined up the Karen Lawrence album. I was going to finish that and then we were going to lock ourselves in again and knock out a second album and maybe a third. But John was calling up while I was doing Karen, saying, 'Let's go back.'"

(Continued on page 102)

## Signings

Lindsey Buckingham, guitarist/writer/singer with Fleetwood Mac, to Elektra/Asylum Records. His first solo album for the label is to be completed for release in late summer or early fall. ... Bill Wray, who wrote the music score of the motion picture "Till," to Liberty Records. His debut solo album, "Fire And Ice," is released this month. ... Zella Lehr to Epic.

Singer/songwriter Mitch Humphries to Old Friends Music (BMI) for publishing. ... Singer/songwriter Roger Cook to John Lomax III for management. Engelbert Humperdinck to Charles Koppelman and Gary Klein of the Entertainment Company for production of new Epic release, "Don't You

Love Me Anymore?" Single of the same name is penned by Bruce Roberts and Carole Bayer Sager.

Folk/rock duo Three Story Brownstone to Erect Records, begin recording in mid-May.

Songwriter Lars Hanson to Asilomar Music division of RBR Communications with exclusive agreement. ... Peter Tosh to ABC Booking Agency for North American representation. Tosh and his Word, Sound & Power band begin U.S. and Canada tour in August. European tour in June. U.K. rockers Trapeze to DMA Agency for booking of North American tour. Toledo band Other Half to General Talent Associates for management and bookings.

## Filmways Audio Group Sold

• Continued from page 3

down under prior management.

All told, 11 rooms will be operable when she completes the upgrading. Filmways has agreed to continue placing all its own film and tv scoring and audio recording work with the group.

She also says she has studio commitments including an extended two-month booking by Fleetwood Mac.

Feliciano plans to retain the Heider name for the studios, in recognition of that veteran engineer's continued name value, but the Filmways Audio Services arm will

be retitled Feliciano Audio Services.

As for Heider himself, who had left the operation after selling it to Filmways but returned in recent years as a consultant, he is reportedly returning to his initial love, record production. Heider is said to be preparing for production of 15 LPs by big bands, with those masters to be released via the Hindsight label that Heider formed and then sold to Tommy Gramulgia in 1979.

Feliciano says the future of her first studio, Janna's Room, hasn't been set yet, but that she will likely retain ownership of that facility and continue operating it.

## Steve Leeds Opens New Office In N.Y.

NEW YORK—Steve Leeds Promotion Consultants has opened a new office here, and Arlene Berkowitz has joined the company as vice president and general manager of its daily operations. Formerly a

regional radio promotion firm, the organization's services now include video, film, book, and radio syndication promotion. The new address is 10 East 49th St., Suite 303, telephone (212) 888-6660.

## Petty Only To Current Accounts

• Continued from page 1

ford to buy anything.

"This is common industry practice," continues Bergamo, who says that MCA refused to sell the Steely Dan LP to accounts that were overdue. "The one thing that will get you paid is a hit record."

More common, say industry observers, is placing delinquent accounts on hold or C.O.D. status for all purchases. They consider it highly unusual for a label to use a single album as a weapon to discipline slow payors.

Bergamo says that the credit department files weekly reports on which accounts are late, and that anyone who was past due 60 days or more as of three weeks ago when MCA started soliciting sales on the Petty LP has been notified by telephone.

The Petty LP was shipped to its furthest accounts, such as Seattle, Detroit, Denver and Miami, on April 30, all places where truck delivery can take as many as six days.

Product shipped to the remainder of the country on May 1 and to metropolitan cities (overnight delivery) such as Los Angeles last Wednesday (6).

Bergamo adds that manufacturers can't be expected to be in the banking business with "free money," and cites "cash flow as the biggest problem facing the manufacturer."

He says that MCA will adhere to a similar policy with the forthcoming release of LPs by Oak Ridge Boys, Rossington/Collins Band and Olivia Newton-John.

Some retailers who are overdue in payment to MCA are reportedly bypassing the MCA branches and purchasing their LPs from one-stops.

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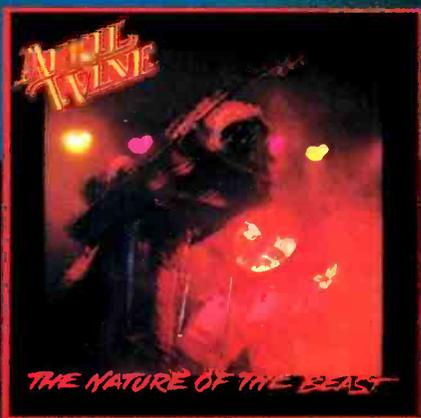
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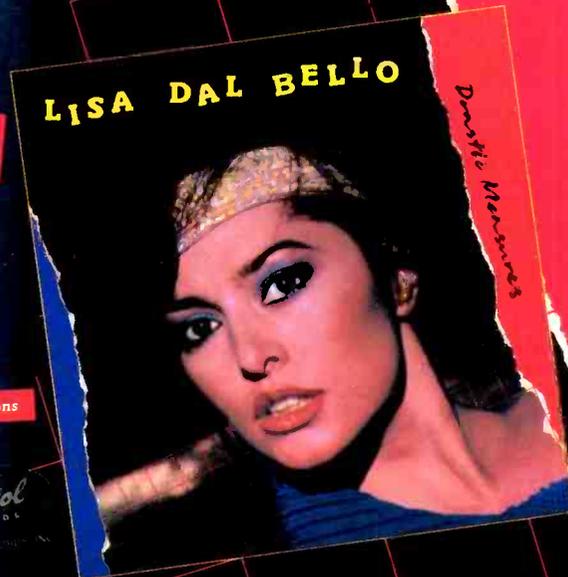
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# Market Quotations

As of closing, May 7, 1981

Annual High	Annual Low	NAME	P-E	(Sales 1980)	High	Low	Close	Change
32	31 1/4	Altec Corp.	-	25	7/8	3/4	7/8	+ 1/8
45 1/4	28 1/2	ABC	7	2581	32	31 1/4	31 1/2	- 1/2
3 1/4	2 1/2	American Can	10	220	40%	40%	40%	+ 1/4
61 1/4	46 1/4	Automatic Radio	3	155	3	2 1/2	3	+ 1/4
45 1/2	35	CBS	8	199	57 1/2	57	57 1/4	- 1/4
6 1/4	4 1/2	Columbia Pictures	8	94	40%	39	39 1/4	- 1/4
63 1/4	49 1/4	Craig Corp.	-	23	6 1/2	6 1/4	6 1/2	- 1/4
8 1/4	6 1/4	Disney, Walt	14	470	56 1/2	55 1/2	55 1/2	- 1/4
9	5 1/2	ElectroSound Group	22	2	6 1/2	6 1/2	6 1/2	Unch.
18 1/2	14 1/2	Filmways, Inc.	-	187	8 1/2	8	8	- 1/2
17 1/2	11 1/2	Gulf + Western	4	388	17 1/2	17 1/2	17 1/2	Unch.
15 1/2	11	Handleman	9	90	14 1/4	14 1/4	14 1/4	Unch.
68 1/2	39	K-tel	10	41	13 1/2	12 1/2	13	+ 1/4
59	42 1/2	Matsushita Electronics	14	31	65 1/2	65	65	- 1/4
14 1/2	10 1/2	MCA	10	27	54 1/2	53 1/2	54 1/2	+ 1 1/2
65	57	Memorex	3	320	12 1/2	12 1/2	12 1/2	+ 1/2
86 1/2	56 1/2	3M	11	1156	60	59 1/2	59 1/2	Unch.
52 1/2	36 1/2	Motorola	13	377	75 1/2	74 1/2	75	+ 1/4
13 1/2	6 1/2	North American Phillips	9	186	50 1/2	50	50 1/2	- 1/4
33 1/2	23 1/2	Orrox Corp.	42	54	12 1/2	11 1/2	12 1/2	+ 1/4
32 1/2	24 1/2	Pioneer Electronics	23	30	33 1/2	33 1/2	33 1/2	+ 1
20 1/2	14 1/2	RCA	9	697	26 1/2	25 1/2	26 1/2	+ 1/4
43	28 1/2	Sony	13	2204	19 1/4	19	19 1/4	- 1/4
4 1/4	3 1/4	Storer Broadcasting	22	201	37 1/2	36	37	+ 1/4
31 1/2	24 1/2	Superscope	-	19	4 1/2	4 1/4	4 1/2	Unch.
22 1/2	17 1/2	Taft Broadcasting	9	47	28 1/2	28 1/2	28 1/2	+ 3/4
64 1/4	46 1/4	Transamerica	5	453	20%	20%	20%	- 1/4
55	33 1/2	20th Century-Fox	20	128	64	63 1/2	64	+ 1/4
		Warner Communications	19	1068	49 1/2	48 1/2	49 1/2	+ 1

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abcco	35	-	1 1/4	2 1/4	Integrity Ent.	6	241	5	5 1/4
Certron Corp.	14	15	1 1/4	1 1/2	Koss Corp.	14	114	9 1/2	9 1/2
Data Packaging	7	-	6 1/2	7	Kustom Elec.	-	10	1 1/4	2
First Artists Prod.	16	13	5 1/2	5 1/4	M. Josephson	9	28	12 1/2	13
					Recoton	17	-	3 1/2	4
					Schwartz Bros.	-	8	2	3

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

## Sales, Profits Jump For Tandy

NEW YORK—Third quarter sales for the Tandy Corp. rose 26% to \$408.3 million from \$325 million in the same period last year. Net income for the three months ended March 31 jumped 59% to \$35 million from \$22 million in the third quarter of 1980.

For the nine months ended March 31, sales increased 20% to \$1.2 billion from \$1 billion in the first nine months of fiscal 1980. Net income for the nine months increased 41% to \$115 million from the \$82 million figure reported in the comparable period last year.

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## 100 PLUS CREDITORS

# Wall-To-Wall Sound Files For Bankruptcy

By MAURIE H. ORODENKER

PHILADELPHIA—In what is probably the largest bankruptcy in the area's audio retail industry, Wall-To-Wall Sound, Inc. and its five wholly owned subsidiary firms filed voluntary petitions under Chapter 11.

Judge William A. King Jr. of the U.S. Bankruptcy Court here, allowed the audio and record chain of some 18 stores throughout this market until May 1 to file its Schedule and Statement of Affairs which has already exceeded 100 creditors. And according to one of the major creditors, the chain's liabilities are already above the \$3 million mark.

The top 10 creditors alone amount to more than \$1.8 million in liabilities, according to the petition filed by Kenneth B. Dion, still in his mid-30's, who is president of the firm which operates from a 400,000-square-foot, one-story structure on a three-acre site in the Metropolitan Industrial Center in suburban Trevo, Pa.

Wall-To-Wall Sound, which features stereo components, tapes and cassettes, CB equipment and records, was rated as one of the fastest-growing audio chains in the Eastern Pennsylvania-Southern New Jersey-Delaware market.

According to the position, during the year before filing for bankruptcy, Wall-To-Wall Sound and its subsidiaries had gross sales of approximately \$13 million. The petitions are for the five subsidiaries, which were separate corporations for various stores and the two junior stores that specialized in CB equipment, included Wall-To-Wall Sound of Pennsylvania, Inc., Wall-To-Wall Sound of Springfield (Pa.), Inc., Wall-To-Wall Sound of Ardmore (Pa.), Inc., Wall-To-Wall Sound of Delaware Valley (Pa.), Inc., and Wall-To-Wall Sound Jr., Inc. These petitions were entered by Arthur I. Mishkin, executive vice president and also chief financial officer of the chain.

The largest creditor is Universal Records, Philadelphia, which was the major supplier for records and tapes for the chain and is debited for \$400,000. Next in line is JVC America, Inc., Elmwood Park, N.J., for \$237,269.93; followed by U.S. Pioneer, Moonachie, N.J., for \$180,796.56; and Kenwood Electronics Home Division, Secaucus, N.J., for \$167,024.68. Kenwood's Car Division is listed for \$126,007.19.

Others include Craig Corp., Compton, Calif., \$166,151.13; Sango Electronics, Compton, Calif., \$131,878.20; Pioneer Electronics of America, Long Beach, Calif., \$123,638.80; Clarion Corp., Lawndale, Calif., \$91,909.07; United Audio Products, Mt. Vernon, N.Y., \$77,097.09; Lloyd Electronics, Edison, N.J., \$68,277.26; and Toshiba America, Inc., Wayne, Pa., \$33,491.81.

Judge King designated the 10 top creditors to serve on the Committee for Unsecured Creditors. While the complete list of creditors will not be in until May 1, the bankruptcy petition already listed 110 other creditors.

In addition to Universal Records, 19 other firms supplying records and tapes are listed as creditors, including: Adult Video Corp.; Allsop Automatic Inc.; Ampex Corp.; A. Araco Records & Tapes; BASF Sys-

## Schwartz Bros. 4th Quarter Up Strongly

NEW YORK—Schwartz Bros., the Lanham, Md.-based merchandiser, reports strong gains for the fourth quarter ending Jan. 31, 1981.

For that period, the company says net income was \$436,158 or 54 cents per share, on sales of \$13,400,004, an increase from \$88,915 or 12 cents per share on sales of \$9,562,775 for the year-earlier quarter.

For the year ending Jan. 31, increases are reported in earnings and sales. Net income for the year was \$2,205, negligible on a per share basis, on sales of \$35,634,910 for the year, compared with a loss of \$147,710 or 18 cents per share on sales of \$30,574,299 a year earlier.

Jim Schwartz, president of Schwartz Bros., cites as contributing to the 16.5% increase in sales (for this year) the creation of a new division, SBI Video, to distribute prerecorded home videotapes and related video accessories, and the opening of six new Harmony Hut stores in Maryland, Virginia and Pennsylvania, bringing the number of outlets to 24 in those states, plus New Jersey.

He also attributed the company's ability to handle the fourth quarter sales increase to its move last August into its expanded facilities in Lanham.

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# King Karol Testing Rental Plan; Gortikov Hits Idea

• Continued from page 1

"I also see rentals as a good way to audition records," adds Karol, claiming that out of 25 customers who have taken advantage of the

rental offer as of last week, 14 apparently decided to keep the recordings and their credit card purchases were put through. Karol, who says he is monitoring each rental sale, further

notes that none of the renters has purchased a blank tape from him. "Maybe my prices are too high," he says.

Karol claims that he will not be

doing any print advertising on his rental approach, but signs in both windows of the 48th Street location declare, "Announcing Our Record & Tape Rental Plan. Save Money!"

Don't Buy! Rent. Come In And Ask Our Sales People About Our New Plan To Save You Money."

Other retail chains surveyed report no moves in the direction of rentals. "We've thought about it, but we're not going to do it," maintains Bob Sturgess, western region vice president for Peaches. But, he adds, "the profitability would be astounding. I feel there's going to be an explosion of renting albums." Sturgess also notes that album rentals were tried in California in the mid-'70s without success, possibly because of the relatively low list prices then.

Several New York retailers reacted to the Karol rental move.

Burt Goldstein, vice president of the record division for Crazy Eddie, the nine-store record chain, expressed surprise that Karol, in particular, would implement such a plan. "It's not the sort of thing you'd expect from a traditional retailer like Ben, who sells his titles for a very reasonable profit." Goldstein says that record sales for Crazy Eddie would have to fall dramatically for him to consider such a program, but observed that "if there's a need in the marketplace for record rentals, then the labels will have to recognize this and adapt accordingly. But right now it's not the sort of business we want to be into."

Assistance in preparing this story provided by Robyn Wells, Hanford Searl, Leo Sacks and Alan Panchansky.

Ed Beda of Disc-O-Mat doesn't think the rental plan is a very good idea. "It's okay for the blank tape business, but certainly not the record business," he feels. "I can't see how the concept can be attractive when it offers no real savings to the consumer. At \$2 to rent and \$2 for a blank tape, you're better off buying the record. It may be innovative, but that doesn't mean it's profitable or practical."

In Buffalo, rental record operations are described as a growing success at two, separate retail outlets. Rentals were initiated last June at Rent-A-Record, under the same roof as Play It Again, Sam in the city and The Record Breaker in the Southtowns' Hamburg two years ago.

A "low-profile, defensive" approach is Sam's policy, as outlined by a female employe who wished to remain unidentified. The store openly advertises in a major daily newspaper's Friday entertainment section.

Meanwhile, the suburban Record Breaker store, housed at a Plaza location, is more open. It's been operated by husband-wife managers John and Anne Zloty for five years.

A Sam's employe says that about 145-160 LPs a week are rented with stipulations holding individuals to four or five a week each, although one source reports a 1,000 LP a day rental at Sam's. A newspaper ad, which finds the Rent-A-Record layout above the Sam's ad, reads: "Risk-Free Record Buying & Renting. All New Albums. 1,000's of titles."

Anne Zloty insists The Record Breaker was the first Buffalo retail outlet to begin renting records two years ago when the LP list price went to \$7.98. "It's a neat idea," she says, "for people who want a good selection of music and a fair LP price. The rental record operation is only 10% of our total business."

Store patrons at Sam's also pay the full list price to rent a record, then get all but \$1.50 for a single LP and \$2.50 for a double LP, says Mrs.

(Continued on page 102)

## BLACK MUSIC ASSOCIATION 3RD ANNUAL CONFERENCE

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- **Henry Geller**  
Former Assistant Secretary for Information and Communications, United States Department of Commerce  
*"American Domestic Communications & Information Policy"*
- **Abe Voron**  
Executive Vice President, National Radio Broadcasters Association  
*"The Future of American Radio In The '80s"*
- **Frank Washington**  
Deputy Chief of Broadcast Bureau, Federal Communications Commission  
*"Reflections on the FCC: Broadcast Directions For Future Consideration"*

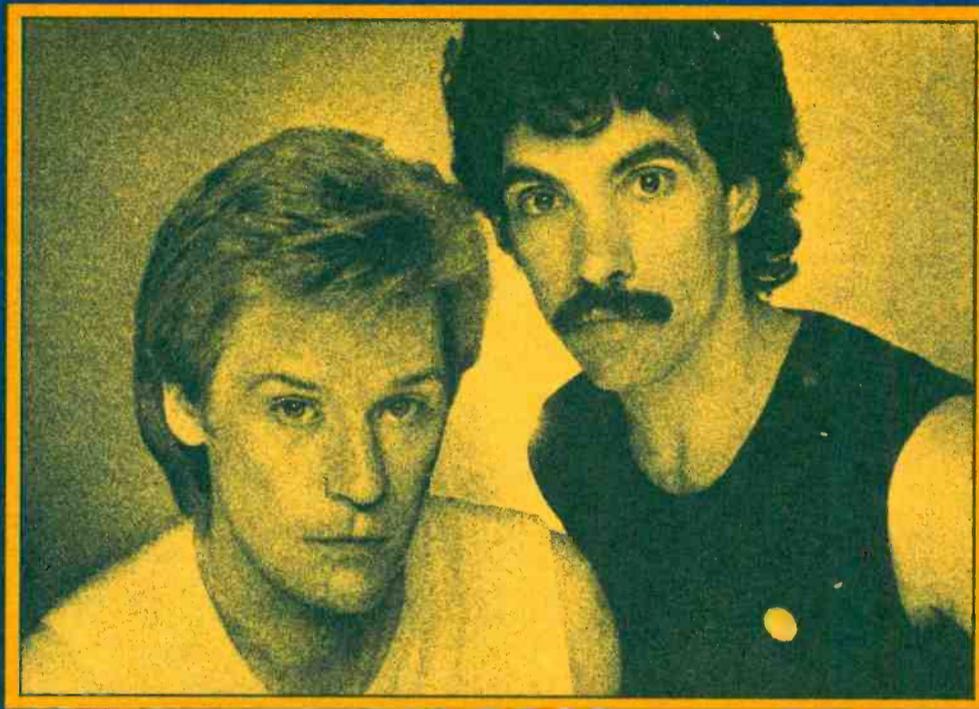
### MONDAY LUNCHEON FORUM

- **Bob Law**  
Program Director WWRL-AM Radio, New York. Moderator
- **Bill Shearer**  
General Manager, KACE Radio, Los Angeles; Board Member of National Association of Black Owned Broadcasters.  
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# Chartbeat

## 'Eyes' Bright: Kim's No. 1; 'Winelight' Outshines 'Life'

By PAUL GREIN

LOS ANGELES—Kim Carnes' "Bette Davis Eyes" charges to No. 1 in its eighth week on the Hot 100, becoming the second fastest-climbing chart-topper of the '80s. Kenny Rogers, who introduced Carnes to the top 30 with the duet "Don't Fall In Love With A Dreamer," hit No. 1 in his seventh chart week last November with "Lady."

The average No. 1 hit in the '80s has required 12 weeks to strike the summit. K.C. & the Sunshine Band's "Please Don't Go" took 20 weeks; the Captain & Tennille's "Do That To Me One More Time" took 18. On the low end, Queen's "Another One Bites The Dust" and Barbra Streisand's "Woman In Love" also did the trick in eight weeks.

This is the fourth No. 1 single for the EMI-America/Liberty group in the past two years, which ties Columbia, Elektra/Asylum and Casablanca for the most pop toppers by any label in this period.

Carnes' smash was preceded at No. 1 by Robert John's "Sad Eyes" in October, 1979, Kenny Rogers' "Lady" last fall and Sheena Easton's "Morning Train" the past two weeks.

In the past two years, Columbia's had No. 1 hits by Pink Floyd, Paul McCartney, Billy Joel and Barbra Streisand; E/A has achieved the ultimate with two hits by Queen and one each by the Eagles and Eddie Rabbitt; and Casablanca has

topped the chart with two hits by Donna Summer and one each by the Captain & Tennille and Lipps Inc.

With Carnes' hit displacing "Morning Train" at No. 1, EMI-America becomes the fourth label to score back-to-back pop toppers in the past five years. Columbia did the trick last July with Paul McCartney's "Coming Up" and Billy Joel's "It's Still Rock'n'Roll To Me." Capitol had sequential smashes in May, 1976 with the Sylvers' "Boogie Fever" and Wings' "Silly Love Songs."

And, in the greatest domination of the charts in pop history, RSO had a string of six successive summit snatchers in 1978, with three hits by the Bee Gees and one each by Player, Andy Gibb and Yvonne Elliman. The label scored back-to-back No. 1 singles again later in the year with hits by John Travolta & Olivia Newton-John and Andy Gibb.

Now, from the sublime to the ridiculous...

With "Bette Davis Eyes" moving up to No. 1, the venerable screen star becomes only the sixth public figure to be named in the title of a chart-topping pop single since Billboard launched its best-sellers survey 41 years ago.

The two-time Oscar winner follows a pair of composers, a pair of generals and a famous frontiersman.

Stevie Wonder's "Sir Duke" (1977) was a spirited salute to Duke  
(Continued on page 100)



**CRAZED PROMOTION**—Two Syracuse Univ. students get into the spirit of a recent dance marathon sponsored by the school and Chrysalis Records, which utilized the 24-hour event to tout its "Dance Craze" soundtrack LP via album giveaways, posters and raffle prizes. Proceeds will go to the Muscular Dystrophy Foundation.

## Tony's Dilemma: Only Two Musical Scores To Honor

By RADCLIFFE JOE

NEW YORK—A decision by the Tony Award Administration Committee ruling that the musical scores of "42nd Street" and "Sophisticated Ladies," two of Broadway's hottest new musicals, are not eligible for Tony nominations, has created a dilemma for the Tony Award nominating committee.

Elimination of these two shows, plus automatic ineligibility of "Pirates Of Penzance," because of its revival status, leaves the Tony nominating committee with just two shows—"Woman Of The Year" and the ill-fated "Copperfield," with

original scores from which to choose.

A third possible choice could be "The Moony Shapiro Songbook," which opened at the Morosco Theatre Sunday (2). Like "Pirates Of Penzance," "Can Can," which opened at the Minskoff last Thursday (30), was also automatically eliminated because it is a revival.

The Tony Award Administration Committee ruled out "42nd Street" as a Tony contender for best score because its music was not originally written for the theatre. The same  
(Continued on page 85)

## Specialized Programs Key To CBS Video Marketing

By GEORGE KOPP

NEW YORK—CBS Video Enterprises, which will introduce its first 20 videodisks at the CES, is planning a multi-pronged marketing and promotional attack to expand the video market.

The promotions will be geared to the programming, according to CVE

president Cy Leslie, because "programming is everything." Although the films under the MGM/CBS Video label are the backbone of the business, Leslie says, the company will introduce specialized programming in music, theatre and documentary that can be promoted to outlets in addition to record and video specialty stores.

One example is the "Great Books" series, which debuts in June with the film "The Adventures Of Huckleberry Finn" starring a young Mickey Rooney. Leslie foresees the series eventually being sold through bookstores as well as the company's regular outlets.

Many of the specialized titles have been released in videocassette, but Leslie believes that the disk will eventually dominate the prerecorded software market.

The first MGM/CBS videodisks will retail for a suggested \$24.95 for a single disk. Prices for a double disk have not yet been finalized, Leslie says, although they will probably be higher than RCA or MCA double disk prices. MCA prices according to program, not number of disks, and RCA adds a \$3 surcharge for the second disk.

The MGM/CBS disks are in the RCA CED format, and Leslie calls the RCA launch "a success by any measure." CBS, he says, has invested  
(Continued on page 68)

## Rock'n'Rolling Take Off Nears For 'Night Flight' Films

By ROMAN KOZAK

NEW YORK—Full-length rock films are coming to cable television via a new agreement between the USA cable network, and American Talent International Video.

The 26-week series, to be seen on Friday and Saturday nights, begins June 5 with Neil Young's "Rust Never Sleeps." The next night "Rust" will be repeated, and then will be followed by "Tunnelvision," with Chevy Chase and Lorraine Newman, and by "New Wave Theatre," a 30-minute program featuring new and unsigned acts.

In following weeks, the series, titled "Night Flight," will feature such

films as "Reggae Sunsplash" with Bob Marley and Peter Tosh, "Jimi (Hendrix) Plays Berkeley," "Lenny Bruce Without Tears," "Volunteer Jam" and "Alice Cooper Special."

The USA Cable Network began by broadcasting sports, but has since branched out to feature variety programming. It reaches 7.5 million homes.

Because the programming goes through a satellite simultaneously to the East and West coasts, there are no program delays like on network tv. For the shows to start in the late evening in Los Angeles, they have to start in the middle of the night in New York.

The Friday night version of "Night Flight" will begin at 2 a.m. Saturday on the West Coast, and will run about two hours. On Saturday night, when there is a double feature, the program will be on for about four hours, and will begin at 11 p.m. EDT.

The program will include 10 minutes (at \$1,600 a minute) of advertising per two hours from the USA Network, and two minutes reserved for local sponsors. Already, Pepsi.  
(Continued on page 85)

## New Crazy Eddie Shop Launched

NEW YORK—The Crazy Eddie audio-record chain moved uptown May 2 with the opening of its 10th store on East 57th Street. To promote the event, the retailer advertised major new releases in a radio-print campaign and distributed more than 14,000 free T-shirts, baseball caps, giant pens and playing cards with the Crazy Eddie logo at the store.

A double-truck ad in the May 1 edition of the *Daily News* offered sale-priced product by such artists as the Rolling Stones, the Gap Band, Kim Carnes, Grover Washington Jr., Rufus, James Taylor, Gino Vannelli, Jefferson Starship and Robin Trower for \$4.99. Two pocket sets by Southside Johnny and the Asbury Jukes, the Grateful Dead and Chuck Mangione were priced at \$8.99. Radio spots were broadcast on WBLS, WKTU and WNEW-FM.

The new store is the chain's second in Manhattan and is located two blocks from two competitors, Alexander's and Disc-O-Mat. But Burt Goldstein, vice president of the chain's record division, says a different type of consumer patronizes each store. "The other guys move tonnage," he notes. "We move catalog."

In fact, Goldstein says the new store sold more midlines than current hits on opening day. The chain's sale price of \$3.99 for \$5.98 list LPs "has been a magic number for us," he says, adding that midlines account for approximately 25% of Crazy Eddie's record business.

Goldstein won't commit to a shelf price hike, but says it's "a strong possibility" that Crazy Eddie will increase its \$5.99 and \$6.99 shelf prices on \$7.98 and \$8.98 list merchandise in mid-June.  
(Continued on page 85)

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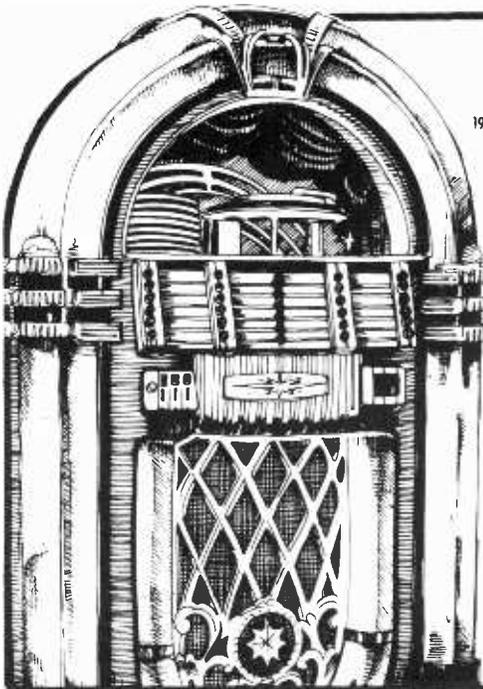
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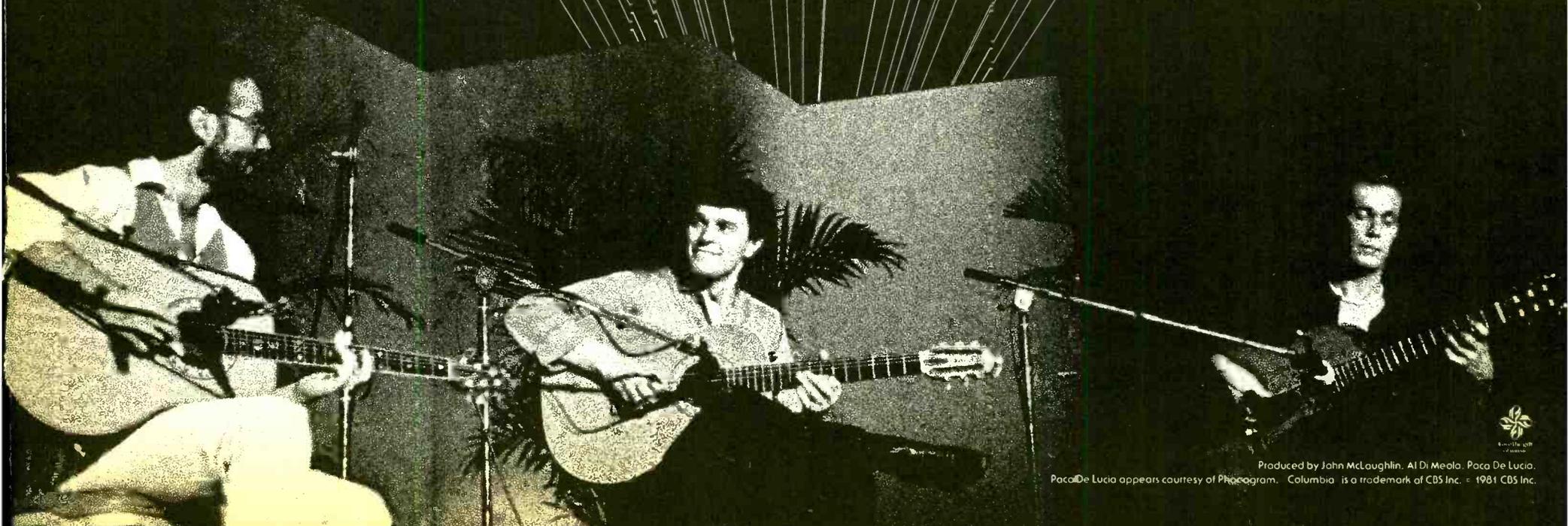
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Produced by John McLaughlin, Al Di Meola, Paco De Lucia.  
Paco De Lucia appears courtesy of Phonogram. Columbia is a trademark of CBS Inc. © 1981 CBS Inc.

## Hall Of Fame Due NARAS In Memphis?

CHICAGO—The city of Memphis may become home to the National Academy of Recording Arts and Science's planned Recording Hall of Fame.

A new \$10 million hall of fame proposal was scheduled to be heard at the Friday to Sunday (8-10) NARAS national trustees meeting in Scottsdale, Ariz. Representatives of the city of Memphis and members of the Memphis NARAS chapter were expected to outline the plan.

"Memphis is very interested and will be coming to the meeting to make a proposal," NARAS executive director Chris Farnon said late last week.

"The trustees have been wanting

to construct a hall of fame for some time," Farnon adds. She said work on finding a Burbank, Calif. site, as originally planned, had been slowed by California's Proposition 13.

The building will house exhibitions and recorded sound demonstrations as well as a library and research center. NARAS's 31 Grammy Hall of Fame recordings will have a special exhibit area. Farnon said.

One NARAS national trustee portrayed the Memphis proposal as a breakthrough in a stalemate situation. "The idea started eight or nine years ago and nothing came out of it," he explained. "Now it looks as if Memphis has got an exciting proposition and maybe something will happen."

## C'right Tribunal Chairman Quits

• Continued from page 4

"As with other things," Brennan continued, "Commissioner James did not keep the other commissioners informed of his plans." Sources explain that Commissioner James' House testimony in March came as a total surprise to his fellow commissioners.

That testimony, in which James alleged among other things that commissioners couldn't keep secretaries because they got bored without enough work to do, triggered a General Accounting Office investigation that is still in progress.

"I wish him well," says Brennan

who adds that he has no idea of James' plans for the future. An attorney, James, 51, was appointed to the Copyright Royalty Tribunal by former President Carter on Sept. 27, 1977 for a five-year term as one of five commissioners.

No plans have been announced by the White House or on the Hill to name a replacement for James. Tribunal commissioners must be recommended by Congress and appointed by the President. Because of concern to reduce the size and expenditures of the Tribunal, observers speculate that the position may be left open.



**SAILING PARTY**—Checking out the bridge of the Cherokee 3 yacht owned by Cherokee Studios in Los Angeles are Christopher Cross, Nicolette Larson and Hal David, president of ASCAP. The party, hosted by ASCAP, was in honor of Cross winning five Grammys. At right is the skipper of the boat.

## Philly Retailer's Vid Club Signs Up 456 In 10 Days

By JOHN SIPPEL

LOS ANGELES—In the first 10 days, Odyssey Records signed 456 Philadelphians for its new, revised \$99.99 annual membership Video Club. By putting up the annual fee in cash, a personal check or a Visa credit card billing, the member is eligible to take out a prerecorded videocassette of his choice weekly for three days for the next 52 weeks.

"While the end result was 456 members for our video rental program, it means that in the three stores, we are assured of an average of 150 customers coming in weekly.

That's 20 more assured patrons daily over seven days," Donny Weiss, store principal, says. "We are into hit recorded product, LP or tape, and designer jeans and tops. The reverse side of the membership card carries a 10% discount guarantee on LPs and tapes or clothing."

Weiss says that even after his \$10,000 self-financed advertising program, there hasn't been much of a dropoff in memberships.

Sound Odyssey broke with video software and accessories about 11 months ago. The Krewstown Shopping center 6,000 square-footer flagshiped the venture. Weiss feels a neighborhood full of VCRs is a mother lode. He went the same route when he first introduced jeans and tops way back in 1973.

Sound Odyssey's first try at rentals of videocassettes offered a customer any title for \$15 a week, with the patron shelling out cash, a personal check or a B. of A. credit billing for the full amount of the tape. When the customer stopped renting tapes, he got his look back. All Weiss' competitors played follow-the-leader.

So several months later, he adver-

(Continued on page 68)

## CBS Out With 1st CX Disk

• Continued from page 3

Concepts. Negotiations are still being conducted with mass market hi fi manufacturers to build decoders, but CBS officials doubt that any major firm will come on board until the CX decoder circuitry can be reduced to a single IC chip.

Electronics firm Signetics has developed a prototype IC chip for the circuitry, and CBS researchers will review it this week. If it meets CBS specifications, the company may grant a license for its manufacture. Such a development would hasten the possibility of incorporating CX decoder circuitry into receivers and amplifiers.

Teller said that CX encoding equipment is now in place in CBS mastering facilities in New York and Nashville.

"By the end of the year," he said, "we expect to have 40-50 CX disks on the market. Most will be new releases, although we do have plans to start putting some of our catalog on CX disks."

The transfer of catalog to CX disks will be somewhat limited by technology. According to Lou Abagnarro of the CBS Technology Center older master tapes that have deteriorated and are noisy cannot be encoded successfully.

In response to questions about the future of Mastersound, CBS Records Group president Dick Asher replied that the audiophile line would be encoded with CX. He said CBS would maintain Mastersound "as long as the public shows it is willing to pay the difference for the extra quality." CX encoding will not raise the price of albums, Asher said.

As far as educating the public as to what CX is, Asher believes that the hardware manufacturers would probably be in the forefront. "They stand to make money selling the hardware," he said. "We make nothing directly from CX." Asher also stated that it was "fair" to look at CX as a transitional technology between analog and fully digital playback systems, although he did not believe digital playback would be commercially viable for many years.

## 'Live' AOR Talk Program Seeking Global Listeners

• Continued from page 1

FM Madison, Wis.

Eddie Kritzer, president of the Global Satellite Network and producer of "Rockline" says he has commitments from WLUP-FM Chicago; WYSP-FM Philadelphia; WKLS-FM Atlanta; KZEL-FM Eugene, Ore.; WQFM-FM Milwaukee; and WPLR-FM New Haven.

He says KSHE-FM St. Louis will be given a tape of the show with KSHE reportedly installing its own dish. KWFM-FM Tucson was also given a tape.

Negotiations with CHUM Toronto, the BBC and Radio Luxembourg also are in progress.

Using the Westar satellite, participating stations hook up to a land station where there is a receiving dish aided by AT&T phone lines. Cost for stations, depending on location, averages about \$125 per month for the hookup.

Says Tom Hedges, program director of KLOS: "The concept of being able to utilize the technology of talk radio that will reach the upper demo

is great. The idea of fans talking to music people is a great hook.

"This is the first chance for rock radio to take advantage of satellite technology. But bear in mind we're in the business of music, not talk, so there will only be sporadic talk programming. It won't change the nature of FM radio. It's still a music medium."

Says Beau Phillips, program director of KISW-FM Seattle: "I'm excited by the concept of 'Rockline.' We've been pitched with all kinds of syndicated shows that you get weary of after awhile.

"But live via satellite has great promotional value. There's a certain buzz that it's happening live. There is listener activity versus passive listening," says Phillips.

KISW served as the feed for Radio Hauraki in New Zealand. "It's exciting being in a satellite chain," notes Phillips.

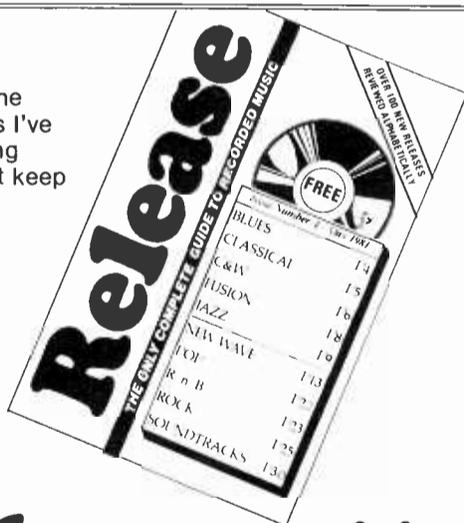
Tom Owens, program director of KZEW Dallas, hails the program as "a good and unique idea."

His only apprehension was the

(Continued on page 102)

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—Alan Schwartz,  
Advertising Director  
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—Jill Tairen, Publicity  
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## Commentary

# AM: A New Creative Force?

By ROBERT A. LINDER

I feel compelled to respond to the many radio/record people who are increasingly voicing concern and frustration over tighter playlists and heavy modal, unexperimental, clone radio.

I think most aware people agree that if there is any fault it does not lie in the music. There is a wealth of great new material and performers.



Robert Linder: "There will be an opportunity again to experiment and develop new programming."

Unfortunately, everyone wants an instant giant or supergroup. But stars take time to develop, and the real heroes have already died. Were they to return to life they'd never live up to their idolized images.

But it's always been that way. What's changed is FM radio. Here's an overview that may help put things in perspective.

Ten to 20 years ago an album rock format developed because there was room, economically, for a radio operator to experiment. FM had a relatively small share of listeners and advertisers compared to the powerful AM side of the family. Some were still simulcasting.

As the need for alternative programming became more evident the FMs had a unique opportunity to experiment. It didn't cost much. FM stations could be bought cheaply, staffs were small and poorly paid, giant promotions and prizes were non-existent, advertising was minimal and audience figures could only go up. So there was little to lose in playing new music about drugs, free love, against Vietnam, or whatever.

The solid AM side of the family supported many an AM-FM operation through the many long years it takes to develop a whole new audience. Unfortunately, as AM radio became increasingly stagnant, FM's new audience and advertising support was developing at AM's expense.

Today the roles are almost reversed. FM stations are extremely expensive to buy and operate. Staffs and salaries are large; promotions, consultants, prizes, research, and lower com-

mercial units all require higher advertising rates. Those higher rates require higher audience cumes.

In a highly competitive market higher cumes require more mass-appeal radio, less experimentation and, yes, to some degree, stagnation. Stagnation leads to frustration from record companies seeking airplay for new unproven artists, and from adventurous programmers who no longer can afford to experiment with newer artists and undeveloped programming.

Meanwhile, the badly eroded AM stations' economic base cannot support their FM sisters, as they did in the 60s. They're fighting for their lives now. But they're yet not down and out.

I foresee very little change, but a lot of increased frustration for the next 5-10 years. By that time two things will have happened:

1. AM technology will allow for a stereo audio signal comparable to FM's (our AM presently broadcasts to 13,000 hertz but no AM radio is yet made to receive that kind of response).

2. AM radio audiences, advertising, costs, etc. will be so low that, as with FM in the 60s, there will be an opportunity again to experiment and develop new artists and new programming.

But those frustrated FM programmers ready to join the new revolution better be ready like the earlier pioneers to face low salaries, minimal advertiser and audience support, and no expensive consultants or guidebooks to lead the way. Many won't make it.

Those who do will eventually create a new format that will gradually become dominant, then stagnant, and so the cycle goes on.

## 'If there is any fault, it does not lie in the music'

Meanwhile, let's all accept the situation as it is. There's nothing wrong with mass-appeal radio. And there will be enough creativity to keep FM album rock going strong for quite a while.

Still, there is another revolution coming. And the excitement builds because no one knows who the new heroes will be. Will Beatles make way for Ants?

Robert Linder is vice president and general manager of WDHA-FM in Dover, N.J.

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:

In an article on Musician, Player & Listener Magazine (Billboard, April 18) I was misquoted as saying, "Musician sells more in chain stores than Rolling Stone." What I actually said was, "Musician sells more than Rolling Stone in some record chains" (i.e. Kemp Mill Records, Music Market, Harmony Hut, etc.)—a small but significant difference.

I also want to respond to a letter from Susan Ollinick of Rolling Stone (Billboard, May 9), where she rightly corrects the above misquote and then wrongly distorts its meaning completely by saying I claimed Musician had a larger overall circulation than Rolling Stone.

Nowhere in the article was there a statement that could be construed as such, either directly or indirectly. Let's keep the facts straight.

Sam Holdsworth  
Co-Publisher/Editor  
Musician, Player & Listener  
Gloucester, Mass.

Dear Sir:

I wonder if it is perversity on my part, but despite Stanley Gortikov's criticism in the May 9 Billboard of my commentary in the previous issue, I end up somewhat pleased. I am pleased that after 20 years of writing about the pleasures and rewards of the constructive aspects of "This Business Of Music" I finally have found a significant reader who measures, indeed, counts my words.

The other side of the "Glossary Of Misbehavior" in the music business is found in the hundreds of pages in "This Business Of Music" and "More About This Business Of Music" (both of which I co-authored with Sidney Shemel of United Artists Music) and which were credited in my brief bio, as Mr. Gortikov discreetly avoided mentioning.

However, I shouldn't complain. My book has enough publicity and indeed 850 new sales a month, purchased by hopeful, bright young people who look to the free enterprise and rich rewards of music as a business.

Along these lines, may I direct Mr. Gortikov's attention to my favorable review of Joseph Taubman's book, "In Tune With The Music Business," found in the current Copyright Society Bulletin, which I wrote from this constructive standpoint.

M. William Krasilovsky  
New York City

Dear Sir:

We have been in business five years and we are still taking "retailing courses." I agree wholeheartedly with every point Mr. Musich made in his commentary, "An 18-Month Retailing Course" (Billboard, April 25, 1981).

It seems to me that the record companies spend enormous sums to hype their clubs at the expense of sending the small retailer needed promotional materials. They run much heralded (within the industry) contests to see who can create the most effective displays. But it seems only the "favored" large accounts receive the promo goodies. They want us to sell the product, but they won't give us the needed support.

Francis E. Baker  
Owner, Clementines Records  
Kings Beach, Calif.

Dear Sir:

Reading Michael Musich's commentary (Billboard, April 25), I was glad to know that there are others in the same position as I—Independent retailer, and just barely making it.

I've been in business only four months and it sure is a challenge. My husband and I own our building. We operate a Sears store and also own one other business, so we do not depend on the record shop for our livelihood. Thank God!

My customers can drive 60 miles in any direction and buy records at \$4.99 and \$5.99. I buy them for \$5.50 and sell them for \$8.50. My customers can't believe I can't get them cheaper. They feel I am cheating them. I'm hanging in there because I love music.

I deal with Mile Hi One-Stop out of Denver. They have been terrific, giving me credit after a couple of months and helping me with promo material. I also get credit from defective albums within two weeks.

C. Rumsey  
Music Den  
Wheatland, Wyo.

Dear Sir:

I have been reading in your magazine about the dawn of several new 24-hour programming services to be distributed via satellite. The comments of the purveyors of these services seem hauntingly familiar.

"Yes, you can fire all your jocks! Isn't that great! Run a radio station without people! Keep all the money for yourself!" Haven't we heard this for years from automation companies?

One observer predicts that there will be less than 100 people on the air within 10 years. If the wildest dreams of that observer come true, and Mr. Burkhardt and Co. can interrupt the celebration that accompanies the thought of putting thousands of professional beings and their families on the welfare rolls, may I ask a quick question? If there are only 100 people working in radio, all at satellite networks or a few major market stations, what happens when the chosen 100 retire?

Think about it a minute. If there is no live talent in small, medium or large markets, just where is the new talent going to come from? So what happens in 20 years? The satellite networks will sound like small market!

I'm not sounding sour grapes just because I might have to pump gas instead of work in the profession that I love so much if the satellite networks take hold, as their purveyors predict. I know that satellite will not eliminate local radio.

You can have as many networks as you want, but the station and the personalities who are involved with their own community will always come up number one. Here's to local radio!

Brad Lovett  
WCSM-AM/FM  
Celina, Ohio

Dear Sir:

Re the review of Barry Manilow at the Riviera (Billboard, May 2), since when is a performance judged by the age of the audience? And the reason he doesn't "wander off-stage to mix" is because, a) there is no room, b) he's there to perform, not pat heads, and c) he has a limited time to pack in a great deal of material.

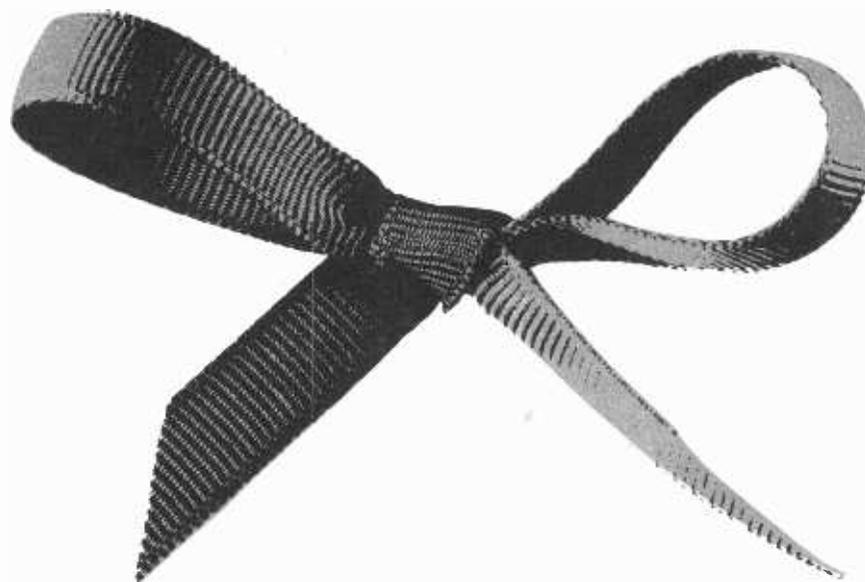
I saw the show three times and it was different every night. Were I a critic, I would have mentioned the half-dozen new numbers. He was great.

Sandra K. Hopper  
Columbus, Ohio

Dear Sir:

Record companies seem to have forgotten that airplay is what brought them their sales in the first place. I don't believe the artists have forgotten. Still, record companies are treating many radio stations as if they are doing them a favor by sending them records.

Bill Roberts  
KSWA-AM/KWQK-FM  
Graham, Texas



"A child is pure,  
devoid of fault or blame.  
He represents the celebration  
of new life, hope for a better world,  
hope for a better way.  
A child marks the continuation  
of our lives, our future.  
What should he know of death?"

Gladys Knight

GLADYS KNIGHT  
& THE PIPS.  
"FOREVER YESTERDAY  
(For The Children<sup>11-02113</sup>)."

A SONG DEDICATED  
TO ALL CHILDREN  
EVERYWHERE.

CBS Records and Gladys Knight  
& The Pips will donate the profits  
from the sale of this recording  
to The Atlanta Children's Foundation, Inc.

Donations may be made to:  
The Atlanta Children's Foundation, Inc.  
c/o Economic Opportunity Atlanta, Inc.  
75 Marietta Street, N.W.  
Atlanta, Georgia 30303

On Columbia Records.

# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

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

## PRIME MOVERS-NATIONAL

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

## TOP ADD ONS -NATIONAL

- ELTON JOHN—Nobody Wins (Geffen)
- LEE RITENOUR—Is It You (Elektra)
- NEIL DIAMOND—America (Capitol)

## BREAKOUTS-NATIONAL

- AIR SUPPLY—The One That You Love (Arista)
- HALL & OATES—You Make My Dreams (RCA)
- BARBRA STREISAND—Promises (Columbia)

★ **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.

- CHAKA KHAN—What Cha Gonna Do For Me-27
- GARY U.S. BONDS—This Little Girl—D-30
- SANTANA—Winning—D-29
- MANHATTAN TRANSFER—Boys From New York City
- PAUL ANKA—I've Been Waiting For You All My Life

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

- ★★ SMOKEY ROBINSON—Being With You 3-1
- ★★ KIM CARNES—Bette Davis Eyes 5-3
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 8-7
- ★ GINO VANELLI—Living Inside Myself 12-11
- ★ JOHN LENNON—Watching The Wheels 6-5
- STEVE WINWOOD—Arc Of A Diver
- AIR SUPPLY—The One That You Love
- BARBRA STREISAND—Promises
- LEE RITENOUR—Is It You—D-29
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—D-30

KGB (13 K)—San Diego (K. Scovill—MD)

- ★★ KIM CARNES—Bette Davis Eyes 8-5
- ★★ SHEENA EASTON—Morning Train 6-2
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 15-12
- ★ GINO VANELLI—Living Inside Myself 19-16
- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 30-20
- DON McLEAN—Since I Don't Have You
- TOM PETTY & THE HEARTBREAKERS—The Waiting
- GARY U.S. BONDS—This Little Girl—D-30
- CHRISTOPHER CROSS—Say You'll Be Mine—D-24
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-26

KERN—Bakersfield (G. Davis—MD)

- ★★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 9-6
- ★★ KIM CARNES—Bette Davis Eyes 13-2
- ★ GARY U.S. BONDS—This Little Girl 27-20
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 30-21
- ★ A TASTE OF HONEY—Sukiyaki 17-13
- ★ JIM PHOTOGLO—Fool In Love With You
- LEE RITENOUR—Is It You
- JESSE WINCHESTER—Say What—D-33
- QUINCY JONES—Ai No Corrida—D-31
- CLIFF RICHARD—Give A Little Bit More—D-25
- STARS ON 45—Medley—D-24
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-30
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-29
- ALAN PARSONS PROJECT—Time
- SANTANA—Winning—D-32
- DARYL HALL/JOHN OATES—You Make My Dreams—D-34

KOPA—Phoenix (J. McKay—MD)

- ★★ THE WHO—You Better You Bet 19-12
- ★★ STYX—Too Much Time On My Hands 10-5
- ★ PHIL COLLINS—I Missed Again 13-10
- ★ KIM CARNES—Bette Davis Eyes 7-3
- ★ CLIFF RICHARD—Give A Little Bit More 24-20
- JESSE WINCHESTER—Say What
- LEE RITENOUR—Is It You
- QUINCY JONES—Ai No Corrida—D-28
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X
- DARYL HALL/JOHN OATES—You Make My Dreams—X
- STEVE WINWOOD—Arc Of A Diver—D-30
- AIR SUPPLY—The One That You Love

KRQQ(KRQ)—Tucson (D. McCoy—MD)

- No List
- KTKT—Tucson (B. Rivers—MD)
- ★★ QUINCY JONES—Ai No Corrida 23-15
- ★★ CHAMPAIGN—How Bout Us 12-8
- ★ JOHN LENNON—Watching The Wheels 7-3
- ★ DOTTIE WEST—What Are We Doin' In Love 18-12
- ★ SANTANA—Winning 30-25
- ELTON JOHN—Nobody Wins
- DARYL HALL/JOHN OATES—You Make My Dreams
- BILLY SQUIER—The Stroke
- STEVE WINWOOD—Arc Of A Diver
- GARY U.S. BONDS—This Little Girl—D-30
- JIM PHOTOGLO—Fool In Love With You
- CLIFF RICHARD—Give A Little Bit More

KENO—Las Vegas (B. Alexander—MD)

- No List

KLUC—Las Vegas (R. Lundquist—MD)

- ★★ JOHN O'BANION—Love You Like I Never Loved Before 7-2
- ★★ SANTANA—Winning 16-7
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 9-5
- ★ NEIL DIAMOND—America 26-20
- ★ JEFFERSON STARSHIP—Find Your Way Back 23-16
- JOE WALSH—A Life Of Illusion
- LEE RITENOUR—Is It You
- PHIL COLLINS—I Missed Again
- THE ALAN PARSONS PROJECT—Time

## Pacific Northwest Region

### ★ PRIME MOVERS

- KIM CARNES—Bette Davis Eyes (EMI)
- JOHN LENNON—Watching The Wheels (Geffen)
- FRANKIE & THE KNOCKOUTS—Sweetheart (Millennium)

### ● TOP ADD ONS

- NEIL DIAMOND—America (Capitol)
- ELTON JOHN—Nobody Wins (Geffen)
- DOTTIE WEST—What Are We Doin' In Love (Liberty)

### ● BREAKOUTS

- FRANKIE SMITH—Double Dutch Bus (WMOT)
- RICK SPRINGFIELD—Jessie's Girl (RCA)
- AIR SUPPLY—The One That You Love (Arista)

KFRC—San Francisco (J. Peterson—PD)

- ★★ TERRI GIBBS—Somebody's Knockin' 21-15
- ★★ JOHN LENNON—Watching The Wheels 38-33
- ★ KIM CARNES—Bette Davis Eyes 25-12
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 29-20
- ★ CHAMPAIGN—How Bout Us 33-26
- FRANKIE SMITH—Double Dutch Bus
- NEIL DIAMOND—America
- QUINCY JONES—Ai No Corrida—D-27
- PHOEBE SNOW—Mercy, Mercy, Mercy—D-36
- ELTON JOHN—Nobody Wins—D-40
- JOEY SCARBURY—Theme From Greatest American Hero—D-34
- GREG KINN—Breakup Song—D-39

KIOY(K104)—Fresno (T. Saville—PD)

- ★★ KIM CARNES—Bette Davis Eyes 9-5
- ★★ CLIMAX BLUES BAND—I Love You 15-8
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 25-18
- ★ SMOKEY ROBINSON—Being With You 3-1
- NEIL DIAMOND—America 21-15
- DOTTIE WEST—What Are We Doin' In Love
- CAROLE BAYER SAGER—Stranger Than Before
- ALAN PARSONS PROJECT—Time—X
- STEELY DAN—Time Out Of Mind—X
- TOMMY JAMES—You're So Easy To Love—D-30
- LEE RITENOUR—Is It You
- PAUL ANKA—I've Been Waiting For You All Of My Life—D-29
- JOHN O'BANION—Love You Like I Never Loved Before—D-28

KGW—Portland (J. Wojniak—MD)

- No List
- KMJK—Portland (C. Kelly—MD)
- ★★ KIM CARNES—Bette Davis Eyes 16-8
- ★★ FRANKIE & THE KNOCKOUTS—Sweetheart 28-19
- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 23-15
- ★ JOHN LENNON—Watching The Wheels 18-12
- LOVERBOY—Turn Me Loose 4-1
- AIR SUPPLY—The One That You Love
- JESSE WINCHESTER—Say What
- RICK SPRINGFIELD—Jessie's Girl
- DON McLEAN—Since I Don't Have You—X
- TOM PETTY & THE HEARTBREAKERS—The Waiting—X
- GARY U.S. BONDS—This Little Girl—X
- DARYL HALL/JOHN OATES—You Make My Dreams

KJR—Seattle (T. Mitchell—MD)

- ★★ KIM CARNES—Bette Davis Eyes 15-6
- ★★ FRANKIE & THE KNOCKOUTS—Sweetheart 13-7
- ★ REO SPEEDWAGON—Take It On The Run 4-1
- ★ GARY U.S. BONDS—This Little Girl 26-21
- ★ SANTANA—Winning 24-20
- BILLY & THE BEATERS—I Can Take Care Of Myself—D-26
- T.G. SHEPPARD—I Loved 'Em Every One—D-28
- BARBRA STREISAND—Promises—D-27

KYXX—Seattle (S. Lynch—MD)

- ★★ SMOKEY ROBINSON—Being With You 2-2
- ★★ REO SPEEDWAGON—Take It On The Run 1-1
- ★ GINO VANELLI—Living Inside Myself 8-5
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 14-9
- ★ KIM CARNES—Bette Davis Eyes 7-3
- SHEENA EASTON—Modern Girl
- AIR SUPPLY—The One That You Love
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-28
- GARY U.S. BONDS—This Little Girl—D-24
- SANTANA—Winning—X
- DARYL HALL/JOHN OATES—You Make My Dreams—X
- ELTON JOHN—Nobody Wins
- QUINCY JONES—Ai No Corrida
- ANNE MURRAY—Blessed Are The Believers—D-30
- DOLLY PARTON—But You Know I Love You—X
- RUPERT HOLMES—I Don't Need You—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
- JESSE WINCHESTER—Say What—X
- A TASTE OF HONEY—Sukiyaki—D-29

KJRB—Spokane (B. Gregory—MD)

- ★★ JOHN LENNON—Watching The Wheels 8-3
- ★★ KIM CARNES—Bette Davis Eyes 6-1
- ★ THE WHO—You Better You Bet 24-19
- ★ QUINCY JONES—Ai No Corrida 31-26
- ★ GINO VANELLI—Living Inside Myself 19-14
- ELTON JOHN—Nobody Wins
- SHEENA EASTON—Modern Girl
- LEE RITENOUR—Is It You

KTAC—Tacoma (S. Carter—MD)

- No List
- KCBN—Reno (L. Irons—MD)
- ★★ KIM CARNES—Bette Davis Eyes 37-26
- ★★ JOHN LENNON—Watching The Wheels 24-15
- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 28-18
- ★ REO SPEEDWAGON—Take It On The Run 2-1
- ★ DOTTIE WEST—What Are We Doin' In Love 17-11
- TOM PETTY & THE HEARTBREAKERS—The Waiting
- AIR SUPPLY—The One That You Love
- THE ALAN PARSONS PROJECT—Time—D-39
- SANTANA—Winning—D-36
- DOTTIE WEST—What Are We Doin' In Love
- QUINCY JONES—Ai No Corrida
- LEE RITENOUR—Is It You
- PHOEBE SNOW—Mercy, Mercy, Mercy—D-40
- SHEENA EASTON—Modern Girl—D-32
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-38

KCPX—Salt Lake City (G. Waldron—MD)

- PHIL SEYMOUR—Let Her Dance
- AIR SUPPLY—The One That You Love
- STEPHANIE MILLS—Two Hearts
- TOMMY JAMES—You're So Easy To Love—D-40
- JOEY SCARBURY—Theme From Greatest American Hero—D-34
- MAX WARNER—Rain In May
- CAROLE BAYER SAGER—Stranger Than Before
- CHAMPAIGN—How Bout Us—D-28
- RUPERT HOLMES—I Don't Need You—D-35
- LEE RITENOUR—Is It You—D-30
- SHEENA EASTON—Modern Girl—D-37
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-38

KRSP(FM103)—Salt Lake City (L. Windgar—MD)

- ★★ JOHN LENNON—Watching The Wheels 9-4
- ★★ KIM CARNES—Bette Davis Eyes 12-7
- ★ GARY U.S. BONDS—This Little Girl 20-16
- ★ SANTANA—Winning 18-11
- ★ AC/DC—Dirty Deeds Done Dirt Cheap 21-17
- BILLY SQUIER—The Stroke
- DARYL HALL/JOHN OATES—You Make My Dreams—D-24
- JOE WALSH—A Life Of Illusion—D-25

KIMN—Denver (D. Ericson—MD)

- ★★ KIM CARNES—Bette Davis Eyes 21-17
- ★★ STARS ON 45—Medley 27-22
- ★ DON McLEAN—Since I Don't Have You 30-27
- ★ PHIL COLLINS—I Missed Again 18-15
- ★ GINO VANELLI—Living Inside Myself 13-10
- RICK SPRINGFIELD—Jessie's Girl

●● ELTON JOHN—Nobody Wins

- JEFFERSON STARSHIP—Find Your Way Back—D-29
- CHAMPAIGN—How Bout Us—D-24
- GARY U.S. BONDS—This Little Girl—X
- SANTANA—Winning—X
- NEIL DIAMOND—America—D-25

## North Central Region

### ★ PRIME MOVERS

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

### ● TOP ADD ONS

- BILLY & THE BEATERS—I Can Take Care Of Myself (A&M)
- LEE RITENOUR—Is It You (Elektra)
- CLIMAX BLUES BAND—I Love You (WB)

### ● BREAKOUTS

- TOM PETTY—The Waiting (Backstreet/MCA)
- HALL & OATES—You Make My Dreams (RCA)
- GARY U.S. BONDS—This Little Girl (EMI)

CKLW—Detroit (R. Trombley—MD)

- ★★ PHIL COLLINS—I Missed Again 15-10
- ★★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 10-5
- ★ JOHN COUGAR—Ain't Even Done With The Night 18-15
- ★ NEIL DIAMOND—America 29-22
- ★ A TASTE OF HONEY—Sukiyaki 16-11
- CLIMAX BLUES BAND—I Love You—25
- DARYL HALL/JOHN OATES—You Make My Dreams
- JESSE WINCHESTER—Say What
- ROBBIE DUPREE—Brooklyn Girls
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-26
- DON McLEAN—Since I Don't Have You—D-29
- STANLEY CLARKE & GEORGE DUKE—Sweet Baby
- JOEY SCARBURY—Theme From Greatest American Hero—D-30

WDRQ—Detroit (J. Ryan—MD)

- No List
- WAKY—Louisville (Alice—MD)
- ★★ KIM CARNES—Bette Davis Eyes 10-6
- ★★ GINO VANELLI—Living Inside Myself 5-2
- ★ JOHN O'BANION—Love You Like I Never Loved Before 11-9
- ★ JOHN LENNON—Watching The Wheels 6-4
- ★ DOTTIE WEST—What Are We Doin' In Love 14-10
- A TASTE OF HONEY—Sukiyaki—22

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

- ★★ .38 SPECIAL—Hold On Loosely 9-5
- ★★ FRANKIE & THE KNOCKOUTS—Sweetheart 10-7
- ★ JEFFERSON STARSHIP—Find Your Way Back 11-9
- ★ JIM PHOTOGLO—Fool In Love With You 17-15
- ★ AC/DC—Dirty Deeds Done Dirt Cheap 20-16
- BILLY & THE BEATERS—I Can Take Care Of Myself
- AIR SUPPLY—The One That You Love
- DAVE EDMUNDS—Almost Saturday Night
- KIM CARNES—Bette Davis Eyes—D-20
- T.G. SHEPPARD—I Loved 'Em Every One—D-25
- JESSE WINCHESTER—Say What—D-24
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-19
- ALAN PARSONS PROJECT—Time—D-22
- DARYL HALL/JOHN OATES—You Make My Dreams—D-21
- STEVE WINWOOD—Arc Of A Diver
- RANDY MEISNER—Gotta Get Away—D-23

WGCL—Cleveland (D. Collins—MD)

- ★★ KIM CARNES—Bette Davis Eyes 12-3
- ★★ STARS ON 45—Medley 11-6
- ★ CLIMAX BLUES BAND—I Love You 20-12
- ★ CHAMPAIGN—How Bout Us 21-16
- ★ A TASTE OF HONEY—Sukiyaki 16-10
- TOM PETTY & THE HEARTBREAKERS—The Waiting—30
- DARYL HALL/JOHN OATES—You Make My Dreams
- GARY U.S. BONDS—This Little Girl—D-19
- AIR SUPPLY—The One That You Love
- SHEENA EASTON—Modern Girl
- CHRISTOPHER CROSS—Say You'll Be Mine—D-21
- NEIL DIAMOND—America—D-18

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

- ★★ JUICE NEWTON—Angel Of The Morning 9-5
- ★★ KIM CARNES—Bette Davis Eyes 26-21
- ★ STYX—Too Much Time On My Hands 15-10
- ★ PHIL COLLINS—I Missed Again 19-15
- ★ REO SPEEDWAGON—Take It On The Run 11-8
- TOM PETTY & THE HEARTBREAKERS—The Waiting—35

WNCI—Columbus (S. Edwards—MD)

- ★★ KIM CARNES—Bette Davis Eyes 23-16
- ★★ .38 SPECIAL—Hold On Loosely 11-6
- ★ CLIMAX BLUES BAND—I Love You 17-13
- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 20-11
- ★ JOHN LENNON—Watching The Wheels 10-7
- BILLY & THE BEATERS—I Can Take Care Of Myself
- LEE RITENOUR—Is It You
- JIM PHOTOGLO—Fool In Love With You
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-28
- AIR SUPPLY—The One That You Love—30

WXGT(92X)—Columbus (T. Nutter—MD)

- ★★ JOHN LENNON—Watching The Wheels 10-8
- ★★ KIM CARNES—Bette Davis Eyes 18-12
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 22-18
- ★ CLIMAX BLUES BAND—I Love You 12-10
- ★ STARS ON 45—Medley 20-15
- RICK SPRINGFIELD—Jessie's Girl—X
- JEFFERSON STARSHIP—Find Your Way Back—X
- .38 SPECIAL—Hold On Loosely—X
- FRANKIE & THE KNOCKOUTS—Sweetheart—X
- THE ROVERS—Wasn't That A Party—X

WZZP—Cleveland (B. McKay—MD)

- ★★ KIM CARNES—Bette Davis Eyes 9-5
- ★★ A TASTE OF HONEY—Sukiyaki X-17
- ★ DON McLEAN—Since I Don't Have You 20-19
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart X-20
- ★ NEIL DIAMOND—America X-18
- GARY U.S. BONDS—This Little Girl
- LEE RITENOUR—Is It You

WKWK—Wheeling (J. Armstrong—MD)

- OAK RIDGE BOYS—Elvira
- JOEY SCARBURY—Theme From Greatest American Hero
- GARY U.S. BONDS—This Little Girl—X
- JESSE WINCHESTER—Say What—X
- NITELYTE—You're Breaking My Heart—X
- ELTON JOHN—Nobody Wins—X
- STEVE WINWOOD—Arc Of A Diver
- AIR SUPPLY—The One That You Love
- BILLY & THE BEATERS—I Can Take Care Of Myself—X
- SISTER SLEDGE—Next Time You'll Know—X
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X

## Southwest Region

### ★ PRIME MOVERS

- KIM CARNES—Bette Davis Eyes (EMI)
- SMOKEY ROBINSON—Being With You (Tama)
- STARS ON 45—Medley (Radio Records)

### ● TOP ADD ONS

- LEE RITENOUR—Is It You (Elektra)
- NEIL DIAMOND—America (Capitol)
- CLIFF RICHARD—Give A Little Bit More (EMI)

### ● BREAKOUTS

- HALL & OATES—You Make My Dreams (RCA)
- AIR SUPPLY—The One That You Love (Arista)
- JESSE WINCHESTER—Say What (Bearsville)

KSRK(STAR 97)—Houston (R. Lambert—MD)

- ★★ REO SPEEDWAGON—Take It On The Run 7-2
- ★★ CLIMAX BLUES BAND—I Love You 12-3
- ★ KIM CARNES—Bette Davis Eyes 17-8
- ★ NEIL DIAMOND—America 27-20
- ★ CHAMPAIGN—How Bout Us 16-12
- DARYL HALL/JOHN OATES—You Make My Dreams—30

(Continued on page 24)

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# TUBES

THE COMPLETION BACKWARD PRINCIPLE

NEW DESIGNS IN TUBES TECHNOLOGY

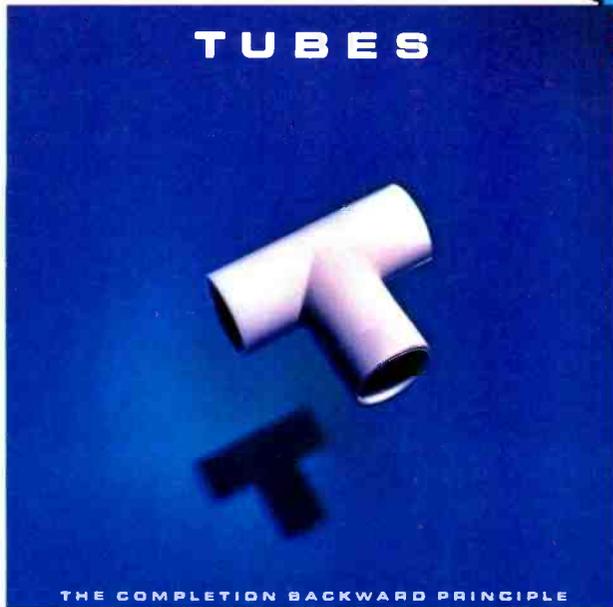
Produced by David Foster for Foster Frees Music, Inc.



\***MARKETING MEMO:** 7-POINT-OF-PURCHASE ITEMS • NATIONAL CONSUMER ADS (Rolling Stone, Creem, Circus, Musician, Playboy & Listener) • EXTENSIVE REGIONAL CONSUMER ADS • MAJOR RADIO BUYS • NATIONWIDE TOUR ©1981 CAPITOL RECORDS, INC.  
\*See your local Capitol representative

# The CAPITOL

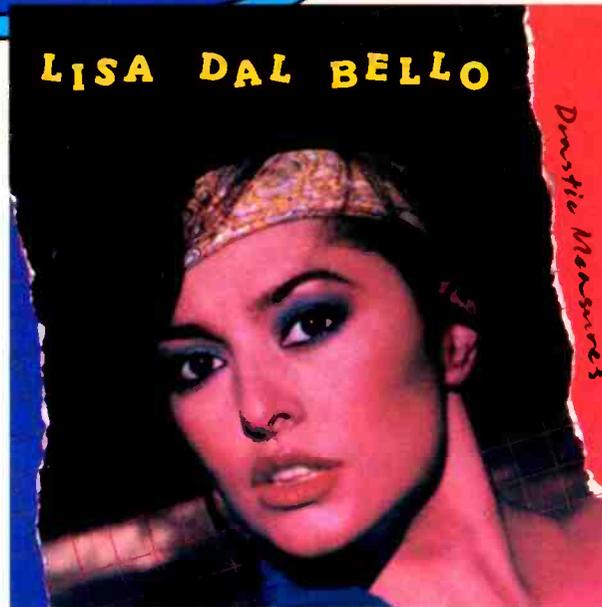
THIS MONTH'S



TUBES

THE COMPLETION BACKWARD PRINCIPLE

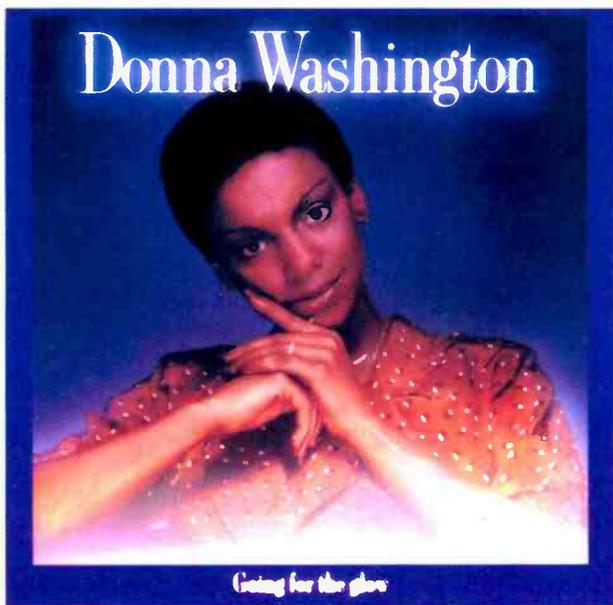
 TUBES / The Completion Backward Principle  
SOO-12151 • 4XOO-12151 • 8XOO-12151



LISA DAL BELLO

*Drastic Measures*

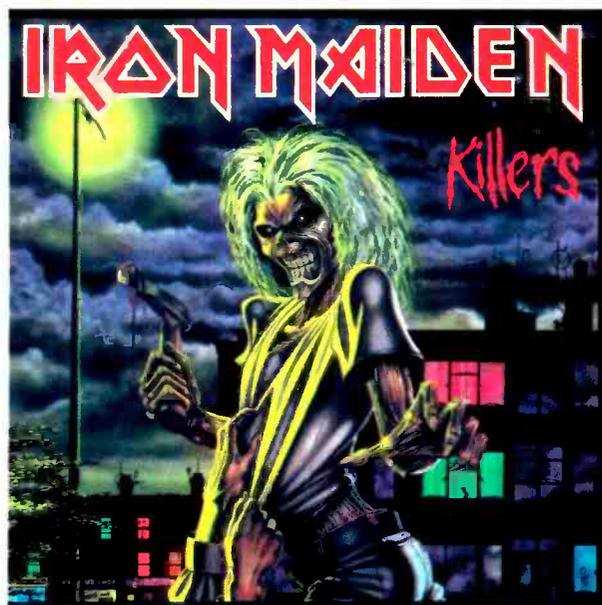
 LISA DAL BELLO / Drastic Measures  
ST-12140 • 4XT-12140 • 8XT-12140



Donna Washington

*Going for the glow*

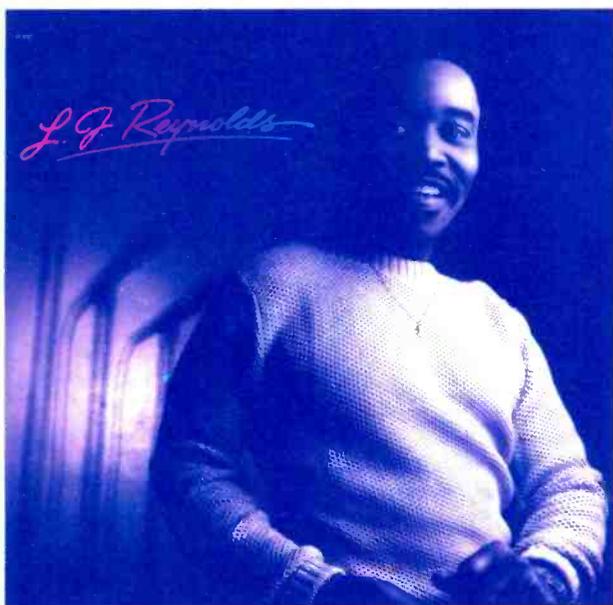
 DONNA WASHINGTON / Going For The Glow  
ST-12147 • 4XT-12147 • 8XT-12147



IRON MAIDEN

*Killers*

 IRON MAIDEN / Killers  
ST-12141 • 4XT-12141 • 8XT-12141

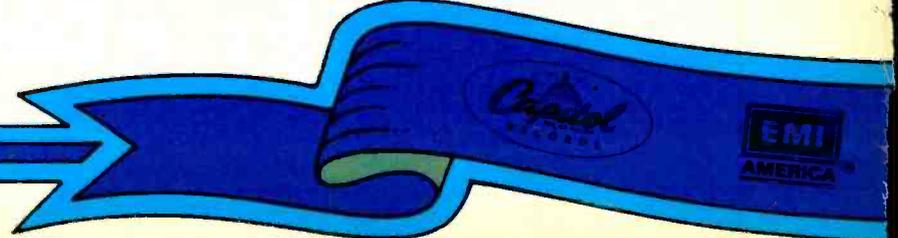


*L.J. Reynolds*

 L.J. REYNOLDS  
ST-12127 • 4XT-12127

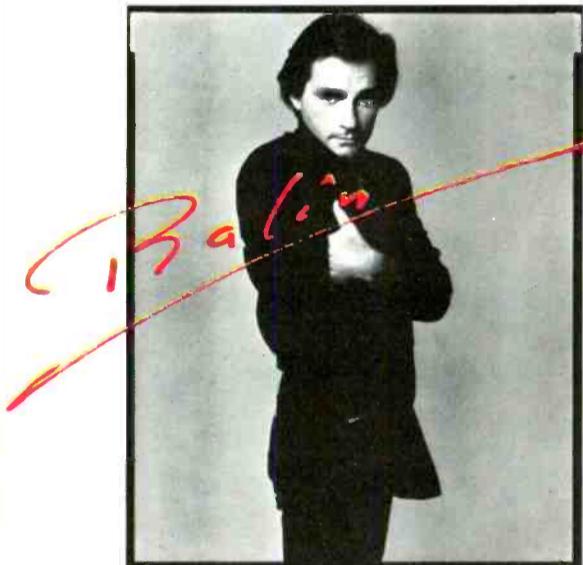


 FUTURE FLIGHT  
ST-12154 • 4XT-12154

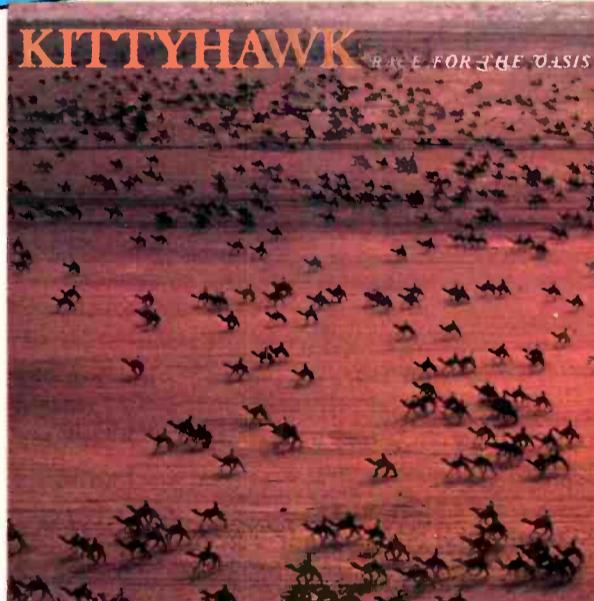


# MARKET

RELEASES NOW IN STOCK



MARTY BALIN / Balin  
SO-17054 • 4XO-17054 • 8XO-17054



KITTYHAWK / Race For The Oasis  
ST-17053 • 4XT-17053 • 8XT-17053



BILL WRAY / Fire And Ice  
LT-1098 • 4LT-1098 • 8LT-1098



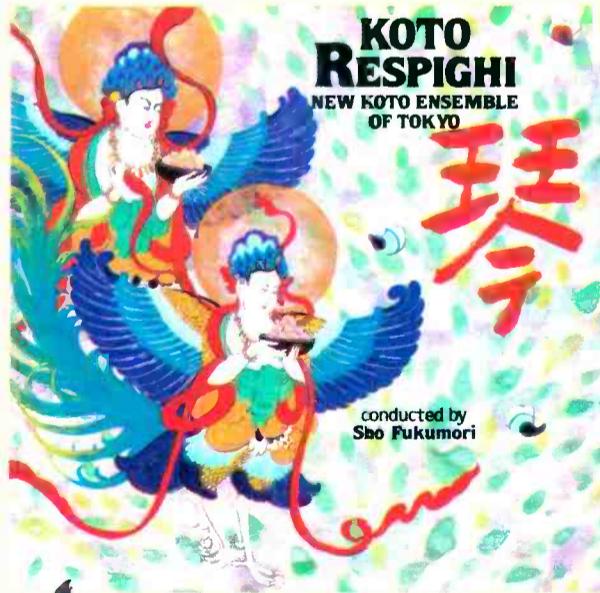
ITZHAK PERLMAN / The Great Romantic Violin Concertos  
SZC-3912 (Three Discs)



RICCARDO MUTI / Great Verdi Chorus  
SZ-37795



WAGNER / Music From The Ring Of The Nibelung  
DS-37808



KOTO RESPIGHI / The Birds, Ancient Airs  
New Koto Ensemble Of Tokyo  
SZ-37830



Give the gift  
of music.



Think about Niecy.



"It's Your Conscience" is the new single from Deniece Williams. It's the follow-up to Niecy's "What Two Can Do." Her latest hit from "My Melody," an album that's headed for gold. Another reason why everyone's in tune with Niecy.

**"It's Your Conscience." New, from Deniece Williams' "My Melody." Produced by Thom Bell and Deniece. On ARC Records and Tapes. Distributed by Columbia Records.**



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# Radio Programming

## IN WINTER ARBITRONS

### Country On The Move In D.C., Frisco; But L.A. Picture Cloudy

NEW YORK—Country music is on the move in San Francisco and Washington, while a battle in Los Angeles in this format clouds the picture.

That is one indication among many in this latest release of Arbitron reports from these markets and Houston, Cleveland, Tampa-St. Petersburg and San Jose.

Following are individual reports from each market.

★ ★ ★

LOS ANGELES—Two automated stations turned up winners in the music radio station Winter Arbitron derby as soft rocking KNX-FM finished first overall among contemporary music stations and KRTH-FM placed first among the mass appeal hit formats.

KNX-FM, which programs perhaps the most liberal amount of new product, scored a 4.3, up from 2.8 in the fall. RKO's KRTH-FM registered a gain to 3.9 from 3.2.

The remainder of Los Angeles' mass appeal stations remained fairly close ratings-wise with KHTZ-FM at 3.6, up from 3.0; KFI-AM at 3.1, up from 3.0; KIIS-FM at 2.7, down from 3.3; KIQQ-FM at 2.7, down from 3.1; and oldies KRLA-AM which led the market in the fall book with a 4.1, down to 2.9.

In the AOR battle, the two front-runners reverse downward slides with Metromedia's KMET-FM achieving a 3.9, up from 3.6 and ABC's KLOS-FM up to 2.9 from the fall's 2.7. KWST-FM and KROQ-FM, both of which posted gains in the fall, fell to 1.7 and 1.8 respectively.

Perhaps the most intriguing format race is country where two newcomers, KHJ-AM and KZLA-FM, both cut into market leader KLAC-AM's share. KLAC-AM, still first, slipped to 3.2 from 3.7 as KZLA jumped to 2.5 from 1.6 and KHJ scored a 2.0, up from 1.3.

Overall, all-talk KABC-AM was the market leader with a 6.9, same as the fall, followed by beautiful music KBIG-FM with a 6.5, up from 5.1 in the fall.

★ ★ ★

SAN FRANCISCO—The country format of former AOR outlet KSNB-FM is starting to pick up listeners. KSNB, with its first full rating period in the new format has a 2.1 share, up from 1.9 in the fall. Hot 100 formatted KFRC-AM is back down to a 4.5 after climbing to 5.1 in the fall. A year ago the station had a 4.1.

The growth of KSNB did not hurt country competitor KNEW-AM, which climbed to 3.7 from 3.0 in the fall and a year ago. With KSNB out of AOR, KMEL-FM, which continues to run that format, is up again, this time to 3.9 from 3.2 in the fall and 2.6 a year ago.

NBC's MOR KNBR-AM is down to 2.9 from 3.4 in the fall, exactly where the station was a year ago. Sister station adult contemporary KYUU-FM is up to 3.2 from 2.9 in the fall. The station, however, had a 4.0 a year ago.

KYA-AM registered a 1.2 for its final book as a soft rocker (see separate story on its format change to oldies). KBLX-FM, which programs a combination of jazz, salsa and reggae, continues to gain audience. The station has a 2.8, up from 2.6 in the fall and 1.4 a year ago. Black KSOL-

FM is up to 5.7 from 5.1 in the fall and 3.8 a year ago.

★ ★ ★

WASHINGTON—Country did very well during the winter books here. WMZQ-FM is up to 3.6 from 2.6 in the fall and 3.4 a year ago. WPKX-AM/WVKX-FM have a combined share of 4.2, up from 3.8 in the fall and 1.9 a year ago.

ABC's MOR WMAL-AM is still on top with an 11.1 share, up from 10.9 in the fall and a year ago.

And sister station WRQX-FM, which runs a Top Track format, is up to 8.6 from 7.2 in the fall and 6.7 a year ago. On the loss side, Hot 100 formatted WPGC-AM-FM is down to a combined share of 5.5 from 7.7 in the fall and 6.6 a year ago.

Black formatted WHUR-FM is up to 5.1 from 4.7 in the fall, but down from 5.7 a year ago. Similarly formatted WOOK-FM (OK-100) is down to 3.2 from 3.5 in the fall and 4.8 a year ago.

★ ★ ★

HOUSTON—Black KMJQ-FM continues to gain audience and takes a commanding lead in first place as country combination KIKK-AM-FM fades a bit.

KMJQ is up to 11.0 from 10.8 in the fall and 8.0 a year ago. KIKK's combination share is 10.8, down from 12.0 in the fall and 9.1 a year ago. AOR KLOL-FM is up again to

5.7 from 4.7 in the fall and 4.6 a year ago.

Hot 100 formatted KRBE-FM is up to 6.9 from 5.6 in the fall and 3.9 a year ago. Urban contemporary KRLY-FM continues to decline. It's down to 4.0 from 4.6 in the fall and 9.1 a year ago.

ABC's adult contemporary KSRR-FM continues to lose audience share, too. It's down to 2.3 from 2.8 in the fall and 3.0 a year ago. MOR KQUE-FM is up to 3.8 from 2.5 in the fall and 3.2 a year ago.

★ ★ ★

CLEVELAND—AOR formatted WMMS-FM jumps into first place with a 10.5 share, up from 8.5 in the fall and 7.9 a year ago. Former market leader country WHK-AM slips further to 5.3 from 8.5 in the fall and 6.7 a year ago.

Hot 100 formatted WGCL-FM moves up to 7.3 from 6.6 in the fall and 6.8 a year ago. Adult contemporary WZZP-FM is up to 6.9 from 5.2 in the fall and 4.3 a year ago.

Black WDMT-FM continues to gain, now up to 5.8 from 5.3 in the fall and 4.1 a year ago, and black WJMO-AM is up too, to 3.2 from 2.7 in the fall. However, a year ago WJMO had a 3.7.

Adult contemporary WWWW-FM is up again to 3.8 from 3.0 in the

(Continued on page 28)



ON RECORD—CBS Radio personality Peter Bekker interviews Atlantic recording artist Phoebe Snow about her new album "Rock Away" during one of his "On Record" shows, which is carried by 14 CBS owned AM and FM stations as well as by 35 stations in Canada. Bekker is also working on a 20-part special on Paul Anka called "Between The Lines," which will be carried on the CBS Radio Network. This is the fourth in a series Bekker began last year with Carly Simon, Dolly Parton and Anne Murray.

## FROM NKR

### Beach Boys Playing Via Satellite In July

By ED HARRISON

LOS ANGELES—NKR Productions, the Kenny Rogers-owned syndication company headed by president Ron Nickell, is preparing "20 Years Of Good Vibrations Over America," the tentatively slated name for two satellite-delivered Beach Boys concerts from Washington, D.C. and Long Beach, Calif. July 4 and 5.

The July 4 concert from the Washington Monument with tentative guests artists Captain & Tennille, Jan & Dean, America, John Sebastian and others will be beamed via satellite to 50 markets in the East and Central time zones.

The July 5 concert from Long Beach will be sent via satellite to 25-30 stations in the Western time zone.

According to Nickell, the concept was created by Beach Boy Mike Love. The Beach Boys are celebrating their 20th year of rock'n'rolling.

Additionally, a two or three-hour radio special is being prepared by NKR to run prior to the live concert so that stations will have a five-six hour Beach Boys extravaganza.

Both the East Coast and West Coast dates are tentatively slated to be video taped for distribution to a cable tv service with the possibility of the Washington date carried live on cable with a stereo simulcast. Station clearances have not yet begun.

Satellite distribution is not new to NKR. The firm simulcast the Grammy Awards via satellite to 35 markets last February, the first reported live network simulcast.

"For event programming like that there is no better way than through satellites," notes Nickell.

Nickell says that NKR's goal is to produce three or four major events a year along the lines of the Beach Boys concert and the Grammy simulcast.

NKR, only six months old, is moving quickly into becoming a full service firm including the development of weekend specials, formats and custom jingles.

Its first weekend special is "Echoes: Inside The Music Process," a 52-hour extravaganza that combines music with interviews with people behind the scenes. The show was written by Michael Lee and produced by Lee and Robert Lee.

Nickell, in his seven years with TM Special projects, worked on the 48-hour "Album Greats."

"Stations need more flexibility with their special programming," says Nickell, who maintains that

"Echoes" can be programmed in a variety of multi-hour blocks with each hour a chapter unto itself.

"We've removed all the negatives. It can run one hour a week for the next 26 weeks (the second half is still in production) if a station wanted to. 'Echoes' is also available, with or without a narrator so that stations can pre-cart it with their own personalities so it comes off as their special," explains Nickell.

The show is so far sold in 27 markets with 70% of the stations AOR and the other 30% mainstream.

NKR is preparing a weekly country show with Dottie West as hostess. Titled "Dottie West's Scrapbook," the syndicated show will feature a major name guest along with an up and coming guest, as well as a song performed by West. Available on a barter basis, it is being readied for July.

Also, NKR in a consultancy capacity with former programmer Mike McCormick's Programation Inc. will be putting together two syndicated formats, one mainstream and other contemporary country. NKR will market and distribute both formats to both automated and live stations. The mainstream format is slated in time for the October/November Arbitron book and the country one for the beginning of 1982.

Nickell adds that the firm is setting itself up to become a "boutique" for advertisers whereby they will create programs geared to specific demographics outlined by advertisers.

### NRBA Changes Convention Site

WASHINGTON—The National Radio Broadcasters Assn. has changed the date and location of its upcoming convention in September.

The convention will now be held at the Fontainebleau Hilton in Miami Beach Sept. 13 to 16. Originally, it was scheduled for the Diplomat Hotel in Hollywood, Fla., Sept. 20 to 23.

The convention was changed because the Diplomat could not provide sufficient exhibit space in time for the Sept. 20 opening.

Ironically, the National Assn. of Broadcasters moved its Radio Programming Conference from Sept. 20 in Chicago to August because of the conflict with the NRBA meeting.

## PETITION FCC

### 2 License Renewals Spur Listener Gripes

NEW YORK—With New York radio licenses up for renewal July 1, it's become open season for disgruntled citizens groups, at least in the case of classical WNCN-FM and country WKHK-FM.

Two citizens' groups have filed a petition with the Federal Communications Commission on WNCN's license renewal, while Classical Radio, Inc. has filed a petition to take over the license from current owner GAF Corp.

The WNCN Listeners' Guild and Classical Radio for Connecticut charge that GAF "may be about to violate an agreement with the listeners' groups by selling the station to a buyer who will abandon classical music programming in favor of a more profitable format."

A spokesman for GAF says the station is "not actively on the market" and added that GAF will not sell the station unless a buyer is prepared to "make the same commitment to classical music."

The listeners' group contends that "GAF has reneged on an agreement it made with them when it purchased WNCN from Starr Broadcasting in 1976. That agreement gives Concert Radio an option to buy WNCN under specified terms if GAF decides to sell before June 7, 1981." Concert Radio is a commercial enterprise composed of members from the two listeners' groups.

GAF responds that this option "has not been triggered" and further charges that these groups "misled GAF into thinking that they had no interest in the station."

The groups ask the FCC to renew the WNCN license only if "the company complies with its agreement with the listeners' groups and Concert Radio."

Classical Radio, Inc., as opposed to Concert Radio, is headed by Ralph Jennings, former executive director of the Telecommunications Consumer Coalition and deputy director of the Office of Communication of the United Church of Christ. John Coleman, secretary-treasurer of the group, is associate professor at New York Univ. Jennings proposes that he would be general manager of the station and Coleman would be P.D.

Both say they are classical music lovers who would continue the classical format.

Meanwhile, the Citizens for Jazz on WRVR filed a petition to deny the renewal of WKHK, which used to be known as WRVR. This group charges the station's owner, Viacom International, with "misrepresentation and disregard for the public interest."

The group charges that when Viacom changed the station's format from jazz to country it "deprived area black and Hispanic residents of vital cultural programming." The Hispanic reference comes up because the format change also resulted in the dropping of weekend salsa programming.

The group also charges the station has a poor minority hiring record and that Viacom's "concentration of media interests is detrimental to the public interest."

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

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

Continued from page 18

- AIR SUPPLY—The One That You Love
- ELTON JOHN—Nobody Wins—D-25
- ROSEANNE CASH—Seven Year Ache—D-26
- DON McLEAN—Since I Don't Have You—D-27
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart

**KFMK—Houston (J. Steele—MD)**

- ★ KIM CARNES—Bette Davis Eyes 10-3
- ★ JERMAINE JACKSON—You Like Me Don't You 27-12
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 19-14
- ★ CHAMPAIGN—How Bout Us 24-21
- ★ A TASTE OF HONEY—Sukiyaki 13-9
- ANNE MURRAY—Blessed Are The Believers
- BARBRA STREISAND—Promises
- T.G. SHEPPARD—I Loved 'Em Every One—D-29
- ROSEANNE CASH—Seven Year Ache—D-30
- JESSE WINCHESTER—Say What

**KRLY—Houston (M. Jones—MD)**

- ★ SMOKEY ROBINSON—Being With You 3-1
- ★ KIM CARNES—Bette Davis Eyes 14-5
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 18-11
- ★ A TASTE OF HONEY—Sukiyaki 13-8
- ★ BILL SUMMERS—Call It What You Want 21-13
- GAP BAND—Yearning For Your Love—24
- CHANGE—Paradise
- JIM PHOTOGLO—Fool In Love With You
- GINO VANELLI—Living Inside Myself—D-29
- JESSE WINCHESTER—Say What
- REO SPEEDWAGON—Take It On The Run—D-21
- ATLANTIC STARR—When Love Calls—D-30
- ARETHA FRANKLIN—Come To Me

**KILT—Houston (B. Young—PD)**

- ★ KIM CARNES—Bette Davis Eyes 16-8
- ★ CLIMAX BLUES BAND—I Love You 22-12
- ★ T.G. SHEPPARD—I Loved 'Em Every One 20-16
- ★ JOHN LENNON—Watching The Wheels 15-10
- ★ ROSEANNE CASH—Seven Year Ache 29-17
- STARS ON 45—Medley—30
- NEIL DIAMOND—America—37
- MICHAEL JACKSON—One Day In Your Life—40
- DARYL HALL/JOHN OATES—You Make My Dreams—X
- OAKRIDGE BOYS—Elvira—39
- WILLIE NELSON—Mona Lisa—X

**KNUS—Dallas (L. Ridener—MD)**

- No List
- ★ SMOKEY ROBINSON—Being With You 11-8
- ★ GINO VANELLI—Living Inside Myself 10-6
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 19-15
- ★ A TASTE OF HONEY—Sukiyaki 15-9
- LEE RITENOUR—Is It You
- DARYL HALL/JOHN OATES—You Make My Dreams
- T.G. SHEPPARD—I Loved 'Em Every One—D-24
- STARS ON 45—Medley—D-12
- SHEENA EASTON—Modern Girl
- ROSEANNE CASH—Seven Year Ache
- AIR SUPPLY—The One That You Love
- QUINCY JONES—Ai No Corrida—D-25
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-13
- NEIL DIAMOND—America—D-20

**KEGL-FM—Ft. Worth (B. Stevens—MD)**

- ★ AC/DC—Dirty Deeds Done Dirt Cheap 25-16
- ★ LOVERBOY—Turn Me Loose 8-5
- ★ REO SPEEDWAGON—Take It On The Run 1-1
- ★ KIM CARNES—Bette Davis Eyes 18-14
- ★ THE WHO—You Better You Bet 3-2
- DARYL HALL/JOHN OATES—You Make My Dreams
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-30
- STEVE WINWOOD—Arc Of A Diver—X
- ELTON JOHN—Nobody Wins—D-29
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X

**KINT—El Paso (J. Zippo—MD)**

- ★ RICK SPRINGFIELD—Jessie's Girl 26-15
- ★ QUINCY JONES—Ai No Corrida 33-16
- ★ STARS ON 45—Medley 37-20
- ★ NEIL DIAMOND—America 22-13
- ★ A TASTE OF HONEY—Sukiyaki 20-12
- SHEENA EASTON—Modern Girl
- AIR SUPPLY—The One That You Love
- CLIFF RICHARD—Give A Little Bit More—D-36
- ISLEY BROTHERS—Hurry Up & Wait—D-38
- BILLY & THE BEATERS—I Can Take Care Of Myself
- LEE RITENOUR—Is It You—D-30
- POINT BLANK—Let Me Stay With You Tonight
- SHALAMAR—Make That Move
- PHOEBE SNOW—Mercy, Mercy, Mercy—D-39

- MICHAEL JACKSON—One Day In Your Life
- ROSEANNE CASH—Seven Year Ache—D-23
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-22
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-21
- DARYL HALL/JOHN OATES—You Make My Dreams—D-27
- STEVE WINWOOD—Arc Of A Diver
- RANDY MEISNER—Gotta Get Away—D-37
- PHIL SEYMOUR—Let Her Dance—D-40
- JERMAINE JACKSON—You Like Me Don't You 27-12
- BILLY SQUIER—The Stroke
- JOEY SCARBURY—Theme From Greatest American Hero
- NITEFLYTE—You're Breaking My Heart
- PENDULUM—Without You

**KTSA—San Antonio (J.J. Rodriguez—MD)**

No List

**KHFI (K-98)—Austin (E. Volkman—MD)**

- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 15-9
- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 13-7
- ★ RICK SPRINGFIELD—Jessie's Girl 20-16
- ★ JOHN LENNON—Watching The Wheels 17-10
- ★ SANTANA—Winning 27-19
- DARYL HALL/JOHN OATES—You Make My Dreams
- SHEENA EASTON—Modern Girl
- JIM PHOTOGLO—Fool In Love With You
- THE ALAN PARSONS PROJECT—Time
- OAK RIDGE BOYS—Elvira—D-23
- ELTON JOHN—Nobody Wins—D-30
- JOE WALSH—Life Of Illusion
- AIR SUPPLY—The One That You Love
- RUSH—Tom Sawyer—D-29

**KILE—Galveston (S. Taylor—MD)**

- ★ A TASTE OF HONEY—Sukiyaki 21-12
- ★ REO SPEEDWAGON—Take It On The Run 19-9
- ★ SMOKEY ROBINSON—Being With You 2-1
- ★ KIM CARNES—Bette Davis Eyes 16-10
- ★ JOHN LENNON—Watching The Wheels 26-20
- DARYL HALL/JOHN OATES—You Make My Dreams
- AIR SUPPLY—The One That You Love
- JERMAINE JACKSON—You Like Me Don't You
- ELTON JOHN—Nobody Wins—D-88
- BILLY SQUIER—The Stroke
- JOHNNY LEE—Pickin' Up Strangers—X
- QUINCY JONES—Ai No Corrida
- TOM JONES—Darlin'—X
- .38 SPECIAL—Hold On Loosely—D-39
- LEE RITENOUR—Is It You—D-40
- STARS ON 45—Medley: Intro Venus/Sugar Sugar—X
- JESSE WINCHESTER—Say What

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

- ★ JOHN O'BANION—Love You Like I Never Loved Before 19-6
- ★ STARS ON 45—Medley 15-8
- ★ KIM CARNES—Bette Davis Eyes 8-4
- ★ ANNE MURRAY—Blessed Are The Believers 24-18
- ★ CHAMPAIGN—How Bout Us 21-15
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- DARYL HALL/JOHN OATES—You Make My Dreams
- ELTON JOHN—Nobody Wins—D-30
- AIR SUPPLY—The One That You Love—22
- ALAN PARSONS PROJECT—Time
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-29
- JIM PHOTOGLO—Fool In Love With You—D-27
- ISLEY BROTHERS—Hurry Up & Wait
- RUPERT HOLMES—I Don't Need You—X
- LEE RITENOUR—Is It You—D-28
- GET WET—Just So Lonely—X
- JESSE WINCHESTER—Say What—X
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—X

**KOFM—Oklahoma City (C. Morgan—MD)**

- ★ REO SPEEDWAGON—Take It On The Run 2-1
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 6-3
- ★ JUICE NEWTON—Angel Of The Morning 7-4
- ★ ANNE MURRAY—Blessed Are The Believers 12-7
- ★ APRIL WINE—Between You And Me 10-8
- CHRISTOPHER CROSS—Say You'll Be Mine—27
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—28
- JOHN COUGAR—Ain't Even Done With The Night—29
- DOLLY PARTON—But You Know I Love You—30

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

- ★ QUINCY JONES—Ai No Corrida 9-5
- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 13-1
- ★ KIM CARNES—Bette Davis Eyes 7-2
- ★ CLIMAX BLUES BAND—I Love You 6-4
- ★ A TASTE OF HONEY—Sukiyaki 18-10
- DARYL HALL/JOHN OATES—You Make My Dreams

- GARY U.S. BONDS—This Little Girl—D-29
- WTIX—New Orleans (G. Franklin—MD)
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 24-20
- ★ REO SPEEDWAGON—Take It On The Run 3-1
- ★ KIM CARNES—Bette Davis Eyes 11-8
- ★ TOM PETTY & THE HEARTBREAKERS—The Waiting 26-21
- ★ JOHN LENNON—Watching The Wheels 14-10
- CLIFF RICHARD—Give A Little Bit More
- GET WET—Just So Lonely
- NEIL DIAMOND—America—D-38
- DOLLY PARTON—But You Know I Love You—D-40
- BILLY & THE BEATERS—I Can Take Care Of Myself
- LEE RITENOUR—Is It You
- THE DILLMAN BAND—Lovin' The Night Away
- JESSE WINCHESTER—Say What
- ABBA—Super Trouper—D-39
- SANTANA—Winning—D-31

**KEEL—Shreveport (M. Johnson—MD)**

- ★ KIM CARNES—Bette Davis Eyes 14-9
- ★ STARS ON 45—Medley 21-13
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 11-6
- ★ CHAMPAIGN—How Bout Us 18-10
- ★ A TASTE OF HONEY—Sukiyaki 10-8
- JESSE WINCHESTER—Say What—D-34
- GARY U.S. BONDS—Since I Don't Have You—D-35
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-30
- JERMAINE JACKSON—You Like Me Don't You—D-33

**WFMF—Baton Rouge (W. Watkins—MD)**

- ★ CLIMAX BLUES BAND—I Love You 4-1
- ★ STARS ON 45—Medley 24-18
- ★ JOHN LENNON—Watching The Wheels 10-6
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 21-14
- ★ CHAMPAIGN—How Bout Us 25-20
- ELTON JOHN—Nobody Wins
- AIR SUPPLY—The One That You Love
- TOM PETTY & THE HEARTBREAKERS—The Waiting—X-30
- RICK SPRINGFIELD—Jessie's Girl—DP
- NEIL DIAMOND—America—X-29
- A TASTE OF HONEY—Sukiyaki—D-28

## Midwest Region

- ★ PRIME MOVERS
- KIM CARNES—Bette Davis Eyes (EMI)
- .38 SPECIAL—Hold On Loosely (A&M)
- JUICE NEWTON—Angel Of The Morning (Capitol)
- TOP ADD ONS
- CLIMAX BLUES BAND—I Love You (WB)
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart (Casablanca)
- DOTTIE WEST—What Are We Doin' In Love (Liberty)
- BREAKOUTS
- AIR SUPPLY—The One That You Love (Arista)
- LEE RITENOUR—Is It You (Elektra)
- PAUL ANKA—I've Been Waiting For You (RCA)

**WLS—Chicago (T. Kelly—MD)**

- ★ KIM CARNES—Bette Davis Eyes 23-7
- ★ .38 SPECIAL—Hold On Loosely 15-9
- ★ STEELY DAN—Time Out Of Mind 40-29
- ★ SMOKEY ROBINSON—Being With You 19-13
- ★ MANFRED MANN'S EARTH BAND—For You 33-25
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-42

**WNAP—Indianapolis (D.J. Bailey—MD)**

No List

- WOKY—Milwaukee (G. Mason—MD)
- ★ JUICE NEWTON—Angel Of The Morning 2-1
- ★ JOHN LENNON—Watching The Wheels 10-7
- ★ T.G. SHEPPARD—I Loved 'Em Every One 21-17
- ★ GINO VANELLI—Living Inside Myself 11-9
- ★ DOTTIE WEST—What Are We Doin' In Love 13-10
- CHAMPAIGN—How Bout Us
- PAUL ANKA—I've Been Waiting For You All My Life
- NEIL DIAMOND—America—D-21
- DON McLEAN—Since I Don't Have You—D-20

**WISM—Madison (S. Jones—MD)**

- ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 30-23
- ★ GARY U.S. BONDS—This Little Girl 28-21
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 15-8
- ★ KIM CARNES—Bette Davis Eyes 6-1
- ★ DOLLY PARTON—But You Know I Love You 29-X
- ROSEANNE CASH—Seven Year Ache
- TOM PETTY & THE HEARTBREAKERS—The Waiting
- ELTON JOHN—Nobody Wins
- LEE RITENOUR—Is It You—D-28

- WSPT—Stevens Point (B. Fuhr—MD)
- AIR SUPPLY—The One That You Love
- SHEENA EASTON—Modern Girl
- NEIL DIAMOND—America—D-30
- ROSEANNE CASH—Seven Year Ache
- DON McLEAN—Since I Don't Have You—D-26
- THE ALAN PARSONS PROJECT—Time
- DARYL HALL/JOHN OATES—You Make My Dreams—D-28
- GREG KINN BAND—Break-Up Song—LP
- KXOK—St. Louis (L. Douglas—MD)
- ★ SMOKEY ROBINSON—Being With You 9-5
- ★ NEIL DIAMOND—America 13-9
- ★ T.G. SHEPPARD—I Loved 'Em Every One 19-14
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 18-16
- ★ CHAMPAIGN—How Bout Us 16-7
- ANNE MURRAY—Blessed Are The Believers—27
- A TASTE OF HONEY—Sukiyaki—26
- DON McLEAN—Since I Don't Have You

**KIOA—Des Moines (A.W. Pantoja—MD)**

- ★ KIM CARNES—Bette Davis Eyes 14-6
- ★ STYX—Too Much Time On My Hands 10-5
- ★ GARY U.S. BONDS—This Little Girl 25-18
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 27-19
- PHIL COLLINS—I Missed Again 16-11
- SANTANA—Winning
- AIR SUPPLY—The One That You Love
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-28
- DARYL HALL/JOHN OATES—You Make My Dreams
- NEIL DIAMOND—America—D-22
- CLIFF RICHARD—Give A Little Bit More
- STARS ON 45—Medley: Intro Venus/Sugar Sugar—D-30

**KDWB—Minneapolis (P. Abresch—MD)**

- ★ .38 SPECIAL—Hold On Loosely 28-17
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 15-8
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 14-11
- ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 17-13
- ★ SMOKEY ROBINSON—Being With You 6-3
- ★ DOTTIE WEST—What Are We Doin' In Love—24
- AIR SUPPLY—The One That You Love—25

**KS95-FM(KSTP)—St. Paul (C. Knapp—MD)**

- ★ KIM CARNES—Bette Davis Eyes 17-9
- ★ GINO VANELLI—Living Inside Myself 10-6
- ★ ERIC CLAPTON—I Can't Stand It 18-14
- ★ JOHN LENNON—Watching The Wheels 6-3
- LEE RITENOUR—Is It You
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-19
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-18
- CHRISTOPHER CROSS—Say You'll Be Mine—D-17
- DOTTIE WEST—What Are We Doin' In Love—D-20

**KEYN-FM—Wichita (J. Springs—MD)**

- ★ SMOKEY ROBINSON—Being With You 4-1
- ★ REO SPEEDWAGON—Take It On The Run 13-6
- ★ KIM CARNES—Bette Davis Eyes 20-13
- ★ T.G. SHEPPARD—I Loved 'Em Every One 28-23
- ★ GINO VANELLI—Living Inside Myself 15-8
- ★ JOHN LENNON—Watching The Wheels 14-7
- ELTON JOHN—Nobody Wins

**WOW—Omaha (J. Corcoran—MD)**

- ★ SMOKEY ROBINSON—Being With You 5-2
- ★ KIM CARNES—Bette Davis Eyes 13-10
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 23-22
- ★ PHIL COLLINS—I Missed Again 16-14
- ★ GINO VANELLI—Living Inside Myself 9-8
- AIR SUPPLY—The One That You Love—23
- A TASTE OF HONEY—Sukiyaki—24
- QUINCY JONES—Ai No Corrida—NP
- JEFFERSON STARSHIP—Find Your Way Back—NP
- .38 SPECIAL—Hold On Loosely—NP
- RICK SPRINGFIELD—Jessie's Girl—NP
- STARS ON 45—Medley: Intro Venus/Sugar Sugar—NP
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-19
- REO SPEEDWAGON—Take It On The Run—NP
- STYX—The Best Of Times—NP
- TOM PETTY & THE HEARTBREAKERS—The Waiting—NP
- GARY U.S. BONDS—This Little Girl—NP
- STYX—Too Much Time On My Hands—NP

**KWKN—Wichita (J. Brown—MD)**

- ★ SHEENA EASTON—Morning Train 5-2
- ★ NEIL DIAMOND—America 30-23
- ★ JUICE NEWTON—Angel Of The Morning 8-6
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 25-17
- ★ SMOKEY ROBINSON—Being With You 10-7
- CLIMAX BLUES BAND—I Love You—29
- ROSEANNE CASH—Seven Year Ache—30

- WZUU—Milwaukee (B. Shannon—MD)
- ★ KIM CARNES—Bette Davis Eyes 23-14
- ★ CLIMAX BLUES BAND—I Love You 14-8
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 24-20
- ★ REO SPEEDWAGON—Take It On The Run 15-11
- ★ GINO VANELLI—Living Inside Myself 12-7
- JESSE WINCHESTER—Say What—30
- QUINCY JONES—Ai No Corrida—28
- ANNE MURRAY—Blessed Are The Believers—D-29
- LENNY LeBLANC—Somebody Send My Baby Home

**WHB—Kansas City (R. Brown—MD)**

- ★ JUICE NEWTON—Angel Of The Morning 2-1
- ★ ANNE MURRAY—Blessed Are The Believers 10-8
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 7-5
- ★ TERRI GIBBS—Somebody's Knockin' 4-2
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 9-6
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—20
- CLIMAX BLUES BAND—I Love You—16
- STARS ON 45—Medley

## Northeast Region

★ PRIME MOVERS

- KIM CARNES—Bette Davis Eyes (EMI)
- CHAMPAIGN—How Bout Us (Columbia)
- REO SPEEDWAGON—Take It On The Run (Epic)

● TOP ADD ONS

- A TASTE OF HONEY—Sukiyaki (Capitol)
- RAY PARKER JR.—A Woman Needs Love (Arista)
- JOE DOLCE—Shaddup You Face (MCA)

● BREAKOUTS

- AIR SUPPLY—The One That You Love (Arista)
- ELTON JOHN—Nobody Wins (Geffen)
- JOEY SCARBURY—Theme From Greatest American Hero (Elektra)

**WABC—New York (Sonja—MD)**

- ★ KIM CARNES—Bette Davis Eyes 11-8
- ★ CHAMPAIGN—How Bout Us 16-10
- ★ DON McLEAN—Since I Don't Have You 37-30
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—25
- JOE DOLCE—Shaddup You Face—7
- STARS ON 45—Medley: Intro Venus/Sugar Sugar—D-15
- DOTTIE WEST—What Are We Doin' In Love—42

**WXLO—New York (J. Knapp—PD)**

- ★ CHAKA KHAN—What Cha Gonna Do For Me 20-14
- ★ CHAMPAIGN—How Bout Us 12-7
- ★ RICK JAMES—Give It To Me Baby 23-19
- ★ GINO SACCIOCCIO—Try It Out 19-12
- ★ UNLIMITED TOUCH—Searching 30-15
- BARBRA STREISAND—Promises
- JERMAINE JACKSON—You Like Me Don't You
- STEPHANIE MILLS—Two Lovers
- FRANKIE SMITH—Double Dutch Bus
- THELMA HOUSTON—If You Feel It

**WBLI—Long Island (B. Terry—MD)**

- ★ A TASTE OF HONEY—Sukiyaki 20-12
- ★ REO SPEEDWAGON—Take It On The Run 9-5
- ★ KIM CARNES—Bette Davis Eyes 12-10
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 11-9
- ★ JOHN LENNON—Watching The Wheels 12-8
- ELTON JOHN—Nobody Wins
- LEE RITENOUR—Is It You
- QUINCY JONES—Ai No Corrida—D-28
- DON McLEAN—Since I Don't Have You—D-27
- DARYL HALL/JOHN OATES—You Make My Dreams
- AIR SUPPLY—The One That You Love

**WTRY—Schenectady (B. Cahill—MD)**

- ★ CLIMAX BLUES BAND—I Love You 14-8
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 7-2
- ★ KIM CARNES—Bette Davis Eyes 27-15
- ★ GINO VANELLI—Living Inside Myself 22-16
- ★ NEIL DIAMOND—America 26-17
- AIR SUPPLY—The One That You Love
- A TASTE OF HONEY—Sukiyaki—21
- JEFFERSON STARSHIP—Find Your Way Back—D-30
- LEE RITENOUR—Is It You
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- SHEENA EASTON—Modern Girl
- GARY U.S. BONDS—This Little Girl—D-29

**WBEN-FM—Buffalo (R. Christian—MD)**

- ★ TOM PETTY & THE HEARTBREAKERS—The Waiting 37-28
- ★ JOHN O'BANION—Love You Like I Never Loved Before 27-17
- ★ GARY U.S. BONDS—This Little Girl 19-15
- ★ QUINCY JONES—Ai No Corrida 9-6
- ★ PHIL COLLINS—I Missed Again 17-14
- MAX WARNER—Rain In May—40
- AIR SUPPLY—The One That You Love—39

- T.G. SHEPPARD—I Loved 'Em Every One—38
- JESSE WINCHESTER—Say What—37

**WKBW—Buffalo (J. Summers—MD)**

- ★ CHAMPAIGN—How Bout Us D-17
- ★ NEIL DIAMOND—America 13-7
- ★ DOTTIE WEST—What Are We Doin' In Love 19-13
- ★ GARY U.S. BONDS—This Little Girl 16-10
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 18-15
- ELTON JOHN—Nobody Wins
- AIR SUPPLY—The One That You Love
- ALAN PARSONS PROJECT—Time—D-22
- JESSE WINCHESTER—Say What
- DARYL HALL/JOHN OATES—You Make My Dreams
- CLIFF RICHARD—Give A Little Bit More—D-24
- SHEENA EASTON—Modern Girl

**WBBF—Rochester (D. Mason—MD)**

- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 18-14
- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 10-4
- ★ KIM CARNES—Bette Davis Eyes 11-9
- ★ CHAMPAIGN—How Bout Us 22-19
- DOLLY PARTON—But You Know I Love You
- FRANKIE & THE KNOCKOUTS—Sweetheart—25
- CLIMAX BLUES BAND—I Love You—D-22
- ELTON JOHN—Nobody Wins

**WOLF—Syracuse (B. Mitchell—MD)**

- ★ PHIL COLLINS—I Missed Again 8-4
- ★ A TASTE OF HONEY—Sukiyaki 2-1
- ★ SANTANA—Winning 23-17
- ★ RICK SPRINGFIELD—Jessie's Girl 17-14
- ★ KIM CARNES—Bette Davis Eyes 9-5
- LEE RITENOUR—Is It You
-

# WE'VE GOT THE 25 TO 34 MARKET BY THE EARS.



The seven CBS Owned FM radio stations outdeliver and outreach *all* other FM groups in America in the key 25-34 demographic – both TSA and Metro. And 25-34 means the most influential generation of consumers; the best paid, best educated young adults in history; and the single most desirable audience in the country for most advertisers today and tomorrow.

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WCAU/FM PHILADELPHIA, KCBS/FM SAN FRANCISCO, WEEI/FM BOSTON, KMOX/FM ST. LOUIS,  
REPRESENTED BY CBS FM NATIONAL SALES.

Source: Arbitron Fall 1980. 6 AM to Midnight. Monday-Sunday, average quarter-hour and cume.

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

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

Continued from page 24

- JESSE WINCHESTER—Say What—D-29
- ROSEANNE CASH—Seven Year Ache—D-31
- DON McLEAN—Since I Don't Have You—D-28
- DOTTIE WEST—What Are We Doin' In Love—D-27
- NITELYTE—You're Breaking My Heart

WFTQ(14Q)—Worcester (G. Nolan—MD)

- ★ KIM CARNES—Bette Davis Eyes 15-7
- ★ REO SPEEDWAGON—Take It On The Run 8-5
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 14-11
- ★ CHAMPAIGN—How Bout Us 11-8
- ★ GINO VANELLI—Living Inside Myself 13-9
- LEE RITENOUR—Is It You—30

WPRO-AM—Providence (G. Berkowitz—MD)

- ★ KIM CARNES—Bette Davis Eyes 16-11
- ★ A TASTE OF HONEY—Sukiyaki 7-3
- ★ CHAMPAIGN—How Bout Us 22-19
- ★ MICHAEL JACKSON—One Day In Your Life 17-15
- ★ DOTTIE WEST—What Are We Doin' In Love 10-6
- AIR SUPPLY—The One That You Love
- STARS ON 45—Medley: Intro Venus/Sugar Sugar
- JIM PHOTOGLO—Fool In Love With You
- T.G. SHEPPARD—I Loved 'Em Every One

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

- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 20-12
- ★ REO SPEEDWAGON—Take It On The Run 10-5
- ★ KIM CARNES—Bette Davis Eyes 12-9
- ★ CLIMAX BLUES BAND—I Love You 11-8
- ★ STEVIE WONDER—Lately 24-20
- STARS ON 45—Medley: Intro Venus/Sugar Sugar
- BILLY SQUIER—The Stroke
- TOM PETTY & THE HEARTBREAKERS—The Waiting
- GARY U.S. BONDS—This Little Girl—D-23

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

- ★ KIM CARNES—Bette Davis Eyes 7-1
- ★ A TASTE OF HONEY—Sukiyaki 9-3
- ★ RICK SPRINGFIELD—Jessie's Girl 18-13
- ★ STYX—Too Much Time On My Hands 8-5
- ★ DOTTIE WEST—What Are We Doin' In Love 14-10
- THE ALAN PARSONS PROJECT—Time
- JIM PHOTOGLO—Fool In Love With You—34
- BILLY SQUIER—The Stroke—D-35

WICC—Bridgeport (B. Mitchell—MD)

- ★ SMOKEY ROBINSON—Being With You 4-2
- ★ REO SPEEDWAGON—Take It On The Run 6-4
- ★ GARY U.S. BONDS—This Little Girl 20-16
- ★ GINO VANELLI—Living Inside Myself 13-10
- ★ KIM CARNES—Bette Davis Eyes 7-5
- ROBBIE DUPREE—Brooklyn Girls
- AIR SUPPLY—The One That You Love
- ELTON JOHN—Nobody Wins—D-26
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-24
- CLIFF RICHARD—Give A Little Bit More
- GET WET—Just So Lonely
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-30

WKCI—New Haven (D. Lyons—MD)

- ★ KIM CARNES—Bette Davis Eyes 13-6
- ★ A TASTE OF HONEY—Sukiyaki 14-9
- ★ NEIL DIAMOND—America 21-15
- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 8-4
- ★ GARY U.S. BONDS—This Little Girl 27-24
- ★ QUINCY JONES—Ai No Corrida—29
- JIM PHOTOGLO—Fool In Love With You—X
- LEE RITENOUR—Is It You—28
- GET WET—Just So Lonely—X
- DARYL HALL/JOHN OATES—You Make My Dreams—30
- AIR SUPPLY—The One That You Love—27

WTIC-FM—Hartford (R. Donahue—MD)

- ★ KIM CARNES—Bette Davis Eyes 17-12
- ★ STARS ON 45—Medley 6-3
- ★ JOHN LENNON—Watching The Wheels 9-7
- ★ REO SPEEDWAGON—Take It On The Run 7-4
- ★ SMOKEY ROBINSON—Being With You 4-2
- PHIL COLLINS—I Missed Again—17
- A TASTE OF HONEY—Sukiyaki—18

WFEA(13FEA)—Manchester (K. Lemire—MD)

- ★ PHIL COLLINS—I Missed Again 8-5
- ★ GINO VANELLI—Living Inside Myself 11-7
- ★ T.G. SHEPPARD—I Loved 'Em Every One 24-21
- ★ KIM CARNES—Bette Davis Eyes 6-2
- ★ NEIL DIAMOND—America 28-25
- CLIFF RICHARD—Give A Little Bit More
- A TASTE OF HONEY—Sukiyaki
- RICK SPRINGFIELD—Jessie's Girl—X
- GET WET—Just So Lonely—X
- STARS ON 45—Medley—D-22
- ROSEANNE CASH—Seven Year Ache—D-30

WTSN—Dover (J. Sebastian—MD)

- ★ CHRISTOPHER CROSS—Say You'll Be Mine 17-12
- ★ REO SPEEDWAGON—Take It On The Run 4-1

- ★ KIM CARNES—Bette Davis Eyes 8-3
- ★ DON McLEAN—Since I Don't Have You 14-7
- ★ A TASTE OF HONEY—Sukiyaki 6-5
- FRANKIE & THE KNOCKOUTS—Sweetheart—22
- JOHN LENNON—Watching The Wheels—23
- DARYL HALL/JOHN OATES—You Make My Dreams—D-21
- JOE SCARBURY—Theme From The Greatest American Hero
- AIR SUPPLY—The One That You Love
- NEIL DIAMOND—America—D-20

WGUY—Bangor (J. Randall—MD)

- ★ KIM CARNES—Bette Davis Eyes 17-8
- ★ CLIMAX BLUES BAND—I Love You 15-9
- ★ RICK SPRINGFIELD—Jessie's Girl 26-22
- ★ JOHN LENNON—Watching The Wheels 9-5
- ★ GINO VANELLI—Living Inside Myself 18-13
- SHEENA EASTON—Modern Girl
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-20
- DAVE EDMUNDS—Almost Saturday Night—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—X-30
- T.G. SHEPPARD—I Loved 'Em Every One—X
- LEE RITENOUR—Is It You—X
- GET WET—Just So Lonely—X
- A TASTE OF HONEY—Sukiyaki—X
- DOTTIE WEST—What Are We Doin' In Love—D-28
- DARYL HALL/JOHN OATES—You Make My Dreams—X
- ELTON JOHN—Nobody Wins—D-27
- BILLY SQUIER—The Stroke—X
- AC/DC—Dirty Deeds Done Dirt Cheap—X
- NEIL DIAMOND—America—X

WICY—Bath (W. Mitchell/S. Rogers—MDs)

- ★ THE WHO—You Better You Bet 5-1
- ★ KIM CARNES—Bette Davis Eyes 13-7
- ★ JEFFERSON STARSHIP—Find Your Way Back 20-13
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Her 14-9
- ★ REO SPEEDWAGON—Take It On The Run 6-3
- QUINCY JONES—Ai No Corrida
- AIR SUPPLY—The One That You Love
- RAY PARKER JR. & RAYDIO—A Woman Needs Love
- DAVE EDMUNDS—Almost Saturday Night—X
- SMOKEY ROBINSON—Being With You—X
- CLIFF RICHARD—Give A Little Bit More—X
- HELEN REDDY—I Can't Say Goodbye To You—X
- T.G. SHEPPARD—I Loved 'Em Every One—X
- RICK SPRINGFIELD—Jessie's Girl—X
- GROVER WASHINGTON JR.—Just The Two Of Us—X
- GINO VANELLI—Living Inside Myself—D-28
- STARS ON 45—Medley—X
- ROSEANNE CASH—Seven Year Ache—DP
- DON McLEAN—Since I Don't Have You—D-29
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X
- A TASTE OF HONEY—Sukiyaki
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-26
- GARY U.S. BONDS—This Little Girl—X
- THE ROVERS—Wasn't That A Party—X
- ELTON JOHN—Nobody Wins—X
- DAN HARTMAN—It Hurts To Be In Love—D-30

WACZ—Bangor (M. O'Hara—MD)

- ★ CLIMAX BLUES BAND—I Love You 4-3
- ★ REO SPEEDWAGON—Take It On The Run 7-5
- ★ JUICE NEWTON—Angel Of The Morning 6-4
- ★ KIM CARNES—Bette Davis Eyes 13-9
- ★ RICK SPRINGFIELD—Jessie's Girl 12-10
- ★ JOHN LENNON—Watching The Wheels 9-6
- AIR SUPPLY—The One That You Love
- DARYL HALL/JOHN OATES—You Make My Dreams
- OAK RIDGE BOYS—Elvira
- CLIFF RICHARD—Give A Little Bit More

## Mid-Atlantic Region

★ PRIME MOVERS

- A TASTE OF HONEY—Sukiyaki (Capitol)
- KIM CARNES—Bette Davis Eyes (EMI)
- .38 SPECIAL—Hold On Loosely (A&M)

● TOP ADD ONS

- ELTON JOHN—Nobody Wins (Geffen)
- SANTANA—Winning (Columbia)
- STARS ON 45—Medley (Radio Records)

● BREAKOUTS

- AIR SUPPLY—The One That You Love (Arista)
- HALL & OATES—You Make My Dreams (RCA)
- JOE WALSH—A Life Of Illusion (Asylum)

WXKX—Pittsburgh (C. Ingram—MD)

- ★ PHIL COLLINS—I Missed Again 8-5
- ★ JEFFERSON STARSHIP—Find Your Way Back 18-14
- ★ STYX—Too Much Time On My Hands 3-2
- ★ MICHAEL STANLEY BAND—Lover 14-11

- ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 25-21
- JOE WALSH—A Life Of Illusion
- STARS ON 45—Medley—24
- PHOEBE SNOW—Mercy, Mercy, Mercy—D-30
- SANTANA—Winning—X

WFIL—Philadelphia (D. Fennessy—MD)

- ★ KIM CARNES—Bette Davis Eyes 18-10
- ★ A TASTE OF HONEY—Sukiyaki 11-7
- ★ JUICE NEWTON—Angel Of The Morning 4-2
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 7-4
- ★ CHAMPAIGN—How Bout Us 5-3
- SANTANA—Winning
- ELTON JOHN—Nobody Wins
- TOMMY JAMES—You're So Easy To Love
- JESSE WINCHESTER—Say What—D-29
- ALAN PARSONS PROJECT—Time
- QUINCY JONES—Ai No Corrida—D-27
- DOLLY PARTON—But You Know I Love You—X
- JIM PHOTOGLO—Fool In Love With You—X
- CLIFF RICHARD—Give A Little Bit More—D-28
- PAUL ANKA—I've Been Waiting For You All My Life—D-30
- LEE RITENOUR—Is It You—X
- GET WET—Just So Lonely—X
- SHEENA EASTON—Modern Girl
- MICHAEL JACKSON—One Day In Your Life—X
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X
- ABBA—Super Trouper—X
- CAROLE BAYER SAGER—Stranger Than Before
- JERMAINE JACKSON—You Like Me Don't You—X

WCCK (K104)—Erie (B. Shannon—MD)

- ★ RUSH—Limelight 10-6
- ★ THE WHO—You Better You Bet 16-11
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 31-24
- ★ AC/DC—Dirty Deeds 28-22
- ★ MICHAEL JACKSON—One Day In Your Life 20-16
- AIR SUPPLY—The One That You Love—35
- JOE WALSH—Life Of Illusion—39
- THE ALAN PARSONS PROJECT—Time—30
- ELTON JOHN—Nobody Wins—D-37
- JOEY SCARBURY—Theme From The Greatest American Hero
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-38

WFBG—Altoona (T. Booth—MD)

- ★ KIM CARNES—Bette Davis Eyes 15-10
- ★ REO SPEEDWAGON—Take It On The Run 5-2
- ★ JEFFERSON STARSHIP—Find Your Way Back 16-11
- ★ JIM PHOTOGLO—Fool In Love With You 33-29
- ★ TOM PETTY & THE HEARTBREAKERS—The Waiting 3-25
- ELTON JOHN—Nobody Wins—26
- AIR SUPPLY—The One That You Love—30
- THE ALAN PARSONS PROJECT—Time
- MAX WARNER—The Rain In May
- CAROLE BAYER SAGER—Stronger Than Before
- BILLY & THE BEATERS—I Can Take Care Of Myself
- PAUL ANKA—I've Been Waiting For You All My Life
- RICK SPRINGFIELD—Jessie's Girl—31

WKBO—Harrisburg (B. Carson—MD)

- ★ KIM CARNES—Bette Davis Eyes 11-5
- ★ REO SPEEDWAGON—Take It On The Run 9-3
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 17-11
- A TASTE OF HONEY—Sukiyaki—18
- ELTON JOHN—Nobody Wins

WQXA(Q-106)—York (S. Gallagher—MD)

- ★ SMOKEY ROBINSON—Being With You 2-1
- ★ REO SPEEDWAGON—Take It On The Run 4-2
- ★ CLIMAX BLUES BAND—I Love You 6-4
- ★ GINO VANELLI—Living Inside Myself 11-6
- ★ KIM CARNES—Bette Davis Eyes 18-7
- A TASTE OF HONEY—Sukiyaki—29
- AIR SUPPLY—The One That You Love
- DARYL HALL/JOHN OATES—You Make My Dreams
- QUINCY JONES—Ai No Corrida
- LEE RITENOUR—Is It You
- RICK SPRINGFIELD—Jessie's Girl—D-30

WRQX—Washington (F. Holler—MD)

- No List
- WPGC—Washington (J. Elliott—MD)
- ★ .38 SPECIAL—Hold On Loosely 18-14
- ★ STYX—Too Much Time On My Hands 14-8
- ★ GARY U.S. BONDS—This Little Girl 28-22
- ★ KIM CARNES—Bette Davis Eyes 24-17
- ★ NEIL DIAMOND—America 21-18
- AIR SUPPLY—The One That You Love
- ARETHA FRANKLIN—Come To Me—D-29
- DARYL HALL/JOHN OATES—You Make My Dreams—D-30

WCAO—Baltimore (S. Richards—MD)

- ★ JOHN LENNON—Watching The Wheels 12-6
- ★ A TASTE OF HONEY—Sukiyaki 10-4
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 13-18
- ★ KIM CARNES—Bette Davis Eyes 15-9
- ★ STARS ON 45—Medley 20-14
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- DARYL HALL/JOHN OATES—You Make My Dreams
- JIM PHOTOGLO—Fool In Love With You
- CLIFF RICHARD—Give A Little Bit More—D-29
- AIR SUPPLY—The One That You Love

WFBR—Baltimore (A. Szulinski—MD)

- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 13-8
- ★ REO SPEEDWAGON—Take It On The Run 4-3
- ★ KIM CARNES—Bette Davis Eyes 18-11
- ★ DON McLEAN—Since I Don't Have You 20-14
- ★ GARY U.S. BONDS—This Little Girl 25-20
- AIR SUPPLY—The One That You Love
- JIM PHOTOGLO—Fool In Love With You
- QUINCY JONES—Ai No Corrida
- LEE RITENOUR—Is It You—D-30
- RICK SPRINGFIELD—Jessie's Girl—D-29
- DARYL HALL/JOHN OATES—You Make My Dreams—D-28
- TOMMY JAMES—You're So Easy To Love

WYRE—Annapolis (J. Diamond—MD)

- ★ RAY PARKER JR.—A Woman Needs Love 21-9
- ★ .38 SPECIAL—Hold On Loosely 25-16
- ★ CHAMPAIGN—How Bout Us 28-20
- ★ A TASTE OF HONEY—Sukiyaki 18-12
- ★ GARY U.S. BONDS—This Little Girl 29-21
- LEE RITENOUR—Is It You
- GET WET—Just So Lonely
- DOLLY PARTON—But You Know I Love You
- T.G. SHEPPARD—I Loved 'Em Every One—D-30
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-27
- DARYL HALL/JOHN OATES—You Make My Dreams—D-28
- ELTON JOHN—Nobody Wins

WGH—Hampton (B. Canada—MD)

- ★ KIM CARNES—Bette Davis Eyes 10-5
- ★ A TASTE OF HONEY—Sukiyaki 2-1
- ★ NEIL DIAMOND—America 18-17
- ★ CHAMPAIGN—How Bout Us 12-11
- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 19-14
- JERMAINE JACKSON—You Like Me Don't You
- AIR SUPPLY—The One That You Love
- SANTANA—Winning—X
- DARYL HALL/JOHN OATES—You Make My Dreams—X
- OAK RIDGE BOYS—Elvira
- NITELYTE—You're Breaking My Heart—X
- DOLLY PARTON—But You Know I Love You—X
- JEFFERSON STARSHIP—Find Your Way Back—X
- GINO VANELLI—Living Inside Myself—D-20

WQRX (Q-FM)—Norfolk (R. Bates—MD)

- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 23-13
- ★ DOTTIE WEST—What Are We Doin' In Love 18-11
- ★ LEE RITENOUR—Is It You 33-27
- ★ GARY U.S. BONDS—This Little Girl 21-16
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 30-21
- AIR SUPPLY—The One That You Love
- ELTON JOHN—Nobody Wins
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-30
- KOOL & THE GANG—Jones Vs. Jones
- SHEENA EASTON—Modern Girl—D-28
- JESSE WINCHESTER—Say What—D-31

WRVQ(Q94)—Richmond (B. Thomas—MD)

- ★ THE WHO—You Better You Bet 12-8
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 11-4
- ★ JOHN LENNON—Watching The Wheels 17-10
- ★ STYX—Too Much Time On My Hands 4-1
- ★ REO SPEEDWAGON—Take It On The Run 8-2
- DARYL HALL/JOHN OATES—You Make My Dreams
- AIR SUPPLY—The One That You Love
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-23
- STEVE WINWOOD—Arc Of A Diver
- JOEY SCARBURY—Theme From The Greatest American Hero
- AC/DC—Dirty Deeds Done Dirt Cheap—D-25
- JEFFERSON STARSHIP—Find Your Way Back—D-22
- STARS ON 45—Medley
- NEIL DIAMOND—America—D-20

WAEB—Allentown (J. Ward—MD)

- ★ CLIFF RICHARD—Give A Little Bit More 23-17
- ★ GET WET—Just So Lonely 27-20
- ★ STARS ON 45—Medley 25-19

- ★ GINO VANELLI—Living Inside Myself 13-8
- ★ NEIL DIAMOND—America 30-25
- ELTON JOHN—Nobody Wins
- BILLY SQUIER—The Stroke
- DOTTIE WEST—What Are We Doin' In Love—D-30
- CHAMPAIGN—How Bout Us
- ISLEY BROTHERS—Hurry Up & Wait
- SHEENA EASTON—Modern Girl

WIFI-FM—Bala Cynwyd (L. Kiley—MD)

- ★ KIM CARNES—Bette Davis Eyes 21-13
- ★ CHAMPAIGN—How Bout Us 14-8
- ★ RICK SPRINGFIELD—Jessie's Girl 27-21
- ★ JOHN LENNON—Watching The Wheels 10-6
- ★ REO SPEEDWAGON—Take It On The Run 15-9
- QUINCY JONES—Ai No Corrida—28
- DARYL HALL/JOHN OATES—You Make My Dreams
- CLIFF RICHARD—Give A Little Bit More
- LEE RITENOUR—Is It You
- GET WET—So Lonely—D-29
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-30

WWSW(3WS-FM)—Pittsburgh (H. Crowe—MD)

- DON McLEAN—Since I Don't Have You
- DOLLY PARTON—But You Know I Love You
- STARS ON 45—Medley

## Southeast Region

★ PRIME MOVERS

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

● TOP ADD ONS

- ELTON JOHN—Nobody Wins (MCA)
- HALL & OATES—You Make My Dreams (RCA)
- LEE RITENOUR—Is It You (Elektra)

● BREAKOUTS

- AIR SUPPLY—The One That You Love (Arista)
- OAK RIDGE BOYS—Elvira (MCA)
- BARBRA STREISAND—Promises (Columbia)

WQXI-AM—Atlanta (J. McCartney—MD)

- ★ CHRISTOPHER CROSS—Say You'll Be Mine 25-20
- ★ QUINCY JONES—Ai No Corrida 23-18
- ★ JUICE NEWTON—Angel Of The Morning 7-4
- ★ DOTTIE WEST—What Are We Doin' In Love 18-14
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 11-8
- BILLY JOE ROYAL—You Got A Hold On Me
- DARYL HALL/JOHN OATES—You Make My Dreams
- OAK RIDGE BOYS—Elvira—D-21
- ROSEANNE CASH—Seven Year Ache—D-23

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

- KOOL & THE GANG—Jones Vs. Jones—29
- AIR SUPPLY—The One That You Love—28
- JESSE WINCHESTER—Say What—D-30
- ROBBIE DUPREE—Brooklyn Girls—LP
- CAROLE BAYER SAGER—Stranger Than Before—LP

WBBQ—Augusta (B. Stevens—MD)

- ★ KIM CARNES—Bette Davis Eyes 13-6
- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 18-10
- ★ CHAMPAIGN—How Bout Us 19-14
- ★ JESSE WINCHESTER—Say What 30-19
- ★ DOTTIE WEST—What Are We Doin' In Love 24-17
- ELTON JOHN—Nobody Wins
- AIR SUPPLY—The One That You Love
- RICK JAMES—Give It To Me Baby
- NEIL DIAMOND—America—D-29
- DON McLEAN—Since I Don't Have You—D-30

WSGA—Savannah (J. Lewis—MD)

- ★ ROSEANNE CASH—Seven Year Ache 21-16
- ★ A TASTE OF HONEY—Sukiyaki 19-8
- ★ NEIL DIAMOND—America 25-20
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 24-19
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 28-22
- KOOL & THE GANG—Jones Vs. Jones—29
- LEE RITENOUR—Is It You—30
- JESSE WINCHESTER—Say What—31
- AIR SUPPLY—The One That You Love—30
- RICK JAMES—Give It To Me Baby—33

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

- ★ KIM CARNES—Bette Davis Eyes 10-6
- ★ REO SPEEDWAGON—Take It On The Run 7-2
- ★ GINO VANELLI—Living Inside Myself 13-7
- ★ FRANKIE SMITH—Double Dutch Bus 12-8
- ★ SMOKEY ROBINSON—Being With You 2-1
- SHEENA EASTON—Modern Girl
- BARBRA STREISAND/BARRY GIBB—Promises
- GAP BAND—Yearning For Your Love—X
- AC/DC—Dirty Deeds—X
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-29
- STEPHANIE MILLS—Two Hearts

- SANTANA—Winning—X
- DARYL HALL/JOHN OATES—You Make My Dreams—X
- ELTON JOHN—Nobody Wins—X
- QUINCY JONES—Ai No Corrida—X
- NEIL DIAMOND—America—D-25
- LEE RITENOUR—Is It You—D-27
- .38 SPECIAL—Hold On Loosely—D-30
- ROSEANNE CASH—Seven Year Ache

WAYS—Charlotte (L. Simon—MD)

- ★ OAK RIDGE BOYS—Elvira 30-18
- ★ STARS ON 45—Medley 13-6
- ★ KIM CARNES—Bette Davis Eyes 18-15
- ★ CLIMAX BLUES BAND—I Love You 6-4
- ★ A TASTE OF HONEY—Sukiyaki 3-1
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—HB
- T.G. SHEPPARD—I Loved 'Em Every One—HB
- GENERAL JOHNSON & THE CHAIRMAN OF THE BOARD—Carolina Girls—D-29

## KYA-AM In Frisco Switches To Oldies

SAN FRANCISCO—KYA-AM, King Broadcasting's local outlet, has changed its format from contemporary/soft rock to an oldies format.

Says program director Alan Mason: "Many of the current radio stations in the Bay Area are programmed so closely, there is very little musical distinction between them, even in terms of ratings."

"We've conducted exhaustive research that indicates what today's audience wants out of radio is music that is part of their life... music they can relate to. The most apparent void, and the one filled most effectively by KYA, is oldies music."

Part of KYA's audience research was the pretesting of over 1,000 song titles in focus groups conducted over the last six months.

"Our lineup of hits is the first actually ranked in preference by the

audience itself," says Mason.

"We'll be focusing in on the old classics of the '60s. This focus will not include 'revolutionary or drug related' songs that have been played to death in the past. There will be music from the late '50s to round out the 'golden oldies' format."

Major promotion for the format change, both print and media, is expected at the end of May.

Russ "The Moose" Syracuse, who reportedly coined the phrase "Golden Gate Greats," will be the morning drive DJ.

KYA-FM will maintain its easy rock format, although that will be "tightened up."

KYA-AM becomes the only strictly oldies station on the AM dial in that market, although other stations integrate some into their overall programming.

## Cuban Expansion Plans Endanger Night Programs, Say B'casters

• Continued from page 4

"I don't want to be an alarmist but the situation is awesome," says Edwards. "To quote Dick Shiben, chief of the board of the FCC, 'stations with coverage area the size of a watermelon will be reduced to the size of a pea.'"

The Federal Communications Commission contends it's a technical problem and they're treating it as such. Broadcasters maintain it's political. The FCC has recommended radio stations use a 9 kHz separation which, they claim, will work out interference problems—at an estimated cost of \$40 million to the radio industry. Castro is in favor of 9 kHz separation.

Edwards contends there's no reason why Cuba needs so many high powered stations: "Even a 10 kw station emanating from Cuba during the daytime hours will deliver a signal in downtown Miami. Cuba now has a 10 kw station in Joquin, a city in the eastern part of Cuba, north of Guantanamo Naval Base, probably 200 miles from here and we feel its effects during the day as well as night." Although WINZ with its increase in wattage has seen a slight improvement, "We're not totally clear of the problem, but we've helped the situation on a temporary basis," Edwards says. "The rest of the stations in the middle of the

country can't get power increases since it would cause interference to other domestic stations. What are they going to do when Castro gets his heavy power stations operational?"

The rationale behind the FCC suggestion for narrowing the 10 kHz band to 9 kHz is that in this hemisphere the U.S. controls about 55% of the frequencies. Currently, Cuba as well as other developing nations are demanding a greater share.

The only way to carry this off without depleting what the U.S. already has, as well as protecting it, is according to the FCC, a shift to 9 kHz which will provide additional stations. Castro has said he will let the U.S. have the additional 12 frequencies. In doing so, however, there are ramifications. Some radio engineers claim that a 9 kHz separation will considerably compromise the possibility of AM stereo. Feelings on this are mixed: some feel it can ease the current situation only on a temporary basis, others feel it won't work at all.

"It can only be a temporary measure," says Frank. "Don't close the door and say 9 kHz separation is the only answer. This is exactly what the FCC seems to be doing."

Frank offers other alternatives for a mutually agreeable solution. "Czechoslovakia is supplying the

## WXOL Chicago Plays The Blues AMer Builds Listenership Filling Black Format Void

By CARY BAKER

CHICAGO—Being the acknowledged home of the blues, it's only fitting that blues should have a home on the radio here. And, since signing on in August, 1979, WXOL-AM has built a sizable listenership as the only commercial blues radio station both in the city and the nation.

"I sensed a hole in the black entertainment field," says WXOL co-manager and program director Purvis Spann. "There's a significant black audience that's come from the South and their heritage is blues. They relate to what we're doing."

Spann, known as the resident "Blues Man" at black contemporary-formatted WVON-AM here through the '60s, applied for the 1450 AM position in 1975 when WVON vacated it for the more powerful 1390 dial spot. Today, WXOL broadcasts on the frequency 10

p.m.-1 p.m. Monday through Saturday. During all other time periods, including all day Sunday, the 1450 frequency is utilized by multi-ethnic WCEV-AM.

filed an application with the FCC asking authority of the unused 1200 AM channel. WXOL would then broadcast 24 hours of 5 kw coverage, moving its operation from Chicago's



Blues Man—WXOL-AM's Purvis Spann leads a Chicago revival of blues programming.

"The time-share arrangement is hardly desirable, but it had to be settled that way," Spann says. "We're the second black radio station owners in Illinois—the first was Johnson Publishing's WJPC-AM. We've been shut out of the business. When any door opened, we were ready to put our foot in."

WXOL, Spann feels, reaches the second greatest segment of the black audience here following only Gannett Corp.'s WGCI-FM. However, WXOL has no Arbitron ratings to prove this.

"Black ratings have never been called accurately," Spann says. "When we add a record, it shows up on the top of store charts, even when no other station in Chicago is on it. Clarence Carter's new record, for example, is a salesmaker. B.B. King and Bobby 'Blue' Bland are always on top of the charts in any black retail location, just to name a few."

WXOL's impact has not gone unnoticed by the competition. Spann feels that music on WGCI and WVON has taken a turn for a "more straight, solid sound, away from disco."

One natural resource for WXOL has been the recognition factor of its airstaff, representing 80% of the '60s talent pool from WVON. In addition to Spann, former WVON DJs E. Rodney Jones (most recently an employee of 20th Century Records), Ed Cook and Bill Lee were re-united at WXOL, as was co-general manager and evening talk show host Wesley South.

Spann hasn't had a lot of time to himself since the station entered the air. Assuming management and programming duties, he DJs from 3 to 5 a.m. and noon to 1 p.m. and then jumps to black-formatted WXFM-FM here to play blues from 10 p.m. to 2 a.m., opposite South's WXOL talk show. The WXFM time, Spann says, is brokered.

WXOL has staged a bus placard campaign with its "Blues Radio" slogan, and Spann says he's negotiating for a ChicagoFest '81 promotion. The popular "Blues Deluxe" stage, however, will again be sponsored by free-form AOR station WXRT-FM.

Spann is looking to expand WXOL's coverage, which is presently 1 kw daytime and 250 watts during night hours. He has

Southwest Side to west suburban Maywood.

"If the application is granted—and I have good reason to believe it will be—we'd move to Maywood and serve Chicago from there. Maywood is a community of 20,000 blacks, 70% of its population. Yet they're without a radio station or newspaper," he says.

The new frequency would cover the entire Chicago area, instead of the L-shaped black concentrations in the city's south and west side. It would also beef up a growing white audience Spann believes he's developed on WXFM, which reaches a 125-mile radius from its Sears Tower transmitter.

Spann hopes that record companies will continue to produce ample product for WXOL to program. "Make good blues records and we'll keep playing them," he says.

## Pay-For-Play Plan Pushed In Canada

TORONTO—WEA of Canada has introduced a new pre-pay record service for radio stations that it says will reduce administrative and accounting costs for both the radio stations and the record company.

National promotion manager Larry Green explains the need for the blanket pre-pay system by stressing that the previous plan required stations to make individual orders for titles, creating an unreasonable amount of paperwork for both parties involved. The end result was that product was slow in being serviced and proved expensive in terms of processing.

"Working on the assumption that the minimum wage is four dollars and to order under the previous system required the station librarian to fill out an order form, following up on the order with a phone call and then the processing we had to do, it was all very time consuming and unreasonably costly in terms of manpower," Green says.

The new system requires all stations requesting first class service of all rock and MOR singles to pre-pay \$50 for the service. For \$625, a blan-

(Continued on page 93)

MAY 16, 1981 BILLBOARD

### SHOWN AS PERSON

## Warwick Show Solid A/C

Dionne Warwick Special, May 1-3, NBC Network, two hours. Produced by Ellen Silver, Narwood Productions.

NEW YORK—This is a thoroughly entertaining program in which the listener feels he truly gets to know Warwick as a person.

Well produced, the show moves along in well-paced segments as Warwick tells of her Scepter Records years, her Warner Bros. years and finally her re-emergence to the top of the charts on Arista.

Most of the hits are here, right from her early "Don't Make Me Over," and Warwick has interesting and/or amusing comments on how most of them came to be. She makes the point how she is particular about the songs she records and notes she

turned down "What The World Needs Now."

She talks about her successful partnership with songwriters Burt Bacharach and Hal David, which she calls a three-way marriage that worked.

Some of her comments give new insights to the songs she sings, such as her explanation of "I Say A Little Prayer," which was for friends and loved ones in Vietnam—a war that was in progress when that song was a hit.

She also tells of her surprising success working with Barry Manilow as her producer and how "Deja Vu" at long last became a song after Manilow found a lyricist for Isaac Hayes' melody. It's all solid adult contemporary programming.

DOUGLAS E. HALL

transmitters to Cuba through Russia. Maybe through linkage with another political treaty or agreement, we could get this solved. I don't mean to strongarm Russia, but we will do this if they do that."

Another alternative Frank explains would be to show the Cubans how to directionalize their signals and perhaps help underwrite the cost. "They're saying they don't want to bother with directionalization because it's costly and they don't have the land or the technical manpower. Maybe our offer to assist would help. I don't know," he shrugs.

## Confab Urges College Radio To Take Risks

MIDDLETOWN, Conn.—A symposium for Connecticut college radio, studying these station's role on the FM band conducted here Saturday (3) came to the conclusion that college radio should take advantage of its campus resources and take risks that commercial radio stations cannot.

Giving advice to these stations were Pete Fornatale, John Ogle and Marty Martinez of WNEW-FM New York's on-air staff as well as WNEW-FM promotion manager Margaret Locicero and Jeff Tellis of the Inter-Collegiate Broadcasting System.

## AWRT Told Of Women's Gains

WASHINGTON—Women are making gains in broadcasting, but there is still much room for improvement. American Women in Radio & Television president Martha Pell Stanville told those attending the 30th annual convention Tuesday (4).

Citing Federal Communications Commission statistics, Stanville noted that 25.3% of the offices and managers in broadcasting are women, a 17.1% increase since 1971.

While women are breaking into some professional and middle management positions, Stanville was quick to add that very few women are being admitted to the inner sanctum of upper management suites and board rooms.

# Billboard Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

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

● Continued from page 26

- ★ THE WHO—You Better You Bet—DP-14
- ★ STEVE WINWOOD—Arc Of A Diver
- ★ AIR SUPPLY—The One That You Love

WTMA—Charleston (C. Corvello—MD)

- ★ NEIL DIAMOND—America 16-11
- ★ KIM CARNES—Bette Davis Eyes 10-5
- ★ SMOKEY ROBINSON—Being With You 5-3
- ★ GINO VANELLI—Living Inside Myself 8-4
- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 12-6
- A TASTE OF HONEY—Sukiyaki—18
- DOTTIE WEST—What Are We Doin' In Love—19

KLAZ-FM(298)—Little Rock (D. Taylor—MD)

- ★ REO SPEEDWAGON—Take It On The Run 4-2
- ★ WHISPERS—It's A Love Thing 11-8
- ★ CHAMPAIGN—How Bout Us 14-10
- ★ GINO VANELLI—Living Inside Myself 5-4
- PHIL SEYMOUR—Let Her Dance
- ROSEANNE CASH—Seven Year Ache
- ★ STARS ON 45—Medley—34
- DON McLEAN—Since I Don't Have You—32
- A TASTE OF HONEY—Sukiyaki—29
- TOM PETTY & THE HEARTBREAKERS—The Waiting—35
- TOMMY JAMES—You're So Easy To Love
- ELTON JOHN—Nobody Wins
- TAFFY McELROY—Who's That Looking In Your Eyes—33

WVXX(KX104)—Nashville (J. Anthony—MD)

- ★ RICK SPRINGFIELD—Jessie's Girl 27-20
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 30-24
- ★ KIM CARNES—Bette Davis Eyes 9-3
- ★ NEIL DIAMOND—America 28-23
- LEE RITENOUR—Is It You
- AIR SUPPLY—The One That You Love
- JESSE WINCHESTER—Say What—0-28
- QUINCY JONES—Ai No Corrida—D-29
- JIM PHOTOGLO—Fool In Love With You—D-30
- ALAN PARSONS PROJECT—Time
- SANTANA—Winning
- ELTON JOHN—Nobody Wins—D-27
- ROBBIE DUPREE—Brooklyn Girls
- PHIL COLLINS—In The Air Tonight

WHBQ—Memphis (C. Duvall—PD)

- ★ PHIL COLLINS—I Missed Again 24-19
- ★ STARS ON 45—Medley 14-7

★ DOTTIE WEST—What Are We Doin' In Love 20-15

- ★ KIM CARNES—Bette Davis Eyes 9-3
- ★ NEIL DIAMOND—America 29-23
- ALAN PARSONS PROJECT—Time—24
- ELTON JOHN—Nobody Wins—D-30
- STEPHANIE MILLS—Two Lovers—D-28
- CHRISTOPHER CROSS—Say You'll Be Mine—D-27

WNOX—Knoxville (S. Majors—MD)

- ★ STARS ON 45—Medley 26-20
- ★ NEIL DIAMOND—America 29-25
- ★ GARY U.S. BONDS—This Little Girl 27-18
- ★ KIM CARNES—Bette Davis Eyes 11-8
- ★ FRANKE & THE KNOCKOUTS—Sweetheart 16-13
- OAK RIDGE BOYS—Elvira
- ELTON JOHN—Nobody Wins
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-30
- CLIFF RICHARD—Give A Little Bit More—D-28
- JESSE WINCHESTER—Say What
- CHRISTOPHER CROSS—Say You'll Be Mine—D-19

WRJZ—Knoxville (F. Story—MD)

No List

WSKZ (KZ-106)—Chattanooga (D. Carroll—MD)

- ★ STARS ON 45—Medley: Intro Venus/Sugar Sugar 21-14
- ★ A TASTE OF HONEY—Sukiyaki 29-19
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 16-12
- ★ NEIL DIAMOND—America—27-20
- ★ CHAMPAIGN—How Bout Us 12-6
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-29
- AC/DC—Dirty Deeds—D-30

WERC—Birmingham (M. Thompson—MD)

- ★ KIM CARNES—Bette Davis Eyes 8-4
- ★ ROSEANNE CASH—Seven Year Ache 18-13
- ★ ALAN PARSONS PROJECT—Time 26-22
- ★ QUINCY JONES—Ai No Corrida 28-24
- ★ STARS ON 45—Medley 14-10
- BILLY & THE BEATERS—I Can Take Care of Myself
- AIR SUPPLY—The One That You Love
- GARY U.S. BONDS—This Little Girl—D-29
- DARYL HALL/JOHN OATES—You Make My Dreams—D-28
- OAK RIDGE BOYS—Elvira—D-30

★ JOEY SCARBURY—Theme From Greatest American Hero

- CAROLE BAYER SAGER—Stranger Than Before

WKXX(KXX106)—Birmingham (L. O'Day—MD)

- ★ ALAN PARSONS PROJECT—Time 22-17
- ★ KIM CARNES—Bette Davis Eyes 14-9
- ★ RICK SPRINGFIELD—Jessie's Girl 17-13
- ★ SANTANA—Winning 19-15
- ★ STYX—Too Much Time On My Hands 15-11
- ELTON JOHN—Nobody Wins
- AIR SUPPLY—The One That You Love
- OAK RIDGE BOYS—Elvira—DP
- DARYL HALL/JOHN OATES—You Make My Dreams—D-30
- BILLY SQUIER—The Stroke—X
- THE PRODUCERS—What She Does To Me
- AC/DC—Dirty Deeds Done Dirt Cheap—X
- QUINCY JONES—Ai No Corrida
- DAVE EDMUNDS—Almost Saturday Night—D-29
- DOLLY PARTON—But You Know I Love You—X
- CLIFF RICHARD—Give A Little Bit More
- T.G. SHEPPARD—I Loved 'Em Every One—X
- STARS ON 45—Medley
- PHOEBE SNOW—Mercy, Mercy, Mercy—X
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-28
- NEIL DIAMOND—America—X

WGN—Birmingham (W. Brian—MD)

- ★ KIM CARNES—Bette Davis Eyes 10-2
- ★ MICHAEL JACKSON—One Day In Your Life 18-8
- ★ ANNE MURRAY—Blessed Are The Believers 20-16
- ★ LEE RITENOUR—Is It You 21-15
- ★ STARS ON 45—Medley 11-5
- PHIL COLLINS—I Missed Again
- JOEY SCARBURY—Theme From Greatest American Hero
- JIM PHOTOGLO—Fool In Love With You—D-30
- SHEENA EASTON—Modern Girl—D-29
- JERMAINE JACKSON—You Like Me Don't You
- DARYL HALL/JOHN OATES—You Make My Dreams—D-23
- CAROLE BAYER SAGER—Stranger Than Before
- AIR SUPPLY—The One That You Love

WAAY—Huntsville (J. Kendricks—MD)

- ★ JOHN LENNON—Watching The Wheels 18-9

★ KIM CARNES—Bette Davis Eyes 7-1

- ★ STARS ON 45—Medley 15-7
- ★ PURE PRAIRIE LEAGUE—Still Right Here In My Heart 21-15
- ★ NEIL DIAMOND—America 29-17
- AIR SUPPLY—The One That You Love
- JOEY SCARBURY—Theme From Greatest American Hero
- BARBRA STREISAND—Promises
- CHAMPAIGN—How Bout Us
- GET WET—Just So Lonely
- PHOEBE SNOW—Mercy, Mercy, Mercy
- ROSEANNE CASH—Seven Year Ache

WHYY—Montgomery (R. Thomas—MD)

- ★ A TASTE OF HONEY—Sukiyaki 17-10
- ★ OAK RIDGE BOYS—Elvira 29-19
- ★ SANTANA—Winning 24-18
- ★ KIM CARNES—Bette Davis Eyes 10-5
- ★ REO SPEEDWAGON—Take It On The Run 2-1
- AIR SUPPLY—The One That You Love
- ELTON JOHN—Nobody Wins
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-30
- DAVE EDMUNDS—Almost Saturday Night
- JIM PHOTOGLO—Fool In Love With You

WJDX—Jackson (L. Adams—MD)

No List

WBJW(BJ105)—Orlando (T. Lond—MD)

- ★ KIM CARNES—Bette Davis Eyes 6-2
- ★ GINO VANELLI—Living Inside Myself 10-7
- ★ REO SPEEDWAGON—Take It On The Run 7-5
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 1-1
- ★ A TASTE OF HONEY—Sukiyaki 17-13
- LEE RITENOUR—Is It You—39
- ELTON JOHN—Nobody Wins—40
- JESSE WINCHESTER—Say What
- QUINCY JONES—Ai No Corrida—D-38
- GARY U.S. BONDS—This Little Girl—D-37
- OAK RIDGE BOYS—Elvira
- BILLY SQUIER—The Stroke

WRBQ(Q105)—Tampa (P. McKay—MD)

No List

WLCY—Tampa (M. Weber—MD)

- ★ JOHN LENNON—Watching The Wheels 10-4
- ★ KIM CARNES—Bette Davis Eyes 8-5
- ★ STARS ON 45—Medley 12-9
- ★ SMOKEY ROBINSON—Being With You 2-1

★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 14-11

- OAK RIDGE BOYS—Elvira
- AIR SUPPLY—The One That You Love
- JIM PHOTOGLO—Fool In Love With You—D-20
- SHEENA EASTON—Modern Girl—0-19

WVY(Y103)—Jacksonville (S. Sherwood—MD)

- ★ 38 SPECIAL—Hold On Loosely 2-1
- ★ STARS ON 45—Medley 8-5
- ★ SMOKEY ROBINSON—Being With You 16-11
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 14-7
- ★ GINO VANELLI—Living Inside Myself 7-4
- JOE WALSH—Life Of Illusion
- AIR SUPPLY—The One That You Love—27
- ELTON JOHN—Nobody Wins—D-37
- BILLY SQUIER—The Stroke
- BARBRA STREISAND—Promises
- CAROLE BAYER SAGER—Stranger Than Before
- QUINCY JONES—Ai No Corrida—D-40
- JESSE WINCHESTER—Say What
- LEE RITENOUR—Is It You—D-39
- SHEENA EASTON—Modern Girl—D-38
- DON McLEAN—Since I Don't Have You

WKXY—Sarasota (T. William—MD)

- ★ KIM CARNES—Bette Davis Eyes 17-10
- ★ RICK SPRINGFIELD—Jessie's Girl D-19
- ★ GINO VANELLI—Living Inside Myself 18-14
- ★ GARY U.S. BONDS—This Little Girl 28-24
- ★ DOTTIE WEST—What Are We Doin' In Love 10-6
- AIR SUPPLY—The One That You Love—30
- T.G. SHEPPARD—I Loved 'Em Every One—D-28
- SANTANA—Winning—D-29
- AC/DC—Dirty Deeds—LP

WAXY—Ft. Lauderdale (R. Shaw—PD)

- ★ PHIL COLLINS—I Missed Again 30-26
- ★ STARS ON 45—Medley 13-10
- ★ KIM CARNES—Bette Davis Eyes 18-13
- ★ CLIMAX BLUES BAND—I Love You 29-24
- ★ NEIL DIAMOND—America 24-18
- JOE DOLCE—Shaddap You Face—30
- AIR SUPPLY—The One That You Love
- STANLEY CLARKE & GEORGE DUKE—Sweet Baby
- STYX—Too Much Time On My Hands—D-22
- CHAKA KHAN—What Cha Gonna Do For Me
- SANTANA—Winning—D-29

● DARYL HALL/JOHN OATES—You Make My Dreams

WZGC(Z930)—Atlanta (J. Young—PD)

- ★ STYX—Too Much Time On My Hands 14-10
- ★ STARS ON 45—Medley 25-19
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 21-16
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 13-9
- ★ GINO VANELLI—Living Inside Myself 9-5
- ALAN PARSONS PROJECT—Time—30
- DARYL HALL/JOHN OATES—You Make My Dreams
- GARY U.S. BONDS—This Little Girl—D-28
- THE PRODUCERS—What She Does To Me
- NEIL DIAMOND—America—D-29
- LEE RITENOUR—Is It You

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

No List

WBVQ—Nashville (S. Davis—MD)

No List

WHY(Y100)—Miami (M. Shands—MD)

- ★ JUICE NEWTON—Angel Of The Morning 21-10
- ★ REO SPEEDWAGON—Take It On The Run 14-8
- ★ SHEENA EASTON—Morning Train 4-1
- ★ KIM CARNES—Bette Davis Eyes 23-19
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 26-22
- STYX—Too Much Time On My Hands—23
- BARBRA STREISAND—Promises—28
- LOVERBOY—Turn Me Loose—31
- ARETHA FRANKLIN—Come To Me—32
- SHALAMAR—Make That Move—33
- NEIL DIAMOND—America—30
- CLIMAX BLUES BAND—I Love You—29
- JOE DOLCE—Shaddap You Face—D-20

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## Vox Jox

NEW YORK—Tony Berandini is upped to general manager of WBCN-FM in Boston from his former position as program director. Moving into the p.d. slot vacated by Berandini is deejay Oedipus, a full time announcer and new wave radio pioneer. Both Berandini and Oedipus will maintain their airshifts with Oedipus on from 10 p.m. to 2 a.m. Monday through Thursday and Berandini on Friday in the same slot.

Mike McVay, program director of WAKY-AM in Louisville will be de-

## Casey Kasem Signs New Pact To Host 'American Top 40'

LOS ANGELES—Casey Kasem has signed an exclusive longterm million dollar contract to continue as host of "American Top 40," the weekly radio program produced and distributed by Watermark.

"American Top 40" is heard weekly on more than 1,000 outlets worldwide.

"American Top 40" was conceived in the late '60s by Kasem and Don Bustany, producer of the show. Kasem has hosted since its inception July 4, 1970. In October, 1978, the countdown expanded from three to four hours.

Kasem's signing came one day after he was presented with a "star" on Hollywood Blvd.'s "walk of fame" April 27 for this achievements as a broadcaster. Among those in attendance were Dick Clark, Calif. Lt. Gov. Mike Curb and Danny Thomas.

parting the station June 12 to become vice president/operations at WWWE-AM in Cleveland. ... Jack Starr, vice president and general manager of WDEF-AM/FM in Chattanooga, Tenn. is named vice president/general manager of WNOR-AM/FM in Norfolk, Va. The FM outlet serves the Tidewater market with an AOR format. The AM is urban contemporary.

Denny Adkins is promoted to senior vice president of Drake-Chenault Enterprises. A five-year veteran of the firm, Adkins was recently vice president of programming research and development which put him in charge of programming the company's 300 client stations.

The city of Dallas honored TM April 22 when Mayor Robert Folsom proclaimed "TM Day" in Dallas. The firm was honored for its "contributions to the broadcasting industry and for its vision in meeting the challenges for new broadcasting products."

Losing weight seems to be catching among jocks. WSB-AM Atlanta's "Big John" Moore began losing weight in January when he weighed in at 388. As of April 22 he had shed 93 pounds. He's sticking to his diet until June 9, when listeners will compete to guess how much his total weight loss will be.

Meanwhile Stan Martin, keeper of "The Milkman's Matinee" on WNEW-AM New York, is hoping to drop some of his 250 pounds using

(Continued on page 32)

## Winter Arbitrons

● Continued from page 23

fall and 2.0 a year ago. Similarly formatted WGAR-AM is down to 4.5 from 4.8 in the fall and 6.2 a year ago.

TAMPA—Hot 100 formatted WCKX-FM and country WQYK-FM are neck and neck with WCKX with an 8.2 share and WQYK with an 8.1. For WCKX this is a major gain from 5.9 in the fall. The market was not measured a year ago. For WQYK, the new share represents a drop from 9.7 in the fall.

AOR WQXM-FM bounces back to 5.9 after dropping to 4.6 in the fall. Hot 100 formatted WRBQ-FM is up to 6.1 from 5.5 in the fall.

SAN JOSE—Eclectic formatted KOME-FM, which includes rock, jazz, folk, blues, classical and humor, is up to a 6.8 share from 5.4 in the fall and 6.2 a year ago.

Country KEEN-AM is down to 3.8 from 4.4 in the fall and 4.1 a year ago. AOR KEZR-FM has fallen back to 4.7 from 5.1 in the fall. A year ago the station had a 4.4.

## WLS Favorite Songs Contest Aids Playlist

CHICAGO—WLS-AM expects to tabulate more than 5,000 ballots in its fourth annual "Rock Hall Of Fame" contest, a determination of the 500 all-time favorite rock songs.

Program director John Gehron says the contest is important in compiling the station's oldies playlist. All 500 songs also are broadcast in a major weekend radio event, he explains.

## New On The Charts



STARPOINT  
"Keep On It"—★

Though it's their first trip onto the pop charts, this is Starpoint's second album. Last year's self-titled debut yielded an r&b hit with "I Just Wanna Dance With You."

Four of the six members are brothers—Ernesto, Orlando, Greg and George Phillips, who began performing together in their native Baltimore. Added to the lineup were Kayode Adeyemo, who had lived in Nigeria and Barbados, and vocalist Renee Diggs.

They formed a series of bands which played all over the Washington D.C. and Baltimore areas. Known as Lyncidiana in 1972, they

appeared up and down the Eastern seaboard. In addition, the band did session work for both Motown and All Platinum Records. In 1978, the name was changed to Starpoint and they were signed to Casablanca's Chocolate City Records.

The music on "Keep On It" is basically funk and r&b dance music with the title track currently climbing the r&b singles chart. Starpoint is managed by Lionel Job, 17 Kent Rd., White Plains, N.Y. 10603. (914) 948-3681. The booking agent is the Steve Ellis Agency, 250 W. 57th St., New York, N.Y. 10019, (212) 757-5800.



# GARLAND JEFFREYS LIVE FROM L.A.



**Urban Rock,** The escape artist is captured live  
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# Billboard® Rock Albums & Top Tracks™

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## Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	8	<b>THE WHO</b> —Face Dances, Warner Bros.
2	2	9	<b>PHIL COLLINS</b> —Face Value, Atlantic
3	7	5	<b>JEFFERSON STARSHIP</b> —Modern Times, RCA/Grunt
4	5	9	<b>ERIC CLAPTON</b> —Another Ticket, RSO
5	4	9	<b>REO SPEEDWAGON</b> —Hi Infidelity, Epic
6	3	9	<b>STYX</b> —Paradise Theatre, A&M
7	10	5	<b>SANTANA</b> —Zebop, Columbia
8	8	9	<b>STEVE WINWOOD</b> —Arc Of A Diver, Island
9	6	9	<b>RUSH</b> —Moving Pictures, Mercury
10	9	5	<b>AC/DC</b> —Dirty Deeds Done Dirt Cheap, Atlantic
11			<b>TOM PETTY &amp; THE HEARTBREAKERS</b> —Hard Promises, Backstreet/MCA
12			<b>JOE WALSH</b> —There Goes The Neighborhood, Asylum
13	15	5	<b>THE PRETENDERS</b> —Extended Play, Sire
14	12	3	<b>GARY U.S. BONDS</b> —Dedication, EMI/America
15	11	9	<b>.38 SPECIAL</b> —Wild Eyed Southern Boys, A&M
16	13	6	<b>CONCERTS FOR THE PEOPLE OF KAMPUCHEA</b> —Various Artists, Atlantic
17	26	3	<b>BILLY SQUIER</b> —Don't Say No, Capitol
18	22	3	<b>KIM CARNES</b> —Mistaken Identity, EMI/America
19	17	8	<b>LOVERBOY</b> —Loverboy, Columbia
20	21	9	<b>JAMES TAYLOR</b> —Dad Loves His Work, Columbia
21	14	8	<b>APRIL WINE</b> —The Nature Of The Beast, Capitol
22	20	2	<b>FRANKE &amp; THE KNOCKOUTS</b> —Franke & The Knockouts, Millennium
23	16	7	<b>THE GREG KIHN BAND</b> —Rockinroll, Berserkley
24	19	9	<b>GARLAND JEFFREYS</b> —Escape Artist, Epic
25	24	3	<b>OZZY OSBORNE</b> —Blizzard Of Oz, Jet
26	18	5	<b>POINT BLANK</b> —American Excess, MCA
27	23	2	<b>JUDAS PRIEST</b> —Point Of Entry, Columbia
28	25	9	<b>JOURNEY</b> —Captured, Columbia
29	32	3	<b>SOUTHSIDE JOHNNY &amp; THE ASBURY JUKES</b> —Reach Up And Touch The Sky, Mercury
30	38	9	<b>RICK SPRINGFIELD</b> —Working Class Dog, RCA
31	27	5	<b>THE GRATEFUL DEAD</b> —Reckoning, Arista
32	29	7	<b>ADAM &amp; THE ANTS</b> —Kings Of The Wild Frontier, Epic
33			<b>DAVE EDMUNDS</b> —Twangin, Swan Song
34	46	2	<b>WILLIE NILE</b> —Golden Down, Arista
35	36	4	<b>U2</b> —Boy, Island
36	28	4	<b>ROBIN LANE &amp; THE CHARTBUSTERS</b> —Imitation Life, Warner Bros.
37	30	8	<b>ROBIN TROWER, JACK BRUCE, BILL LORDON</b> —B.L.T., Chrysalis
38	40	5	<b>THE DREGS</b> —Unsung Heroes, Arista
39	33	9	<b>JOHN LENNON/YOKO ONO</b> —Double Fantasy, Geffen
40	31	4	<b>GINO VANNELLI</b> —Nightwalker, Arista
41	35	9	<b>PAT TRAVERS</b> —Radio Active, Polydor
42	37	8	<b>STEELY DAN</b> —Gaucho, MCA
43	41	9	<b>RAINBOW</b> —Difficult To Cure, Polydor
44	39	9	<b>THE POLICE</b> —Zenyatta Mondatta, A&M
45	34	9	<b>THE CLASH</b> —Sandinista!, Epic
46	45	6	<b>CLIMAX BLUES BAND</b> —Flying The Flag, Warner Bros.
47			<b>SPLIT ENZ</b> —Waiata, A&M
48			<b>HUMBLE PIE</b> —Go For The Throat, Atco
49	43	9	<b>MANFRED MANN'S EARTH BAND</b> —Chance, Warner Bros.
50	47	9	<b>BRUCE SPRINGSTEEN</b> —The River, Columbia

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	3	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> —The Waiting, Backstreet/MCA
2	2	9	<b>THE WHO</b> —You, Better, You Bet, Warner Bros.
3	3	6	<b>JEFFERSON STARSHIP</b> —Find Your Way Back, RCA/Grunt
4	5	5	<b>SANTANA</b> —Winning, Columbia
5	11	6	<b>THE PRETENDERS</b> —Message Of Love, Sire
6	7	3	<b>GARY U.S. BONDS</b> —This Little Girl, EMI/America
7	12	8	<b>PHIL COLLINS</b> —In The Air Tonight Atlantic
8	14	5	<b>ROCKPILE w/ROBERT PLANT</b> —Little Sister, Atlantic
9	9	9	<b>RUSH</b> —Tom Sawyer, Mercury
10	13	9	<b>.38 SPECIAL</b> —Hold On Loosely, A&M
11	4	6	<b>AC/DC</b> —Dirty Deeds Done Dirt Cheap, Atlantic
12	6	9	<b>STYX</b> —Too Much Time On My Hands, A&M
13	8	8	<b>PHIL COLLINS</b> —I Missed Again, Atlantic
14	10	9	<b>REO SPEEDWAGON</b> —Take It On The Run, Epic
15	21	3	<b>KIM CARNES</b> —Bette Davis Eyes, EMI/America
16			<b>JOE WALSH</b> —A Life Of Illusion, Asylum
17	17	9	<b>ERIC CLAPTON</b> —I Can't Stand It, RSO
18	29	9	<b>RICK SPRINGFIELD</b> —Jessie's Girl, RCA
19	23	9	<b>RUSH</b> —Limelight, Mercury
20	30	3	<b>DAVE EDMUNDS</b> —Almost Saturday Night, Swan Song
21	15	3	<b>STEVE WINWOOD</b> —Arc Of A Diver, Island
22	20	3	<b>THE GREG KIHN BAND</b> —The Break Up Song, Berserkely
23	27	9	<b>LOVERBOY</b> —Turn Me Loose, Columbia
24	16	9	<b>STEVE WINWOOD</b> —While You See A Chance, Island
25	34	3	<b>BILLY SQUIER</b> —In The Dark, Capitol
26	50	2	<b>SANTANA</b> —Searching, Columbia
27	18	7	<b>THE WHO</b> —Another Tricky Day, Warner Bros.
28	24	5	<b>OZZY OSBORNE</b> —Crazy Train, Jet
29	57	2	<b>GARY U.S. BONDS</b> —Jole Bion, EMI-America
30			<b>BILLY SQUIER</b> —The Stroke, Capitol
31	19	5	<b>JUDAS PRIEST</b> —Head Out On The Highway, Columbia
32	22	3	<b>JEFFERSON STARSHIP</b> —Stranger, Grunt/RCA
33	33	5	<b>AC/DC</b> —Big Balls, Atlantic
34	26	3	<b>GARLAND JEFFREYS</b> —R-O-C-K, Epic
35	25	4	<b>ERIC CLAPTON</b> —Catch Me If You Can, RSO
36	28	7	<b>FRANKE &amp; THE KNOCKOUTS</b> —Sweetheart, Millennium
37	38	5	<b>JAMES TAYLOR</b> —Stand And Fight, Columbia
38	32	3	<b>APRIL WINE</b> —Just Between You And Me, Capitol
39	36	9	<b>STYX</b> —Rockin' The Paradise, A&M
40	46	5	<b>U2</b> —I Will Follow, Island
41	56	2	<b>DAVID LINDLEY</b> —Mercury Blues, Asylum
42	43	9	<b>ERIC CLAPTON</b> —Rita Mae, RSO
43	45	4	<b>ADAM &amp; THE ANTS</b> —Antmusic, Epic
44	31	8	<b>JOHN LENNON/YOKO ONO</b> —Watching The Wheels, Geffen
45	35	9	<b>REO SPEEDWAGON</b> —Don't Let Him Go, Epic
46	37	3	<b>GRATEFUL DEAD</b> —Dire Wolf, Arista
47	54	2	<b>POINT BLANK</b> —Let Me Stay With You Tonight, MCA
48	41	5	<b>THE HAWKS</b> —It's Alright, It's OK, Columbia
49	51	6	<b>KROKUS</b> —Winning Man, Ariola
50	47	9	<b>GARLAND JEFFREYS</b> —96 Tears, Epic
51	40	9	<b>JOURNEY</b> —The Party's Over, Columbia
52	39	9	<b>REO SPEEDWAGON</b> —Keep On Loving You, Epic
53	44	8	<b>ROBIN TROWER</b> —Into Money, Chrysalis
54	59	2	<b>THE DREGS</b> —Cruise Control, Arista
55	52	3	<b>STYX</b> —The Best Of Times, A&M
56	42	6	<b>RAINBOW</b> —I Surrender, Polydor
57			<b>TOM PETTY &amp; THE HEARTBREAKERS</b> —A Woman In Love, Backstreet/MCA
58	55	2	<b>WILLIE NILE</b> —Golden Down, Arista
59			<b>SPLIT ENZ</b> —History Never Repeats, A&M
60	60	5	<b>STYX</b> —Snowblind, A&M

## Top Adds

1	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> —Hard Promises, Backstreet/MCA
2	<b>THE SECRET POLICEMAN'S BALL</b> —Various Artists, Island
3	<b>THE MARSHALL TUCKER BAND</b> —Dedicated, Warner Bros.
4	<b>BRAM TCHAIKOVSKY</b> —Funland, Arista
5	<b>JIM STEINMAN</b> —Bad For Good, Cleveland International/Epic
6	<b>SPLIT ENZ</b> —Waiata, A&M
6	<b>TOM JOHNSTON</b> —Still Feels Good, Warner Bros.
8	<b>JOE WALSH</b> —There Goes The Neighborhood, Asylum
9	<b>ZED</b> —Zed, Atlantic
10	<b>WISHBONE ASH</b> —Number The Brave, MCA

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

## Mike Harrison

## Consultants: A Very Varied Species

LOS ANGELES—Because commercial radio across America is not a centralized “league sport,” the actual job descriptions of similarly titled positions are, in many cases, quite different from one station to another. For example, in some operations the job of music director is a quasi-management position wielding a powerful role in programming policy formulation, while in others it is merely held by a secretary charged with record library maintenance.

Now, with the consultation scene undergoing a rapid expansion (hardly a week goes by without another single-station broadcaster launching a multi-station consultation firm), the same holds especially true for the often-used, seldomly defined title, “consultant.” I, for one, am constantly being asked, “What is a consultant... what do they actually do?” To this I respond, “It all depends upon the consultant and the relationship he has with the individual station.”

Some consultants merely act as passive advisors, effecting no direct corporate power upon the programming of the station. Others, on the other hand, go so far as to totally dictate the entire concept and execution of their client stations.

There are consultants who are architects, designing entire formats and plugging them in to their stations. Others are simply mechanics and just perform occasional “tune-ups” on the formats of others. Some consultants sign long-term contracts with their client stations, while others just do temporary jobs for them every now and then, such as market studies, research projects and the conducting of seminars with the in-house staffs.

There are consultants who specialize primarily in music (those are

the ones made famous by the record industry), while others cover the entire spectrum of radio broadcasting from sales to engineering. Some consultants do a little bit of work for many stations. Others do a lot of work for a few. There are even consultants who work for other consultants, operating out of large firms and partnerships.

Then, there are consultants who work alone, operating out of their homes. Some consultants are extremely successful, running highly lucrative businesses. Others, however, are simply out-of-work (from their most recent single-station, in-house position) and call themselves “consultants” for the sake of saving face until another “job” comes along (the trades will usually give any marginally known broadcaster ink when he announces the launching of a consultation firm). Some consultants are, in fact, syndicators who “consult” their client stations to most effectively operate the automated formats that they’ve sold them.

At this point, there are consultants specializing in just about all of commercial radio’s traditional formats.

Many consultants try to maintain an extremely high profile, immediately publicizing each of their acquired stations through the medium of press releases and the trades, and constantly referring to their client roster in all of their official communications and convention appearances. Others operate discreetly (as a matter of fact, the commonly used term for this is “discreet consultation”) and never release the names of their clients, relying primarily on word of mouth and individual contracts to attract new business.

After all, some stations consider using a consultant the same as using a doctor and prefer not to let the world know that they are “sick.” Also, in many cases, in-house management and programming staffs prefer not to share the glory of their

successes with an outside consultant (consultants notoriously take credit for the successes of their stations, but blame the failures on the in-house staffs).

So, consultation is not a clearly defined, cut-and-dry function in radio. Consultants come in all forms with varying degrees of expertise and a diversity of track records. And the fees they charge are as diverse as the services they provide, with many quite willing to bend the published figures on their rate cards. So, customers in the market for consultation should take advantage of the increasing number of choices available to them and shop around wisely.

Programmer as businessperson. There are numerous reasons for the present consultation boom in radio. The industry is going through many changes and with change comes a heightened level of confusion and doubt. New formats are being spawned daily, while old stand-bys are biting the dust. Administrators are looking beyond their in-house staffs for answers, suggestions, input and justification. Consultants seem to fill the need. Supply and demand.

Quite often, though, the only difference between the outside consultant and the in-house programmer being consulted is simple business prowess. Program directors and

(Continued on page 32)



## Goodphone Commentaries

## The Orphans Of Rock

By DR. DEMENTO

LOS ANGELES—With all today’s talk about “the greying of America” and the pressure being put on rock-oriented programmers to bring in older listeners, you’d think that new rock records by artists with proven appeal to listeners over 25 would be welcomed with open turntables.

Oddly enough, there’s a category of records that fits that description perfectly—but they’re never heard on the commercial airwaves, or almost never. These are disks that make the Top 200 as soon as they’re released. They get reams of publicity, and the artists sell out most everywhere they go. Yet these records are heard on radio so seldom I’m tempted to call this music “orphan rock.” They’ve proven that they can do it without radio. It just might be that radio needs them more than they need radio.

These “orphan rockers” perform in a variety of styles, but they have a couple of things in common; they tend to appeal to a relatively well-educated, affluent audience (just the kind everyone’s looking for as the rock generation grows up, right?) and they have strong ties to blues, country and other traditions which add much flavor to their music, a flavor often missing from today’s mainstream records.

Possibly the main reason for the orphans’ absence from today’s rock playlists, in fact, is that their earlier records were often filed with the “folk” disks, and they were thrown out along with the Kingston Trios and Peter Paul & Marys back about ’74 when the formats were tightened up and “progressive” evolved into “AOR.”

Some of these orphans have really evolved since 1974, though. Their music has, in many cases, grown a lot more than has that of the corporate rockers you hear all day long.

Ry Cooder is probably the best example. On his 10 LP’s, he’s explored more musical directions than you’ll find on any compass, some of them admittedly quite far from rock’n’roll central. Last year’s “Bop Till You Drop” and this year’s “Borderline” are full of rockers, though—rockers that are wordy yet classy. The just-circulated live promo EP is even better. Next time you’re about to reach for “Highway Star,” why not try Ry’s “Crazy ’Bout an Automobile” instead?

Other “orphans” of much note: Tom Waits, Steve Goodman, Loudon Wainwright III, Randy Newman—isn’t it ironic that it was Top 40 that finally gave this man his due on the airwaves, with “Short People” Maybe “Seduced” will do the same in 1981 for Leon Redbone.

David Lindley, the ex-bluegrass picker who won a bit of fame as Jackson Browne’s lead guitarist and occasional singer (“Stay”) hasn’t been a solo artist long enough to be called an “orphan,” but his new Asylum LP “El Rayo-X” has similar characteristics: venerable blues, soul and Caribbean styles rocked with distinction and muscle. “Mercury Blues” rocks hard enough for any AOR format (it was just added at KMET-FM Los Angeles) but for added flavor try “She Took Off My Romeos,” “Your Old Lady” or any of half-dozen others.

And while you’re at it, consider the very active electric blues revival. Now that rock audiences love George Thorogood, they’ll probably dig the Fabulous Thunderbirds, too.

And then there’s reggae: a lot of folks wrote it off when it didn’t become the Next Big Thing its backers were talking about back in ’74, but now that Police have broken through with a reggae-based rock song, other Caribbean-styled bands like Madness and The Specials might well be worth a second listen.

Forgive me if I sound like I’m advocating turning the clock back to the free-form days of yore. I’m not, actually; I just have an idea that the artists and types of music I’ve mentioned can, when used in moderation, add adult appeal to a rock format, without overly offending the party-hearty crowd.

Remember, those heavy-metal addicts are growing up along with the rest of us. I hardly see them all trading in their Foreigner collections for “Kenny Rogers’ Greatest Hits”—we’ve heard that “rock-is-dying” wolf-cry too many times before—but I certainly can see them looking for something that rocks hard but with a touch of class, subtlety and with an old-time feel, and the Ry Cooders and David Lindleys of the music world can fill that bill better than most.

(Dr. Demento is host of the nationally syndicated “Dr. Demento Show.”)

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

May 17, **Greg Kihn**, interview on Robert Klein Show, Froben Enterprises, one hour.

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

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

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

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

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

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

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

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

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

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

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

May 23-24, **Neil Diamond**, Star ’82 Sound Series, RKO, two hours.

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, **Marshall Tucker**, concert, NBC Source, 90 minutes.

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

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

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, 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.

## AT PUBLIC RADIO CONFAB

Need Cited By CPB Head  
To Keep Advance Funding

By ED HARRISON

AHAHEIM, Calif.—The secure future of public radio is dependent on the continuation of three-year advance funding. National Public Radio president Frank Mankiewicz told the 11th annual Public Radio Conference here.

Mankiewicz gave a status report on the Reagan administration’s proposed budget cuts for public broadcasting funding and warned, “We have to face cuts in 1984 and this means brand new ways we must look at financing.”

Approximately 600 representatives from NPR’s 244 stations were on hand for four days of seminars, meetings and workshops at the Marriott Hotel here.

Mankiewicz told the group that in addition to three-year advance financing that five-year funding authorizations also were essential. He called, too, for the preservation of the principal of matching federal and non-federal funds, the removal of restrictions on local stations to raise money through a variety of activities and the continued role of corporations to offer grants to public broadcasting.

Mankiewicz concluded by stating

that the “dogmas of the past are inadequate to a stormy future. As our cause is new, we must now think and act anew.”

He urged the public radio commission to take heart in its outstanding program and the respect it has earned from the broadcasting and print media.

Entertainer/composer/writer Steve Allen keynoted the conference with an address entitled “National Public Radio: A Voice Of Reason.”

Clive Mason of the Canadian Broadcasting Corp. outlined some of the measures the CBC is taking to strengthen its position and programming with shows on health and money management.

The four-day confab focused on important issues facing public radio in the next decade, including the 1981 Public Telecommunications Act (currently under review by Congress), programming, promotion, satellite distribution and the role of the independent producer.

A special award was presented to Bill Siemering, originator of NPR’s “All Things Considered,” now in its 10th year on the air.

## Mike Harrison

Continued from page 31

other in-house radio figures (especially jocks) are not particularly known for possessing a great deal of business ability. This proves to be a tremendous handicap in dealing with those who control the stations—business-oriented “sharpies” who usually come from sales backgrounds. As a result of this long-standing state of affairs, much of the financial opportunity for in-house programmers has been weeded out of the business. (Let’s face it, when a station gets great ratings, the last folks to share in the financial rewards are the programming people.)

There’s an old maxim in radio that states an in-house program director’s job is 10% creativity, 10% execution and 80% busy detail work done to justify receiving a full-time paycheck.

Many programmers who are gifted with business sense are now looking to other ways of better spending their time and increasing their chances of better financial rewards within radio. Consultation is an obvious way.

General managers and owners usually hire consultants and take their advice as being more valuable than that of their in-house people because programmers who display business sense gain their respect quicker than those who don’t—regardless of actual talent. It’s the old human element in action.

## Vox Jox

Continued from page 28

the PM Magazine diet, which airs daily on sister station WNEW-TV. He began his diet April 30. No report yet on his progress.

Larry Nelson, KOMO-AM Seattle morning man, has been presented with certificates designating him a “distinguished citizen” and an “ambassador of good will” and a “Washington general” by Washington lieutenant governor John Cherberg. Nelson was honored “for what he is rather than what he does,” says

## DJ, PD Group Is Disbanded

KANSAS CITY—The Society of Radio Personalities and Programmers has gone out of business. Faced with a decline in membership and insolvency, the organization that was formed last year has lost 51 of its original 160 members including five board members.

A notice to members from executive vice president Jerry Fogel says “the society’s professional management firm, Martin Fromm & Assoc., invested and took a loss on some \$40,000 during the first year of operation. Lack of interest, continuing expenses and loss of income all combined to force the organization’s closing due to a lack of income.”

A convention that had been scheduled for July 17-19 in Cincinnati will not take place.

Cherberg. “Larry is always doing nice things for nice people; always has a good word; never knocks people. The certificates speak for themselves.”

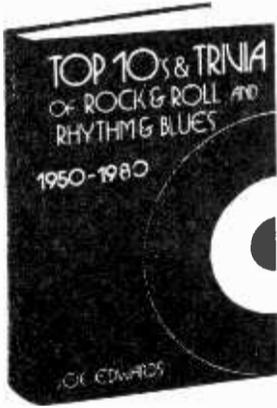
Chauncey Ross is moving WRUA-AM Monroeville, Pa., from adult contemporary toward a Hot 100 format, which he calls “top contemporary.” At the same time he is adding more sports to the programming and his thought is that the “top contemporary” sound will have a wider appeal. New general manager Dick Whitney is also the new morning man and Ross takes the midday shift.

Ted Zigenbusch, who uses the on-air name of Ted Wayne is doing morning drive on XETRA-FM (91X) Tijuana, Mexico, while programming sister station XETRA-AM (Mighty 690). . . . Gerald Downey has been named director of advertising and promotion for WMZQ-FM Washington, moving over from WRQX-FM (Q-107) Washington. . . . WLIR-FM Hempstead, N.Y., with Atlantic Records and Record World stores entertained 50 listeners recently at a listening party at Fearn’s in Old Roslyn, N.Y. The party served to welcome the release of Phoebe Snow’s new album “Rock Away.”

WEPP-AM Pittsburgh has a new lineup with p.d. Barry Mardit on from 10 a.m. to 1 p.m. using the on-air name of Glenn Barrie. Sharon Lee has moved from weekends to take over the 1 to 3 p.m. shift. New assistant p.d. Alan Furst has moved from middays to the 3 to 6 p.m. spot. Jonathan Terry Rhodes is the morning man and Bill White and Keith Abrams handle weekend assignments.

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## Bubbling Under The HOT 100

- 101 WHEN LOVE CALLS, Atlantic Starr, A&M 2312
- 102—MAGIC MAN, Robert Winters and Fall, Buddah 524 (Arista)
- 103—PARADISE, Change, Atlantic 3809
- 104—DARLIN', Tom Jones, Mercury 76100 (Polygram)
- 105—GIVE IT TO ME BABY, Rick James, Gordy 7197 (Motown)
- 106—COOL DOWN, Life, Elektra 47128
- 107—LET ME STAY WITH YOU TONIGHT, Point Blank, MCA 51083
- 108—I CAN MAKE IT BETTER, The Whispers, Solar 12232 (RCA)
- 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—FANTASY, Fantasy, Pavilion JZ 37151 (Epic)
- 202—SPLIT ENZ, Waiata, A&M SP-4848
- 203—BRUCE COCKBURN, Resume, Millennium BXL1-7757 (RCA)
- 204—JIM PHOTOGLO, Fool In Love With You, 20th Century T-621 (RCA)
- 205—UNLIMITED TOUCH, Unlimited Touch, Prelude PRL 12184
- 206—NOEL POINTER, All My Reasons, Liberty LT-1094
- 207—MOTHER'S FINEST, Iron Age, Atlantic SD 19302
- 208—SUN, Force Of Nature, Capitol ST-12145
- 209—SPANDAU BALLET, Journeys To Glory, Chrysalis CHR-1331
- 210—PASSAGE, Passage, A&M SP-4851

# Adult Contemporary

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)
4	11	11	SUKIYAKI A Taste Of Honey, Capitol 4953 (Beechwood, BMI)
3	14	14	JUST THE TWO OF US Grover Washington Jr., Elektra 47103 (Antisia/Bleung, ASCAP)
9	9	9	I LOVED 'EM EVERY ONE T.G. Sheppard, Warner Bros. 49690 (Tree, BMI)
5	10	10	BEING WITH YOU Smokey Robinson, Tamla 54321 (Motown) (Smokey Robinson/Bertram, ASCAP)
6	10	10	HOW 'BOUT US Champaign, Columbia 11-11433 (Champaign/Dana Walden)
8	7	7	WATCHING THE WHEELS John Lennon, Geffen 49695 (Warner Bros.) (Lenono, BMI)
7	1	13	MORNING TRAIN Sheena Easton, EMI-America 8071 (Unichappell, BMI)
10	7	7	LIVING INSIDE MYSELF Gino Vannelli, Arista 0588 (Black Keys, BMI)
9	2	12	ANGEL OF THE MORNING Juice Newton, Capitol 4976 (Blackwood, BMI)
12	6	6	WHAT ARE WE DOIN' IN LOVE Dottie West, Liberty 1404 (Chappell/Sailmaker, ASCAP)
11	7	9	LONELY TOGETHER Barry Manilow, Arista 0596 (Kenny Nolan, ASCAP)
20	5	5	SINCE I DON'T HAVE YOU Don McLean, Millennium 11804 (RCA) (Bonnyview/Southern, ASCAP)
16	6	6	BLESSED ARE THE BELIEVERS Anne Murray, Capitol 4987 (Chappell/Unichappell, ASCAP)
17	7	7	A WOMAN NEEDS LOVE Ray Parker Jr. & Raydio, Arista 0592 (Raydiola, ASCAP)
15	15	7	SAY YOU'LL BE MINE Christophe Cross, Warner Bros. 49705 (Pop 'N' Roll, ASCAP)
18	5	5	BETTE DAVIS EYES Kim Carnes, EMI-America 8077 (Plain And Simple, ASCAP/Donna Weiss, ASCAP)
22	5	5	BUT YOU KNOW I LOVE YOU Dolly Parton, RCA 12200 (Tro-Devon, BMI)
23	3	3	AMERICA Neil Diamond, Capitol 4994 (Stonebridge, ASCAP)
19	19	9	LITTLE BALLERINA BLUE George Fishoff, Heritage 300 (George Fishoff/Ken-Cher, ASCAP)
26	3	3	SAY WHAT Jessie Winchester, Bearsville 49711 (Warner Bros.)
21	11	16	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 41309 (Chipln/Tr/Chappell, ASCAP/SESAC)
25	5	5	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)
27	7	7	I LOVE YOU Climax Blues Band, Warner Bros. 49669 (C.B.B., ASCAP)
24	24	10	HER TOWN TOO James Taylor And J.D. Souther, Columbia 11-60514 (Country Road/ Leadsheetland, BMI/Ice Age, ASCAP)
25	14	8	SUPER TROUPER Abba, Atlantic 3806 (Countess, BMI)
30	3	3	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE Paul Anka, RCA 12225 (Al Gallico, BMI)
32	7	7	FOOL IN LOVE WITH YOU Jim Photoglo, 20th Century 2487 (RCA) (20th Century/Nearytunes ASCAP/Fox Fanfare/Nearytunes, BMI)
31	6	6	HALFWAY HOME Maureen McGovern, Maiden Voyage 120 (Dijon/BMI/Hariene, ASCAP)
29	13	8	TIME OUT OF MIND Steely Dan, MCA 51082 (Zeon/Freejunkt, ASCAP)
30	35	3	STILL RIGHT HERE IN MY HEART Pure Prairie League, Casablanca 2332 (Polygram) (Kentucky Wonder BMI)
31	21	7	I DON'T NEED YOU Rupert Holmes, MCA 51092 (WB/Holmes Line, ASCAP)
32	28	10	WHILE YOU SEE A CHANCE Steve Winwood, Island 49656 (Warner Bros.) (Island/Irving/Blue Sky Rider Songs, BMI)
33	33	4	LATELY Stevie Wonder, Tamla 54323 (Motown) (Jobete/Black Bull, ASCAP)
34	29	15	WHAT KIND OF FOOL Barbra Streisand & Barry Gibb, Columbia 11-11430 (Stigwood/Unichappell, BMI)
35	34	6	SOME LOVE SONGS NEVER DIE B.J. Thomas, MCA 51087 (Southern Nights, ASCAP/Youngum, BMI)
36	36	8	DON'T KNOW MUCH Bill Medley, Liberty 1402 (Capitol) (ATV/Mann And Weil/Braintree/Snow, BMI)
37	NEW ENTRY	NEW ENTRY	PROMISES Barbra Streisand, Columbia 11-02065 (Stigwood/Unichappell BMI)
38	39	2	ONE DAY IN YOUR LIFE Michael Jackson, Motown 1512 (Jobete, ASCAP)
39	NEW ENTRY	NEW ENTRY	NOBODY WINS Elton John, Geffen 49722 (Warner Bros.) (Intersong, ASCAP)
40	40	5	SWEETHEART Franke & The Knockouts, Millennium 11801 (RCA) (Big Teeth, BMI/Bright Smile, ASCAP)
41	44	2	WILLIE, MICKY AND "THE DUKE" Terry Cashman, Lifesong 45086 (Blendingwell, ASCAP)
42	37	12	MISTER SANDMAN Emmylou Harris, Warner Bros. 49864 (Edwin H. Morris, ASCAP)
43	42	13	WHAT'S IN A KISS Gilbert O'Sullivan, Epic 19-50967 (Not Listed)
44	NEW ENTRY	NEW ENTRY	SEVEN YEAR ACHE Rosanne Cash, Columbia 11-11426 (Hotwire/Atlantic, BMI)
45	45	5	LET ME LOVE YOU GOODBYE Bobby Vinton, Tapestry 006 (Algee, BMI)
46	NEW ENTRY	NEW ENTRY	DARLIN' Tom Jones, Mercury 76100 (Polygram) (September/Yellow Dog, ASCAP)
47	48	3	IS THIS A DISCO OR A HONKY TONK Susan Hart, Dore 967 (Hilary, ASPO/Alta Vista, BMI)
48	43	13	SOMETIME, SOMEWHERE, SOMEHOW Barbara Mandrell, MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)
49	38	17	CRYING Don McLean, Millennium 11799 (RCA) (Acuff Rose, BMI)
50	41	4	MONA LISA Willie Nelson, Columbia 11-02000 (Famous, ASCAP)

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

# Offbeat & Creative, Windham Hill's Carving Its Niche

By SAM SUTHERLAND

LOS ANGELES—Horatio Alger would be proud: even in the present music trade epoch of multi-national conglomerates and platinum sales priorities, tiny Windham Hill Records is carving its own marketplace out at retail and on the radio despite some decidedly offbeat creative and marketing ploys.

The Bay Area independent also offers heartening proof that an earlier entrepreneurial attack still works. Its founder, Will Ackerman, 31, harkens back to earlier label chiefs who learned the business from the ground up.

Except in Ackerman's case, that assessment is literal: his first education in the trade came as a contractor and carpenter working for other established small labels like Arhoolie and Kicking Mule.

Ackerman had been running his own full-time contracting business and playing elegant instrumental music on his custom acoustic guitar when he got a job building a warehouse for Chris Strachwitz's Arhoolie label and working on a similar project for Kicking Mule Records, Ed Denson's progressive folk label.

"I learned by first lessons by listening to what they were doing and asking them a lot of questions," chuckles Ackerman, whose subsequent founding of the label—now impacting on jazz retail and radio, yet built around a spectrum of acoustic instrumental music far too eclectic to pin down within a single genre—marks him as a true jack-of-all-trades. As William Ackerman, he cut what was to become the label's first LP and, until recently, its sleeper best-seller.

Known for live concerts and theatre music locally, he had been pestered by friends for a recording of his atmospheric pieces. Cutting an album as a private release for these admirers, he kiddingly titled it "In Search Of The Turtle's Navel" and sold it to his friends. Without realizing it, he'd just printed his calling card for the music business.

Michael Kilmartin, who was doing promotion then for Fantasy, took 10 copies and sent them out to stations, mostly public radio and college outlets," explains Ackerman, adding that when seven of those outlets wound up adding the album, it triggered the demand that would lead to the formal launch of Windham Hill, named for his Palo Alto, Calif., contracting business.

"It wasn't meant to be a business," he asserts. "I was working full time, and saw it strictly as a hobby."

That was in 1976. Since then, Ackerman's "hobby" has led him into multiple roles as the label's a&r chief and producer, art director, quality control watchdog, marketing strategist and promotion man (he recently began staffing up, adding promotion rep Jeff Heiman).

The label itself has expanded to include a roster of other artists and 10 active titles in its catalog—which, despite that small size, merits its own bin in a number of retail outlets unwilling to arbitrarily slip Windham Hill artists like pianists George Winston and Bill Quist and guitarists Robbie Basho, Alex deGrassi, Daniel Hecht and David Qualey into folk or jazz bins.

Even double-filing under those genres probably wouldn't work: Quist's label debut has drawn critical kudos for its program of Erik Satie piano pieces, and Windham Hill's current top seller, George Winston's "Autumn," is winning jazz airplay for meditative, melodically rich acoustic piano music as

rooted in classicism as Keith Jarrett's piano improvisations.

"Autumn" has more than 35,000 units in sales, a figure Ackerman expects to jump a few thousand units over the next few weeks based on its

durability on jazz playlists which the label founder sees as auguring even greater future momentum.

Overall, the 10 current LPs in the catalog generated "more than 100,000 units" last year, and have al-

ready exceeded 50,000 total unit sales in the first two quarters of 1981.

"The move I felt we had to make was to get Windham Hill out of the folk bins, which is suicide, and into jazz bins," observes Ackerman.

"Alex deGrassi's 'Slow Circle' album was enormously helpful in carrying that along, but it was really Winston that broke through for us."

To help fine-tune that label im-  
(Continued on page 86)

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# Nashville LP Brings Out A 'New' Paul Anka

By JEAN WILLIAMS

LOS ANGELES—While celebrating his 25th anniversary in the music industry, Paul Anka is experiencing product acceptance, excitement and airplay, something he admits he has not had a great deal of in recent years.

For his newest RCA LP, "Both Sides Of Love," Anka went to Nashville and Grammy Award winning producer Larry Butler. As a result, "I am excited about the project because it's the first time in 2½ years that I have had this kind of action and reception to product of mine," he left RCA in 1968 after two years at the label. He rejoined the company four years ago.

Anka, who has written more than 600 songs including standards like "My Way," "She's A Lady" and others, and sold more than 45 million albums and singles, elected to go to Nashville because he wanted a chance of scene and new stimulation, he says.

"Larry (Butler) called and we had a meeting in Nashville," says Anka. "I liked that he had to say, which was that we were going to go pure, with a new concept in vocal sound for me—all the keys were lowered—the tone is lower than I normally do

it. I also wanted a change in environment. I wanted a place where there was nothing else for me to do or think about but recording.

"Plus, all the facilities Larry is accustomed to and comfortable with are in Nashville. I had to go there to get the feeling we wanted. After the session I called John Denver and told him 'you have to go down there, it's unbelievable.' Denver is now in Nashville and his album will be coming out soon."

Anka believes his Nashville project gave his recording career the shot in the arm it needed. "In a contemporary environment I have to be careful to get product out there that can at least compete."

According to Anka, radio has recently been more amenable to playing his type of music. "Kenny Rogers broke it for us. The important thing for an Anka career is to continue to record, continue to release records and try to make sure the environment is right."

He notes that RCA has mapped out a merchandising campaign for "Both Sides Of Love," tying it into his 25th anniversary.

Says Anka: "For the first time in years, through new people and new

energy of the different departments, RCA is spending money and putting in well-planned time in terms of what I am about and where my au-



Paul Anka: Recording in Nashville was a positive experience.

dience is. We did a promotional tour of major markets. This is something I have not done in 12 years." He explains that he visits radio stations, dealers and other music outlets, in addition to interviews with the local press. "We (artists) must go out and say hello and thank you.

"RCA is backing this up with print ads and television and radio buys. The company is carefully assessing each market where I have strength or where we're having results with the record. It also is planning a campaign which is building and has momentum. There is constant communications between all departments at the company and me.

"The people at RCA have a plan B and plan C," he adds. Plan B deals with merchandising and marketing, while plan C centers around the next album, which Anka says will probably be accompanied by a major market tv campaign.

## FORUM TEES DUCAT CLUB

LOS ANGELES—In an effort to fight scalping, the Forum, in nearby Inglewood, Calif., has launched a "concert and entertainment club."

This offers consumers a set of coupons covering 12 Forum events for a yearly fee of \$149. There are two packages to choose from, the Entertainment Package and the Double Six Pack. The former, which is for one person, offers seven concerts and five special events, which includes sports, rodeos and the circus.

The Double Six Pack, wherein the consumer can utilize two tickets for one show, covers six concerts and six special events.

Jim Buss is department head of the Entertainment Package who implemented the idea with partner Bill Goldenberg. Buss says the Forum plan is different from the one offered by local promoter Jim Rissmiller at his concert club. "With ours, the seats are being bought in advance. It's not just a chance to get a seat," he explains.

So far, Buss claims to have sold 1,504 packages. Advertising for the program which has been in effect since January has been kept light though in the future there will be spots in local newspapers and radio.

The plan is being test marketed here and if successful may be implemented at owner Jerry Buss' Market Square Arena in Indianapolis.

"When I left ABC in the '50s I purchased all of the masters for \$250,000 because I believed that in the future they would be valuable. I have been leasing them to CBS and it has released them around the world.

"I believe we're approaching a new era of merchandising for different kinds of acts and now we can take a certain piece of product such as my old product and put it only on tv. We are going to incorporate all the material from the past 25 years in one package."

And in another area, Anka has begun writing with contemporary pop artists. He notes that for his recording career to continue successfully he must diversify. "I have started writing with Michael McDonald of the Doobie Brothers, Michael Jackson of the Jacksons and Pablo Cruise. As for working with the two Michaels, both are talented and both acknowledge the fact that we can help each other, plus, we're stimulating to each other. McDonald has one of the most incredible voices of the past 30-40 years and Michael Jackson is more genius than he realizes. Jackson is a raw, pure musical talent and he will emerge with some

solid concentration in one direction," he predicts.

Anka has recently formed several companies, including Paul Anka Productions, a film company, and Spectrum Productions, which he partners with Larry Butler.

Film scores and artists productions will be handled through Spectrum. "We're talking now to one major publishing house," says Anka. As for film properties, he says he is meeting with producers of the next Brooke Shields film for the music score. "We're also talking to several writers and we're trying to get the option on a couple of books, 'The 10th Commandment' and 'Lake Tahoe.' We will bring on personnel to look for properties."

Although involved with several ventures, others are, for the most part, handling the business affairs. At this time, most of his concentration is on "Both Sides Of Love." He is embarking on a European tour this month, which is already sold out.

He notes that he always has had a large overseas following because, while his LPs in recent years were garnering less than enthusiastic response domestically, they were enjoying success in foreign markets and the LP flow was consistent.

## Despite TV Success, Disk Still No. 1 For Mandrell

By KIP KIRBY

NASHVILLE—After a season spent before the cameras hosting her own prime-time NBC television variety series, Barbara Mandrell isn't worried about career problems.

Not even those caused by weekly exposure on a medium that's been known to effect a "kiss of death" syndrome on more than one successful recording career?

"I know what you're saying," says Mandrell, naming off several performers whose record sales seemed to slide into the Grand Canyon when they became regulars on their own network tv shows.

"But I think the problem stems more from the fact that those singers didn't spend the same amount of time in the studio on their records after they started doing tv. You can't expect to continue having hit records if you cut corners in the studio and don't keep looking just as hard for great songs."

Finding material isn't a problem for Mandrell. She relies primarily on the Nashville writing team of Dennis Morgan and Kye Fleming for her songs—and on longtime producer Tom Collins for her studio sound, which explores r&b, pop and adult contemporary shadings within the context of modern country.

The husky-throated MCA artist has managed to infuse a new sophistication to the country music scene. Her records consistently do well in the charts, often meriting crossover airplay with such non-traditional numbers as "Woman To Woman," "Married But Not To Each Other," "Fooled By A Feeling" and "(If Loving You Is Wrong) I Don't Want To Be Right."

Her album sales soar well above the 300,000 mark, her "greatest hits" package is now gold, and her hectic schedule finds the entertainer booked far ahead for concerts, tv guest spots, network appearances and Vegas dates.

Mandrell's seemingly tireless sense of experimentation in pur-

suing new directions while remaining true to country music is one of the reasons that she faces a milestone career decision. With NBC poised to renew her hour-long "Barbara Mandrell and the Mandrell Sisters" series, she is weighing the advantages of plunging herself back into the time-consuming rigors of a demanding weekly network show.

"I don't think another season on the air would hurt, because our ratings were excellent and the exposure definitely has boosted my record sales," she says thoughtfully.

"But doing a series is exhausting, and it's a tremendous strain on your voice. At one point, I was spending more than 12 hours each day rehearsing, taking dance lessons, helping with skits, coordinating the music we'd be singing and working with the writers on the show's openings and closings. Eventually, they brought in a vocal therapist to make

(Continued on page 72)

## Griffin Named In Atlantic City

ATLANTIC CITY—Although the proposed Camelot hotel-casino is not expected to be ready for an opening until the beginning of 1983, television personality Merv Griffin has already been signed as director of special promotions. He has been named a vice president and a member of the board of directors.

Stymied by lack of financing, American Leisure Corp. has completed negotiations with Merv Griffin Productions on the facility and construction should begin this summer.

Griffin will broadcast his daily show from the casino's Crystal Theatre from the time the resort opens through at least 1985, officials say. He will also continue his contract with the Riviera Hotel in Las Vegas, broadcasting from there 10 weeks a year.

## Berkeley Agency In Leap To Dominance

By JACK McDONOUGH

BERKELEY—In an area with precious few booking agencies of any kind, the Berkeley Agency has emerged in the past two years as a strong operation handling all manner of national and international dates for a wide range of internationally-recognized jazz artists.

The Berkeley Agency, headed by Al Evers and Jim Cassell, is now handling bookings for Richie Cole & Alto Madness, Flora Purim and Airta Moreira, Tito Puente's Latin Jazz Sextet, Paul Horn, Art Pepper, the Steve Kuhn Group featuring Sheila Jordan, Toshiko Akiyoshi-Lew Tabackin Big Band, Chico Freeman, Mal Waldron, James Newton and Anthony Davis, Cal Tjader, Mary Watkins and David Friesen.

Evers, in addition, manages jazz pianist Rodney Franklin and is an officer of the San Francisco Bay Area Jazz Foundation, a group helping to create new performance opportunities for jazz artists.

Evers emphasizes that the agency has many unusual and interesting avenues to explore in exposing Berkeley's artists. "We've taken Tito Puente, who has had pretty much an

all-Latin audience, and begun to cross him to jazz and pop," he notes. "We do a lot of overseas work and just sent Richie Cole on his first tour of Japan. A biography on Art Pepper has recently come out and a book on the life of Flora Purim is due, and of course these books help us by creating renewed interest in the artists. Tjader is also gaining renewed interest now that he has switched labels and has just won a Grammy.

"And we're exploring a lot of grass roots things—working with foundations, women's music groups, civic groups. We do a lot of our work with colleges, 25% to 40%, and we're also seeing some interesting cross-fertilization between new wave audiences and new jazz and we'll be exploring that."

The agency was founded in 1978, when Evers and Cassell were booking a local jazz room, Christo's, "when we discovered," recalls Evers, "that so many artists are not represented."

They started with a small roster, of whom Tjader, Freeman, Cole and Tabackin remain. "We also had some Los Angeles artists then like Sonny Stitt and Shelly Manne who came and went." The newest artists, signed up "within the past six months," are Paul Horn and Tito Puente.

In a good example of the agency's innovations, it booked Puente's Latin Jazz Sextet earlier this year for a week at San Francisco's Keystone Korner. "That's a hardcore bebop club," notes Evers, "and they got an audience they'd never seen before. They had their highest gross ever. The music was explosive—very danceable and listenable at the same time."

Berkeley also booked the Puente troupe for a week at L.A.'s Concerts by the Sea and has scheduled the band for July dates at Fort Dupont Theatre in Washington D.C.—outdoor shows sponsored by the Na-

(Continued on page 86)

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## Country Big In Scranton (Radio Only)

SCRANTON, Pa. — Although Northeastern Pennsylvania has two flourishing radio stations (WBAX-FM and WGBI-AM) devoted to country music, and the area has a fair share of local bands and after-dark spots featuring country music, local concert promoters can't seem to get off the ground in staging a concert with a country name.

Local promoter Thomas Musgrave attempted last year to bring Conway Twitty to neighboring Wilkes-Barre. But the concert never made it because advance ticket sales were so poor. Recently, Musgrave tried again. He figured on bringing in Tammy Wynette March 21 for a concert at Irem Temple, also in Wilkes-Barre. And again, slow ticket sales forced a cancellation.

Only 400 tickets were sold in advance for the Masonic hall that seats 900, and at \$8.50 a ticket. Musgrave says he was unable to generate enough money to go through with the promotion. It was reported that Musgrave had to pay Wynette \$5,000 in advance and \$5,000 the day of the performance. A sellout would have brought in only \$7,650.

While Musgrave now holds a dim view about putting on a country star, Max Kinkle, disk jockey at WBAX, who pushes the country sound in the morning, is pushing for someone else to make a try. In fact, he is even hinting that he might take the chance himself—failing to understand why the area can't support even one country concert promotion. **MAURICE ORODENKER**

## Jersey's Century Theatre Opens

AUDUBON, N.Y.—Encouraged by the success of the Broadway Theatre in nearby Pitman, N.J., as a concert hall, Southern New Jersey gets another movie house turned concert hall with the old Coronet Theatre.

Operated by the Milgram Theatres chain out of nearby Philadelphia until it was closed in the mid-1970s, the movie house was purchased by a group of area businessmen who refurbished the facility and returned it to its original name of Century Theatre as a performing arts center.

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## Concord's 7th Year Starts Off Strong

CONCORD, Calif.—The 8,500-capacity Concord Pavilion here kicked off its seventh season—and its third under the exclusive booking of the Nederlander organization—April 28 with a soldout performance by James Taylor.

For the first time the Pavilion has allied with Michelob beer as the official sponsor of the four different subscription series of shows. The Nederlanders have made such a link with Michelob for its concerts at four other facilities nationally, including the Greek in Los Angeles (Billboard, April 11, 1981). The Michelob darts are in association with KYUU-FM.

Another Concord first this year is a two-day country and bluegrass festival (Aug. 22-23), held locally last season at the Stanford campus. The Pavilion will also again host the Concord Jazz Festival, which this season marks its 13th year.

Thus far the Pavilion has scheduled 20 different performers for its four subscription series, and has also set another 10 dates for artists not on the subscription rosters.

Artists offered in the subscription series this year include Johnny

Mathis, Paul Anka, Andy Williams, Donna Summer and Lou Rawls/Natalie Cole in series one; Kris Kristofferson, Harry Chapin, Peter, Paul & Mary and Pete Seeger/Arlo Guthrie in series two; America, Air Supply and Hall & Oates in series three; and Cleo Laine and the New York Philharmonic with Zubin Mehta in series four, with more acts to be announced.

Other acts booked include the Beach Boys, Kool & the Gang, Alice Cooper, Sergio Mendes, Eddie Rabbitt, the Mills Brothers and the Preservation Hall Jazz Band.

Jay Beddecarré at the Pavilion says, "We hope to exceed last year's figures, and although we may have fewer total events we think our gross will be as high. Twenty-three events last year (of a total 106) were classical or fine arts events, some of them multiple runs. Overall they were not financially successful so we'll probably reduce the number of those events."

Last year those 106 events drew 270,000 patrons, (up 73,000 over 1979) who paid a total of \$2.1 million, up \$800,000 over the previous year.

## 'Macbeth' Now 'McBeth'

LOS ANGELES—A rock musical version of Shakespeare's "Macbeth" might appear to be a disaster before pen has even touched paper. However, "Boys' Own McBeth," making its American premiere at the Westwood Playhouse after a successful two-year run in Australia, is a comedic and musical success.

Starring Grahame/Bond, one of Australia's top comedians, and Red Symons, a former member of Skyhooks, Australia's top rock group in the mid-1970s, "McBeth" moves along at a rocket pace. This is commendable because if the jokes, double entendres and sight gags are analyzed too closely, the lack of substance becomes obvious.

The story, such as it is, revolves around perpetual student Terry Shakespeare (Bond) his two sons (Symons and Nicholas Lyon) and their attempts to put on their version of "MacBeth" at their boys' school.

Elizabeth Wilder as Marrie McBeth is excellent and her singing voice is one of the highlights of the show. Also noteworthy is Kim Gyn-gell as headmaster Cliff Tobias, who is extremely adept at broad

physical humor. Graham Matters as the gay Mr. Elston and Paul Johnstone as the nebbish Charles Hunt provide their share of comedic moments.

The music, written by Bond, is uniformly strong though there are moments which recall the Kinks' live "Schoolboys In Disgrace" presentation. For a touch of novelty, which surprisingly works well, the stars play their own instruments. Not only that, the actors trade off so that each star plays at least two instruments competently.

Written by Bond and Jim Burnett and directed by Bond and Mark Gould, "McBeth" is a mix of Mel Brooks, Monty Python and Rocky Horror Show. While the gay and Jewish routines are as old as the hills, they are performed so well, with such vitality and done with such a broad swipe that it's hard to find offense.

"Boys' Own McBeth" is produced by New Hope Video and Sound, Dunsinane Productions and is part of the Australian World Theatre Exchange Programme.

**CARY DARLING**

## A Woodstock In California

LOS ANGELES—Emphasizing local talent, the Woodstock rock club has opened in Anaheim, Calif., not far from the embattled Cuckoo's Nest rock club.

"When I first took over the club in October, the police came down on us heavy," admits manager Jan Schultz. He claims that previously the Woodstock had been mismanaged. Simultaneously, the Cuckoo's Nest was running into problems with police because of alleged violence associated with its audience (Billboard, May 9, 1981).

"This place was opened because the area needs a good rock club where people can have fun. When you have a club and people are getting harassed, it doesn't create a good atmosphere," he says.

Though such national stars as U2 and Ronnie Montrose have appeared in the 350-capacity venue,

It is mostly a showcase club for local bands. "New blood has to be generated into the market," he reasons. "Somebody's got to keep helping the younger guys."

Sundays through Thursdays, local bands are offered. The one which brings in the most customers and gets the best response is used to open the show for bigger stars on weekends. Admission is \$2 during the week and \$3 on weekends. Tickets for U2 and Ronnie Montrose were \$5.50 and \$8 respectively.

There is no age limit at the club and Schultz says the average age of the clientele is between 17 and 25. "We don't have any punk here," notes Schultz. Punk is being blamed by some for much of the alleged violence at the Cuckoo's Nest. "I like certain punk bands but punk does draw a rough crowd."

**CARY DARLING**



HAZEL & JIMMY—A&M's Hazel O'Connor shares a joke with Blondie's Jimmy Destri following O'Connor's recent performance at Privates in New York.

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# Talent In Action

## JAMES TAYLOR

Wilshire Theatre, Los Angeles  
Tickets: \$17.50

In spite of a high fever caused by a lingering flu bug which reportedly almost caused him to pass out at his Anaheim gig the night before, Taylor stayed onstage at this sold-out converted movie house May 2 for a full three hours and 35 minutes, not counting the 15-minute half-time intermission, and gave his adoring audience a total of two dozen songs.

The personification of the laidback artist—an image he's maintained since the inception of his professional career in the '60s—Taylor kicked off both halves of the show the same way—sans accompaniment, save his own acoustic guitar, which he rarely put down.

Attired in jeans and baggy open-collared shirt, the lanky, balding gentleman from Carolina keynoted the evening's proceedings with a hitherto unrecorded ditty, "Mona," a love song about a pig, and the rap which preceded it was as hilarious as the lyric.

After this unobtrusive entrance, Taylor slowly began to bring in help. Backup singers Arnold McCuller and David Lasley sneaked onstage behind him and, from a raised platform, offered their vocal blends to "Wanderin'."

Only then did the superb battery of supporting instrumentalists show its face—Rick Marotta, drums, Waddy Wachtel, lead guitar, Dan Dugmore, steel and lead guitar, Lee Sklar, bass, and Bill Payne, keyboards. Their sounds, governed by the strictly contemporary chart work of Taylor, injected adrenalin into the show, just as one started to wonder whether this was going to be a boring memory lane trip.

As it turned out, there was hardly any nostalgia at all—and several surprises to boot. For example, Peter Asher, Taylor's producer-manager, sat in on percussion during the first half and did a commendable job.

The second set showcased Taylor's some-

times collaborator John David Souther, who, according to Taylor, "just happened to be in the audience." He performed a duet with Taylor on "Her Town Too" and "Faithless Love." His nasal-thin Texas voice complemented Taylor's familiar (and better-than-ever) falsetto-ready vocal-work to a tee.

In a show loaded with highlights, Hank Williams' "Hey, Good Lookin'," Taylor's own "Dad Loves His Work" (from his new LP "Hold On") and "Steamroller Blues" ("the only song of mine Elvis ever covered") are a few other stand-outs.

JOE X. PRICE

## JIMMY BUFFETT

Civic Auditorium, San Francisco  
Tickets: \$9.50 advance, \$10.50 door

For his "Evening With Jimmy Buffett" here April 21 the amiable singer/songwriter—with backing from a slightly-revised Coral Reefer Band—did a generous 2½-hour, two-part program of 10 songs each, topped off with two encore numbers.

Buffett holds down some secure and interesting turf. Whereas most rock-oriented artists are under serious constraints always to be coming up with something at least perceived as new and different, Buffett—by sheer force of his sunny, winning personality and his young Mark Twain-like stage demeanor—has short-circuited this pressure and, like many purely MOR or country artists, draws long-loyal fans who love him simply for the good feeling he projects and the good times he earnestly and pictorially espouses. And while the crowd at this show was a shade thin in relation to capacity, there was no lack of enthusiasm as Buffett got standing ovations from pockets of diehards at several points before the main set was finished.

Buffett did almost every tune from his latest MCA package, "Coconut Telegraph" and mixed in hits and other mostly-upbeat tunes from recent LPs, although he did reach back for a few

genuine oldies like "A Pirate Looks At 40," both of which were enlivened by the steel playing of Barry Chance—who spiced up other tunes with nice mandolin work.

A principal feature was an acoustic segment that opened part two, when Buffett did "Banana Republics" with only acoustic guitar and conga (M.L. Benoit) and "Little Miss Magic" and "God's Own Drunk" with guitar and the always-scintillating harp work of Fingers Taylor. In fact "God's Own Drunk," which remains unrecorded but which shows off Buffett's narrative and histrionic talents better than any other of his tunes, was a high point of the show.

The band was rounded out by bassist Harry Dailey and drummer Matt Betton, with usual keyboardist Mike Utley missing this trip.

JACK McDONOUGH

## CAMAROS

S.N.A.F.U., New York  
Admission: \$5

One of the great joys in the music industry is the rare opportunity to hear an unknown band at a half-empty club somewhere, and then be able to see that here is an act with the talent, material, and yes, the magic to make it.

Such was the feeling on seeing the Camaros play April 30 before an enthusiastic audience. The Camaros is a new act. It has not played more than 10 shows, but already plays with the assurance and ability of acts that have been around for years. And why not? It is a band of pros, with the various members having put in time with such acts as the Ian Hunter Band, Manhattan Transfer, Kate Bush, Frankie & the Knockouts and the Pinups.

The high-octane music the band played in its half-hour set was quality contemporary rock, featuring close arrangements, excellent individual playing (but no long, boring solos), and sultry vocals by lead singer Diana Mae Munch, who penned most of the band's songs.

But what is striking about the band is that its music is neither old or new, but a flowing synthesis of elements of rock'n'roll, pop, reggae, r&b, hard rock and new wave. The Camaros can be appreciated by fans of heavy metal and new wave alike. If the band's aim is to become an adult heavy metal act with teen appeal, then it is getting there.

It can do it, because it has the songs to hook the memory. Highlights of the 10-song set were the ballad, "Too Hot To Handle," the AOR-type "Orphans Of The Street (Rock Me)," the reved-up "If You Love A Man" and the reggae styled "In Too Deep To Pull Out" sung by keyboardist and fellow songwriter Murray Weinstock.

ROMAN KOZAK

# Talent Talk

Rick Nelson returns to Hollywood High School, his alma mater, June 5 to perform a special concert with proceeds going to the school's performing arts fund. Nelson has said his musical career began in 1957 when he was a student at Hollywood High. Evidently a girlfriend of his was more impressed by Elvis Presley than she was by Nelson, so Rick decided to give singing a try. He performed "I'm Walkin'" on "The Adventures Of Ozzie And Harriet," a television show that featured his family, and the subsequent single sold almost a million copies within a few weeks. Nelson has since recorded 31 albums. No word on whether his old girlfriend switched her allegiance from Elvis to Nelson.

Legendary blues guitarist **Buddy Guy** is set to release "Stone Crazy!," his first American album in eight years, this month on Alligator Records, the Chicago-based blues label. Guy's last album, which featured his long-time partner **Junior Wells** and guest appearances by **Eric Clapton**, (Dr. John) and the **J. Geils Band** was released on Atlantic in 1973. Since then Guy has toured extensively throughout Europe, Japan, Africa, Australia and the U.S.

Billboard

Survey For Week Ending 5/3/81

# Top Boxoffice

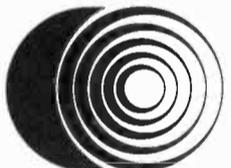
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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	GRATEFUL DEAD—Electric Factory Concerts/Monarch Entertainment, Spectrum, Philadelphia, Pa., May 2 & 3 (2)	34,669	\$9-\$11	\$354,626*
2	GAP BAND/SLAVE/YARBROUGH & PEOPLES—W.G. Enterprises, Summit, Houston, Tx., May 3	15,745	\$10.65-\$11.65	\$179,226*
3	REO SPEEDWAGON/707—Feyline Presents, Compton Terrace, Tempe, Az., April 28	16,000	\$9	\$144,000*
4	GAP BAND/SLAVE/YARBROUGH & PEOPLES—W.G. Enterprises/C.N.F. Enterprises, T.C.C. Arena, Ft. Worth, Tx., May 2	13,418	\$8.50-\$9.50	\$123,226*
5	GRATEFUL DEAD—Monarch Entertainment/Cellar Door Productions, Colis., Hampton, Va., May 1	13,800	\$8-\$9	\$112,041*
6	TED NUGENT/HUMBLE PIE—Feyline Presents, Arena, Denver, Co., May 2	8,648	\$9-\$11	\$101,339
7	WILLIE NELSON/DELBERT McCLINTON—Pace Concerts/Louis Messina, Sound Seventy Productions, Muni. Aud., Mobile, Ala., April 29	10,500	\$8.50-\$9.50	\$93,007*
8	TED NUGENT/HUMBLE PIE—Feyline Presents, Colis., Albuquerque, N.M., May 1	9,672	\$9-\$10	\$90,050
9	GAP BAND/SLAVE/YARBROUGH & PEOPLES—W.G. Enterprises, Muni. Aud., Mobile, Ala., May 1	10,535	\$8-\$9	\$87,513*
10	GRATEFUL DEAD—Monarch Entertainment/Beach Club Booking/Entam Presents, Colis., Greensboro, N.C., April 30	9,023	\$8-\$9	\$79,504
11	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS—W.G. Enterprises, Muni. Aud., Nashville, Tenn., May 2	8,642	\$8-\$9	\$76,934
12	STATLER BROTHERS/BRENDA LEE—Varnell Enterprises, Arena, Sioux Falls, S.D., May 1	8,500	\$7.50-\$8.50	\$70,000
13	STATLER BROTHERS/BRENDA LEE—Varnell Enterprises, Colis., Madison, Wisc., May 3	8,000	\$7.50-\$8.50	\$66,000
14	WILLIE NELSON/DELBERT McCLINTON—Pace Concerts/Louis Messina/Be Bop Prod., Colis., U.S.M., Hattiesburg, Miss., April 28	6,329	\$9-\$10	\$57,223
15	STATLER BROTHERS/BRENDA LEE—Varnell Enterprises, Mem'l. Aud., Fargo, N.D., April 30	7,500	\$7.50-\$8.50	\$57,000*
16	STATLER BROTHERS/BRENDA LEE—Varnell Enterprises, Arena, Duluth, Minn., May 2	6,000	\$7.50-\$8.50	\$56,000
17	MOLLY HATCHET/MOTHER'S FINEST—Sound Seventy Productions/Beach Club Booking/Pace Concerts/Louis Messina, Muni. Aud., Mobile, Ala., May 3	5,959	\$8.50	\$48,748
18	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS—W.G. Enterprises, Checkerdome Arena, St. Louis, Mo., May 1	4,365	\$7.50-\$9.50	\$39,593

## Auditoriums (Under 6,000)

1	CHUCK MANGIONE & ALL STAR BIG BAND—Radio City Productions, Radio City, N.Y.C., N.Y., May 2 & 3 (2)	9,009	\$10.50-\$15	\$124,713
2	BEACH BOYS/GLENN SUPER—DiCesare Engler Productions/Electric Factory Concerts, Stanley Theatre, Pittsburgh, Pa., May 3 (2)	7,099	\$9.75-\$10.75	\$70,623*
3	SANTANA—Westchester Theatre Productions, New Westchester, Theatre, Tarrytown, N.Y., May 2 (2)	6,774	\$12.50	\$79,500
4	RODNEY DANGERFIELD—Bill Graham Presents/Concerts West, Paramount, Seattle, Wa., May 1 (2)	5,952	\$9.50-\$12.50	\$56,293*
5	OZZY OZBOURNE—Ron Delsener, Palladium, N.Y.C., N.Y., May 2	6,051	\$8.50-\$9.50	\$55,750
6	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS—W.G. Enterprises, Fieldhouse, Normal, Ill., April 30	3,930	\$9.50-\$11.50	\$43,665
7	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS—W.G. Enterprises/JAM, Metro Centre, Rockford, Ill., April 29	3,835	\$7.50-\$11.50	\$38,093
8	AYERS/TURRENTINE/SMITH/HUMPHREY/CARNES—Tiger Flower & Co., Alan Haymon Presents, Stanley Theatre, Pittsburgh, Pa., May 1	3,597	\$9-\$10	\$33,074*
9	GAP BAND/SLAVE/YARBROUGH & PEOPLES—W.G. Enterprises/Studio, Civic Center, Knoxville, Tenn., April 30	4,045	\$6.50-\$8.50	\$32,383
10	RAINBOW/PAT TRAVERS—Cross Country Concerts, Palace Theatre, Waterbury, Ct., May 3	3,327	\$9.50	\$31,607*
11	APRIL WINE/LOVERBOY—Bill Graham Presents, Civic Center, San Jose, Ca., May 3	3,200	\$9.50-\$11	\$30,550
12	RAINBOW/PAT TRAVERS—DiCesare Engler Productions, Stanley Theatre, Pittsburgh, Pa., April 30	3,018	\$9.75	\$28,523
13	AIR SUPPLY/BOBBY GOLDSTEIN—Barry Mendelson/Pace Concerts/Louis Messina, Sainger Center, New Orleans, La., April 29	2,372	\$10-\$12	\$26,373
14	OZZY OZBOURNE/MOTORHEAD—Don Law Co., Orpheum Theatre, Boston, Mass., May 1	2,800	\$8.50-\$9.50	\$25,710*
15	AL DI MEOLA/JOHN McLAUGHLIN/PACE DE LUCIA—Gulf Artists Productions, Jai Alai Fronton, Tampa, Fla., April 30	3,022	\$8.50	\$25,687
16	RAINBOW/PAT TRAVERS/KROKUS—Brass Ring Productions, Arena, Flint, Mich., April 28	2,568	\$9.50	\$24,396
17	CHEAP TRICK/TOM DICKIE—Brass Ring Productions, Arena, Ft. Huron, Mich., April 30	2,425	\$10	\$24,250
18	JESSIE COLIN YOUNG/LEO KOTTKE—Pax Productions, Amphitheatre, St. Univ., San Diego, Ca., May 1	3,268	\$6.50-\$8	\$23,480
19	NAZARETH/TRAPEZE—Mid-South Concerts, Aud. N. Hall, Memphis, Tenn., May 3	2,685	\$8.50	\$22,823

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# New Gear Pacing 69th AES Confab In L.A. May 12

• Continued from page 1

• New signal processing equipment that may have new applications for prerecorded tape duplicating by major labels.

may have new applications for prerecorded tape duplicating by major labels.

And while the AES is primarily a pro audio expo, some new developments in the consumer ranks will also emerge.

One of the most dramatic here will be the first look at Phase Linear's CBS CX-compatible noise reduction decoder for home use (see related story, this issue). Phase Linear, a high end consumer audio manufacturer which is part of U.S. Pioneer, will be exhibiting at AES for the first time, part of a new thrust in the pro audio field.

In the consumer field also: potentially several new digital audio disk player prototypes from various manufacturers.

One additional trend from pro manufacturers will be more audio equipment that "talks" to video equipment as those two technologies continue to merge.

Digital recording will not only make its presence felt among exhibitors. It also plays a major role during the technical sessions and workshops planned. At least 20 papers and several workshops of the 73 scheduled will devote themselves to the new technology.

This year a series of workshops has been added to the technical ses-

sions, designed to give attendees a more "hands on, practical" approach.

Among workshops: "The Impact Of High Level Sound On The Body;" "Console Technology;" "Stereo For Television;" "Microphone Techniques;" "Sound Reinforcement;" "Digital Editing;" and "Audio/Video Futures."

The MCI/Sony accord is significant in that it is one of the more concrete attempts towards arriving at some level of standardization for that technology, still a major hurdle.

Essentially, MCI is adopting the common format for multichannel, stationary-head digital audio which was announced exactly one year ago here at AES by Sony Corp. and Willie Studer of Switzerland. Studer, an exhibitor and an acknowledged manufacturer of high-end, analog tape recorders, may also exhibit professional digital audio recording equipment—either in prototype or production form.

Studer Revex recently became a licensee of Sony (and Philips) Compact Disk (CD) digital audio disk technology. Sony plans to have its CD player on hand at AES.

MCI is acknowledged to be one of the major U.S. manufacturers of professional analog multitrack recorders and recording consoles for studios. Sony, MCI and Studer also maintain that they intend to mutually explore and develop additional digital technology—presum-

(Continued on page 44)

## Digital Emphasized In AES Sessions

LOS ANGELES—Digital recording will once again be a major highlight of the AES technical and workshop sessions. All technical papers will be given in the Golden State room of the L.A. Hilton Hotel, located on the mezzanine level of the Hilton. All workshop sessions will be located in the Regency Ballroom of the nearby Hyatt Regency Hotel.

Among highlights:

• **DIGITAL EDITING**—Workshop 6, Friday (15), 9 a.m., Hyatt Regency. Chairman: Jeff Weber, En Pointe Productions. Panelists: Robert Ingebretsen, Soundstream, Inc.; Amelia Haygood, Delos Records; Koichi Sadashige, Matsushita Electric; and Carson Taylor, Audio-Video Rents.

• **SIGNAL PROCESSING—DIGITAL**—Technical session A, Tuesday (12), 9 a.m., L.A. Hilton. Chairman: Dennis Fink, UREI. Speakers: Stanley White, Rockwell International; Yutaka Hirota, Takanori Senoo, Takashi Eguchi, Nobuyasu Takeguchi, Kazuo Nomura, Keiichi Kameda, Sigeru Hagihara, Hiromu Niwa, Matsushita Electric Industrial Co.; G. James Keller, Billy Gene Yochum, Harris Corp.; S. Takahashi, H. Kameda, Y. Tanaka, H. Miyazaki, M. Furukawa, T. Chikashige, Sansui Electronics Corp.; Robert Easton, 360 Systems; Jon Phil Mobley, Quad-Eight Electronics; James Beauchamp, Univ. of Illinois; and Gene Shapiro, Brown Univ.

• **DIGITAL RECORDING**—Technical session B, Tuesday (12), 1:30 p.m., L.A. Hilton. Chairman: Bart Locanthi, Pioneer Development Laboratory. Speakers: T. Doi, Sony Corp.; Louis Fiedler, Ampex Corp.; David V. James, Ampex Corp.; H. Kobari, M. Fujimoto, S. Ohashi, T. Arai, Victor Co. of Japan; Erik DeBenedictis, M. Komamura, Bart Locanthi, David Shelton, Larry White, Pioneer Development Corp.; T. Arai, S. Ohashi, M. Fujimoto, H. Kobai, Hitachi Ltd.; S. Obata, T. Hirose, K. Odaka, N. Sano, K. Yamashita, Y. Hirota, M. Kosaka, Matsushita Electric Industrial Co.; and Richard W. Molstad.

At Wednesday's (13) Session F beginning at 7 p.m. at the Hilton, David R. Schwind, vibration and acoustic consultant, will discuss "Architectural Requirements For Digital Recording Sound Rooms."

There is also an "Audio/Video Futures" workshop Friday (15) at the Hyatt Regency which will "review the synergy of audio and video." Topics for discussion will include videodisks, stereo production for film and television, digital audio and video, satellite audio transmission, recording studios entering video production, and audio sweetening for film and television. Chairman is Bruce Apar, editor, Video Magazine.

Panelists include: Ethan Bush, Compact Audio Services; Almon Clegg, Panasonic; Ken Fay, Mix Magazine; Mel Lambert, Recording Engineer/Producer Magazine; Martin Polon, UCLA; and Jason Squire, independent producer.



### PRICE SLASH COULD MOTIVATE SALES

## Digital Breakthrough Seen As Possibility At Los Angeles AES

By ALAN PENCHANSKY

CHICAGO—Because of the still lofty initiation fee and an investment picture clouded by the lack of a standardized digital format, only a handful of U.S. recording studios make up the digital fraternity.

But signs of a major breakthrough in studio acceptance will be cautiously looked for at the AES convention in Los Angeles this week.

A survey of companies exhibiting the new recording equipment shows digital multi-track installation pricing, including electronic editing and mixdown recorder, in the \$200,000 neighborhood. With demand for the new technology rapidly mounting, hardware manufacturers are hoping to see more and more studio owners take that plunge.

AES digital exhibitors include 3M, Soundstream, Sony, Denon, JVC, Mitsubishi and Matsushita each of whom—either as a product group within a larger entity or as an independent company—has yet to see the black ink.

Roger Pryor, Sony digital audio division head, predicts increased movement to digital as studios and

their clientele increase their familiarization with the new technology.

Sony is offering encouragement in the form of increased affordability. Pryor said the new model PCM-1610 two-track processor will cost \$12,000 less than the PCM-1600 which preceded it.

The new machine can be switched to transformerless input and output and generates its own SMPTE code. It is completely compatible with the PCM-1600, which had a \$40,000 price.

Pryor said new cost economies have been passed on to the studios.

"We're into selling different quantities now and we're also making our own digital-to-analog and analog-to-digital converters," he explains.

Owners of the PCM-1600 can purchase the new machine under an advantageous trade-in arrangement, Pryor added.

The final prototype of Sony's 24-track digital recorder also will have its unveiling at the show. Pryor said that the actual availability announcement was planned for the November AES in New York.

Pryor feels the increased number of companies exhibiting digital gear will create more confidence among studios owners, many of whom have had enough time now to carefully evaluate the new offerings.

"I would expect a lot more people to make that jump into digital," Pryor explains.

Another contender is JVC, which will have its 16-bit professional two-track recorder and electronic editor displayed. The package price complete with disk mastering delay is \$96,000, according to JVC's Tom Nishida.

Nishida is optimistic that more studios will head toward the new systems in 1981 and 1982.

"It looks like two or three different systems co-existing for a number of years or so," explains Nishida. "An increasing number of people are convinced to use digital despite no standards. It's so good there's no comparison."

**Digital audio standardization and other digital audio hardware and software topics will be examined at a Wednesday (13) AES piggyback session sponsored by RIAA and SPARS. According to RIAA's Steve Taiman, digital audio hardware manufacturers will be able to gather input from users of the equipment, and the joint RIAA/SPARS digital audio questionnaire results will be reported.**

"I'm predicting some kind of movement in the recording industry," he added.

"I think it's about time for studio people to take a look again and choose any system they like."

Nishida says no firm plan to market multi-track equipment has been drawn. The company's 14-bit prototype digital audio processor used with 1/2- or 3/4-inch videocassette recorder also will be shown at AES, he added.

South Florida's MCI also has digital recording gear in the wings. One of the firm's key executives, Lutz Meyer said that the 2-track machine seen in November at AES would not be brought to California but said MCI is committed to a formal market introduction sometime in 1981. Meyer said that reliability

(Continued on page 64)

AUG. 27-30

## SPARS Sets Convention Sessions

LOS ANGELES—"Partners in Progress For Profits" is the title of the Society Of Professional Audio Recording Studios first convention as details of the August 27-30 event begin to firm up, according to Murray Allen, president of Chicago's Universal Studios and SPARS president.

Site of "SPARS Conference '81" is the Opryland Hotel in Nashville.

Among general sessions:

• "Digital Vs. Analog! You Decide."

• "How To Record A Hit Record." Record."

• "No One Can Give You To-

(Continued on page 48)

### INSIDE THIS SECTION

**DIGITAL RECORDING TECHNOLOGY:** The AES promises new breakthroughs. See story, this page.

**RECORDING STUDIOS:** A profile of Los Angeles, San Francisco, the U.K. and Nashville. Pages 42 and 46.

**NEW STUDIOS:** The pace has slowed but new facilities continue to be built. Page 65.

**ENVIRONMENTAL STUDIOS:** The recording industry slump has had minimal effect on environmental studios. Page 66.

**STUDIO TRACK:** Page 63.

# A Look At This Week's Action Panorama

## 'Down But Not Out' Consensus Of 15 Studios In Los Angeles

• Continued from page 1

around between the big five or six "popular" rooms.

Most facilities are in fact reporting a mild upswing in bookings, "though when you are starting from ground zero, any booking at all is an upturn," observes one owner.

The middle of the road studios charging between \$80-\$100 per hour appear to be riding out the ongoing work shortfall the best.

Large state-of-the-art facilities or studios who have recently diversified into video or film find themselves with "horrific" interest charges on equipment which quickly dates.

"We've weathered the five-year gauntlet to break even point," states Leonard Kovner of Davlen, a one room facility. "But I feel for the guys who bought state-of-the-art in the equipment scare two years ago. They are sitting on their SSLs with no time booked. With interest rates now, a new facility would have to charge \$300 an hour to make a profit."

"Our phone is ringing off the hook," says Chris Stone of the Record Plant. "But artists on lower budgets from their labels are searching for rates around \$90-\$100 per

hour. We run from \$160-\$200 based on room and equipment. It makes it difficult to compete."

Smaller studios are also feeling the pinch. "They are dying," adds Stone. "With a one-room operation, the room is either busy or empty. If they're empty, the owner isn't eating—and he's willing to drop his rate to almost nothing."

### BLAME FOR CRUNCH IS DISPUTED

LOS ANGELES—While the Los Angeles recording studios are busily blaming the record companies for not spending money, the record companies themselves squarely target the U.S. economy as the culprit.

Although it is generally agreed that business is not as bad as it was in late 1979, the year has seen an increase in negotiated rates deals and economy cutbacks. Although the last quarter was not noticeably worse than the preceding year, the belt-tightening continues.

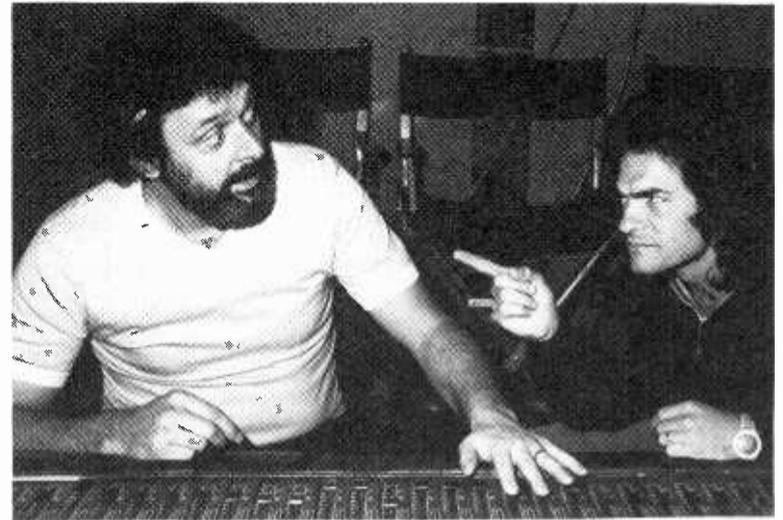
More frank record label execu-  
(Continued on page 46)

Variations on "shopping around" have developed into scary "cut-throat" deals, "vicious" price cutting and unashamed poaching of clients already booked into a facility.

"There's no such thing as book rate in this town," says Dee Mancini of Devonshire, a 24-track studio which also does video work. "And except for a few studios, there's no one who's booked even a week ahead." She counts herself lucky, with firm bookings in May and June after a slow April attributed to taxes and a "fantastic" January and February.

Greg Venable of Britannia also sees severe price cutting—or at least producers on a limited budget

(Continued on page 46)



SCYMCZYK SHAKES—Joe Vitale points a finger at a startled Bill Scymczyk in a playful moment at Rudy Records studio in L.A. Vitale' "Plantation Harbor" LP, his first solo effort for Elektra/Asylum, was recorded mostly at Scymczyk's Bayshore Recording studio in Florida, but was finished in California.

## 2 Key Words Apply To Bay Area Scene

By JACK McDONOUGH

SAN FRANCISCO—The key words that apply to the Bay Area studio scene as it has evolved over the past year or two are "resourcefulness" and "adaptability."

Unlike the other cities profiled in this section today—New York, Los Angeles and Nashville, San Francisco is not a company town and does not have a strong major label presence. As a result the studios here, deprived of an automatic flow of major industry business, must be extremely skillful and resourceful in developing and maintaining clients.

Says Schwartz, "San Francisco is larger than an outpost but smaller than the major centers where studios are geared more to album work and to a conventional business approach. Because there is less label work being done the studios here are more free-form. They have to be more flexible, they must cater to diverse elements, and they have to keep their eyes open wider to spot business at any level, whether it's jingles or demos or independent releases or recitals or corporate needs. And simply because the demands

Billboard devoted a recent special issue to the New York recording studio industry. See the April 11, 1981 issue.

Every sign indicates that they are succeeding. Over the past two years several major studios—most notably Fantasy—have opened, and literally scores of small to medium studios have proliferated. Existing studios continue to upgrade both gear and environment. Enough major label projects and outside major artists continue to come here to keep the scene charged and excited. The dozens of small local labels provide a continuing source of activity. And the local NARAS chapter is one of the most innovative in the country in terms of sponsoring studio and session-related public activity.

David Schwartz, editor of The Mix, the national studio magazine and directory based here (itself an indication of local expertise) has a perceptive overview of the current San Francisco situation.

are so heavy and the competition level is so high here I think this area is probably more creative in that respect than any other area of the country.

"The other side of that coin is that I don't think that business here has been impacted as much as it has been in Los Angeles, where they have lost a lot of label business in the past year. Since we didn't have the label business we didn't lose it."

David Rubinson, owner of the Automatt, echoes Schwartz' assessment. Says Rubinson, "My business here at the Automatt is better than ever. We had our second-biggest month ever in March, and today, for instance, all three rooms here are double-booked. All of them will be running 20 hours doay.

"But business in L.A. is horrible."  
(Continued on page 59)



## It's Business As Usual In The British Community

By NICK ROBERTSHAW

LONDON—It's a simple equation. Economic recession means falling record sales means reduced revenue for the record companies means less money to spend in the studios. The business is abuzz with rumors: studios closing in France; 12 Los Angeles facilities for sale; New York's top sessionmen scratching around for work; major rooms slashing rates in the scramble for custom; tape manufacturing plants shutting down.

In Britain at least, where recession has almost become a way of life, the truth is perhaps less dramatic. "We haven't lost any studios yet," says Edward Masek, secretary of the 170-member Assn. of Professional Recording Studios, "and new studios are still being built despite the economic climate.

"I think what's happened," Masek goes on, "is that studios are now having to look very carefully at what they are doing, as any industry would in this sort of situation. The days of easy money have vanished for the time being, and recording now has to be treated as a serious business. Some of those who were a little bit slapdash may go to the wall, just as a tree in a storm loses its weaker branches. But when the industry comes out of the recession it will come out stronger than before."

(Continued on page 61)

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forcement, double system sound, video sweetening or film and TV production/post production are all jobs that the MM-1200 can handle. Built-in single point search-to-cue, elevated record level capability, 15" reel capacity and fast start times also help you grow.

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ness. You can add multi-point search-to-cue and store 20 cue locations. This time-saving tape handling accessory provides tape time readout, cue point readout, "on-the-fly" cueing and more. Other accessories include the PURC™ Record Insert Controller, Search-To-Cue Remote Control, and MS-100 Synchronizer for jobs that require more than 24 tracks. Contact your Ampex sales representative for complete details.

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# New Gear Set To Star At '81 AES Confab

• Continued from page 41

ably digital consoles and other digital related products along the recording chain.

Sony is also expected to have a 24-track digital recorder on hand, which will be available for purchase in the Fall.

Other digital audio recording manufacturers, too, such as 3M, have also been making strong pitches for compatibility. At the No-

vember AES in Manhattan, for example, 3M proposed digital signal standardization.

But despite digital's slow start, ex-

pensive economics, and non-compatibility among the major suppliers, digital technology is still acknowledged as being imminent industry-wide as the 80s progress.

Digital's impact will be more widely seen at AES as many professional audio equipment manufacturers—suppliers of monitor loudspeakers, recording consoles, signal processing equipment—are making their own products "digital ready."

Two examples here are JBL, which promises a dramatic new, digital capable generation of studio monitor loudspeakers, and Cerwin-Vega.

Cerwin-Vega claims it will introduce a new studio monitor able to "meet the sonic requirements for musical software in the digital 80s."

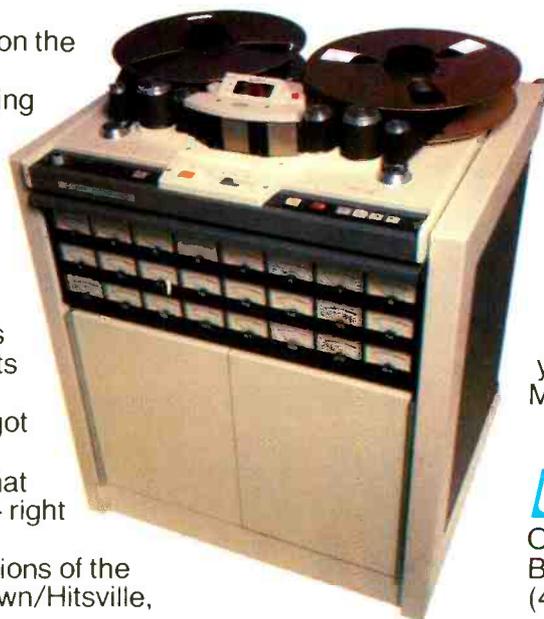
## "The performance and technology sold me. The sound of the '90 sold my clients."

Guy Costa, Vice President and Managing Director, Motown/Hitsville Studios

When we first got our hands on the Otari MTR-90 we were impressed. The tape handling is superb. The production features are all there. The electronics and logic are to the highest standard we've come across in all the years of Motown's recording history.

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More than 20 "digital related equipment" manufacturers are listed in the AES exhibitor's directory this year.

The Phase Linear CX-decoder, according to firm president and CEO Ed Hart, will make its formal debut at summer CES—but the firm will have test units on hand at AES for industry perusal. The suggested consumer retail on the add-on device, slated for use with CX-encoded disks, will be \$99.95. A special bonus feature will be precise calibration capability for the user's home system. The next generation Phase Linear decoder is likely to be less expensive, while the firm may also decide to integrate the circuitry into coming generations of amplifiers.

On the tape duplicating front, Cete-Gauss will have new high speed metal tape duplicating equipment on display.

Another exhibitor, Aphex Systems, which markets the Aphex Aural Exciter technology to the recording studio, sound reinforcement and broadcast industries will have an updated version of the technology on hand for the tape duplicating industry.

The Aphex is a sound enhancing device which purports to give more "depth and dimension" to sound when used as a signal processing device.

An Aphex Aural Exciter, model 602B, is being made available now for tape duplicating purposes, according to Marvin Caesar, president. He claims that the Exciter addresses the specific problems of high-speed tape duplication by restoring a sense of the dynamics and the higher frequencies often lost through multiple generations.

A quick rundown of exhibitors includes:

AB Systems Design, Accurate Sound, ACO Pacific, Acoustic Design By Jeff Cooper, Acoustilog, Advanced Music Systems, Advanced Technology Design Corp., Agfa-Gevaert, AKG Acoustics, Allen & Heath Brenell, Alpha Audio, Altec Lansing, Amber Electro Design, Amek Systems, Ampex, Anvil Cases, Aphex Systems, Apt Corp., Ashly

(Continued on page 48)



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# Los Angeles' Studios: 'Down But Not Out'

• Continued from page 42

claiming they can get the same equipment down the road at \$50 an hour.

"I'll tell them 'good luck.'" he says. "The big acts that demand a top facility don't cut back on their rates, and those producers won't get the same things from the studios who do." He claims that 90% of his bookings are at the book rate.

Bill Robinson at Sunset Sound reports "quiet" business, which is running at 75%-80% of capacity. He

doesn't negotiate on rates, but he will discuss "outboard equipment situations."

The increased shopping around for deals which is seen as "careful business practice" record companies, "cheapjack tactics forced on us by laughable budgets" by some producers and "price gouging" by some studios—take several forms.

A popular record company practice is offering a cash sum upfront in return for 5%-10% reduction rate. "Ironically, this helped us because

we didn't have to pay for borrowing on our new video installations," says Joe Gottfried of Sound City. "But it makes terrible receivable problems for some people."

In addition to price breaks for cash, other "carrots" include payment on receipt of invoice, or within a period of time shorter than the conventional 60 days. Negotiations on outboard equipment are also popular.

Spreading the work on a single project between several facilities

with different price spreads is a trend on the upswing over the last two years.

"A band with a \$70,000 budget will cut here, go somewhere else to overdub and come back here to mix," says Kovner. Kent Duncan, whose five rooms at Kendun rent for between \$90-\$275 per hour, sees movement back and forth between his rooms to tailor the cost of the job.

Normal project budgets which were \$100,000-\$150,000 two years ago now are some \$70,000-\$100,000. Studios are nevertheless fighting for these smaller slices of pie with undiminished ferocity.

Behind the brave talk of "business picking up" lies an undercurrent of depression.

Even the record companies are appalled by at "the way some studios gouge you for every penny." One record company reportedly complained that a well-known facility charged extra for a carry-out order they would have paid for under

the food fee in the first place. Other studios don't allow the conventional charge-free dinner break anymore. Record companies blame "state-of-the-art equipment costs" for these tactics.

Three factors have come together, and studios and record companies alike first blame the state of the national economy, leading to inflation, high interest rates and a downturn in purchasing.

Second, only the big, sure-fire acts are recording. While few expenses may be spared a "blue ribbon" client, they exist in limited quantities. "Even then, there aren't any more parties," laments one engineer.

But the most potent cause of withered business is seen as the failure of record companies to sign and produce new acts.

The dearth of new acts and the assignment of limited budgets in the \$50,000-\$70,000 range has led to the downturn.

"I'd like to say I've seen lots of new acts in the last six months," says Michael Hoffman of Indigo Ranch. "But I haven't. It's upmarket, repeat business with our established clientele."

With the bread and butter recording business limited to an interlocking circle of popular studios, diversification is seen as one way to pay the bills.

"We've just spent \$1,100,000 converting Studio D into a state-of-the-art film scoring facility and shooting stage as well as a recording room," says Stone.

Ironically, the price of his money has in fact dropped due to the increased value of his building, sited next to a new luxury shopping complex.

"We're healthy only because we're involved in three different segments of the recording business," he says. "If we were still just a pop music recording studio, we'd probably be out of business by now."

"Film work has saved our bacon," agrees Greg Venable, who scored six films at Britannia this year. "Film people like us because we have a good room, but we're primarily a recording studio."

Britannia is planning to expand into video "if and when the time is right—when the demand for production is greater than the supply."

Britannia is a "self-sufficient" studio because it is independently owned.

## Economy

• Continued from page 42

tives say the stringent budgets and policies—which often now result in check-up phone calls to studios the morning after every session—are long overdue.

"Face it," says one label executive. "the internal structure here resulted in a lot of fat."

Kim Bellman, traffic manager for the Record Plant and a former administrator for Chrysalis, has seen slower sales and a consumer reluctance to pay \$9.98 for one LP.

"Remember," says Bellman, "record companies now have to spend less on an LP in order to profit from it."

Record companies have been examining budget allocations closely, revising them downward over the year. They are also—unusually—holding strictly to those budgets.

Better and more frequent lines of communication between studio, record company and producer are one way to staunch the entire budget bled way on a half-completed project.

"We try to make the producers and artists money conscious," says one other label executive. "The bills are watched as they come in. If they are close to the estimate, we don't issue any more purchasing orders."

(Continued on page 62)

(Continued on page 50)



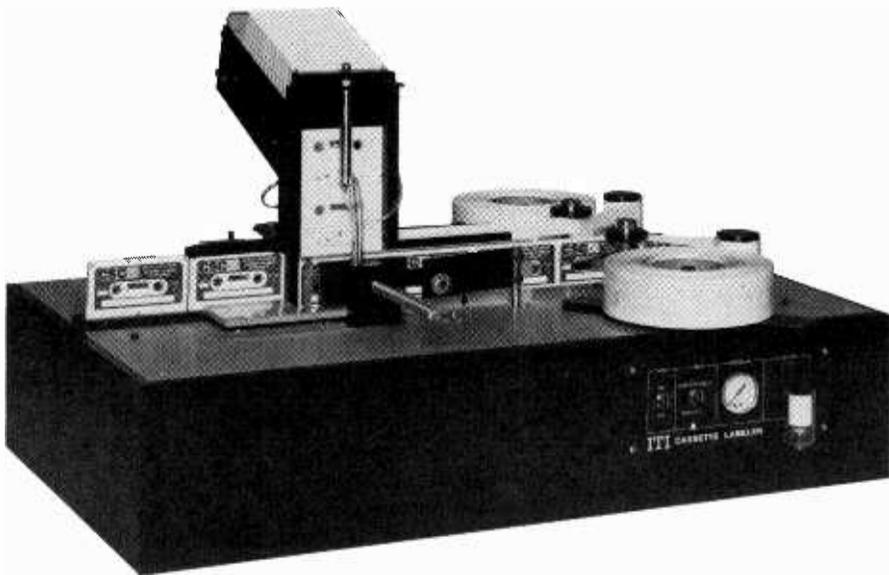
Billboard photo by Lester Coher

**EYE CONTACT**—Producer Rob Fraboni, seated left, and engineer Tim Kramer apparently see eye to eye on the production of a new LP project for the Twisters at Fraboni's Malibu-based Shangri-La Studios. Shown, standing left to right, are Twisters Richard Paine, Phil Gilbert, Fred Grabert and Jason Hickman. Seated next to Kramer is Twister Michael Wainwright.

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## OPTIMISM RETURNS

# Nashville's Studio Business On Upbeat

By ED MORRIS

NASHVILLE—Business has been good to great for major Nashville studios.

"We've been busy," reports Michael Bevington, studio manager for Music City Music Hall. "It's been especially good for the first part of this year. We've been booking more than four sessions a day—even on weekends."

With two studios, Sound Stage routinely does six to eight bookings a day, according to manager Pat Meyer. On the weekends, the studios are kept busy with mixing sessions, Meyer adds. Monty Nugent, office manager for Creative Workshop, says "It's been a good year for us so far. We've been running about three

sessions a day. Last year was down, though, from 1979." The economy, Nugent adds, has slowed down the opening of Creative's second studio by about six months. She says it should be completed within the next three months.

Woodland's Glen Snoddy says activity there has been at about the same level this year as last, noting that last year wasn't bad. "We have enough clients—and they're significant ones—who keep coming back," Snoddy maintains. "The business outlook is good." Jim Williamson, president of Sound Emporium, says his bookings are up. "We've added a third studio," he points out.

(Continued on page 63)



# micro *phonies...*



## fact:

There are some new (and some not-so-new) microphones on the market that have a very familiar shape. In fact, a person who is not careful might confuse one of these for a Shure microphone!

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## AES Convention

# SPARS Sets Confab Workshops

• Continued from page 41

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- "Finance—Money Matters & The Recording Studio."
- "Legal Management Approaches To Recording Studios."
- "Marketing & Merchandising Concepts In The 80's."

## New Gear To Pace AES

• Continued from page 44

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- "Microphone Techniques."
- "Post Production Sound."
- "Remotes."

Guest speakers and panelists will be announced shortly adds Allen.

Exhibits will be part of the SPARS convention and manufacturers will be able to "openly sell" and conduct demonstrations to recording studio owners, engineers, producers and artists.

Exhibitors will come from the ranks of audio and video equipment manufacturers, distributors and suppliers, hardware and software

manufacturers, manufacturers of studio musical instruments and recording studios.

One feature will be the "First Annual Audio/Visual Bazaar" whereby SPARS will be offering previously owned studio and demo equipment on a large video screen with all pertinent details. The approach is designed to provide a forum for direct dealing between owner and potential purchaser.

Other elements surrounding the convention will include a recording studios tour of Nashville, cocktail parties, dinners, entertainment and an evening at the Grand Old Opry.

Advance registration for SPARS members before June 15 is \$150 while non-member fee is \$200.

Regular registration is \$250 for members by August 15 with non-members \$300.

Late registration, after August 15, is \$300 for both members and non-members.

SPARS plans a regional meeting Tuesday, May 19 at Manhattan's Gallaher's Steak House at 12:30 p.m. The luncheon/seminar is part of a continuing series of informal get-togethers to focus on topics of interest to the audio and video/film industries. Up until now, events of this type (which include a charge) were open to non-members as well as members. Future meetings of this type will be for members only.

Guest speaker on the 19th is Alan Fierstein, president of Acoustilog, Inc., who will discuss "Acoustical Considerations For The Professional Recording Studio In The 80's" and who will also offer an acoustical demonstration. Dave Tieg, Atlantic Studios and SPARS vice president/secretary, is handling reservations.

SPARS memberships also grows, according to Allen. Newest regular member is RCA Recording Studios, Larry Schnapf, while new associate members include Tom Jung, president of Road 80 Recording, and George L. Augspurger, president of Perception, Inc.



**ARTISTS LINK**—Chrysalis artists Linx work in a London studio during an LP project. Shown, left to right, are David Grant, lead vocalist; Sketch, bassist; and Ollie Brown, producer.

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THE CONSOLE TYPE X80A



# Los Angeles' Studios: 'Down But Not Out'

• Continued from page 46

At Sound City, the major thrust to date has been records. They have just completed a major pre-and post-production video installation, as well as a joint venture with producer Keith Olsen, Good Night L.A.

Sound City's expansion into video had been planned for over a year, according to Joe Gottfried. The economic situation didn't affect those plans—they used their own capital and didn't borrow. Cash flow, however, has been affected.

"We planned to refinance at the

end of the construction," he says. "but suddenly our 18%-20% lease didn't look so bad."

Other studios disagree on the merits of diversification.

Devonshire has been in video work for two years, but Dee Mancini says the groups are the bread and butter accounts. "If we have a video client in one day a week, it's nice and it fills the gaps, but we're not dependent on it." Video business is short term, she feels, compared to often long term recording bookings.

Like Jackie Mills at Larrabee,

Mancini cited the ever present threat of union strikes as crippling film and video work. A strike by jingle musicians is threatened and the AFM strike last summer hit everyone. While the current Writers Guild action is not seen as doing much damage, both people feel "strikes were not going to go away." Dependency on strike-bound work could cause problems.

"Diversification is a good idea," says Mills, "but luck and good environment play just as great a part." The cost of money hasn't affected

Larrabee because they "bought our heavy duty equipment before it got terrible."

Kovner feels that record studio/video conversions can't offer what a full-line, purpose-built video facility can. Davlen offers some video "as a service," but he remains fully committed to the recording business.

Kent Duncan of Kendun, who is also involved in disk mastering and through Sierra Audio studio design, says that "diversification is just a way studios have panicked because sales are down." Studios got used to

35% and even 100% expansion in the palmy days, and such growth often covered up "shoddy business practices" which are now coming to light.

"The video explosion has been sold to us like Quad and digital," he says. "It's an error to assume there's an unlimited market there."

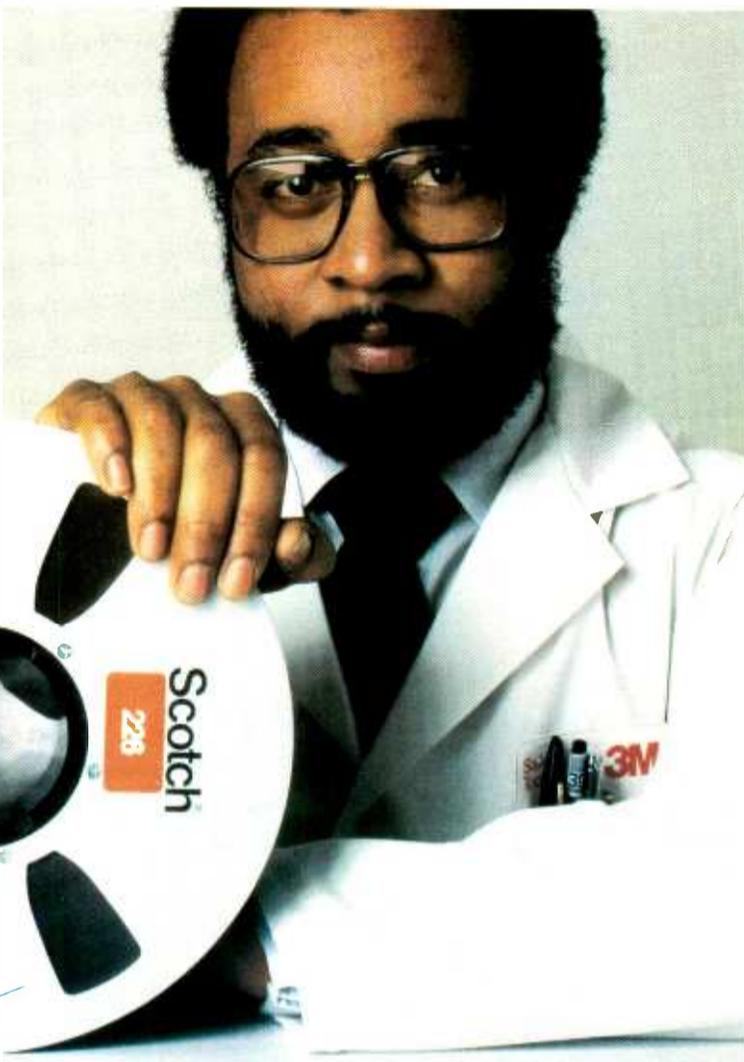
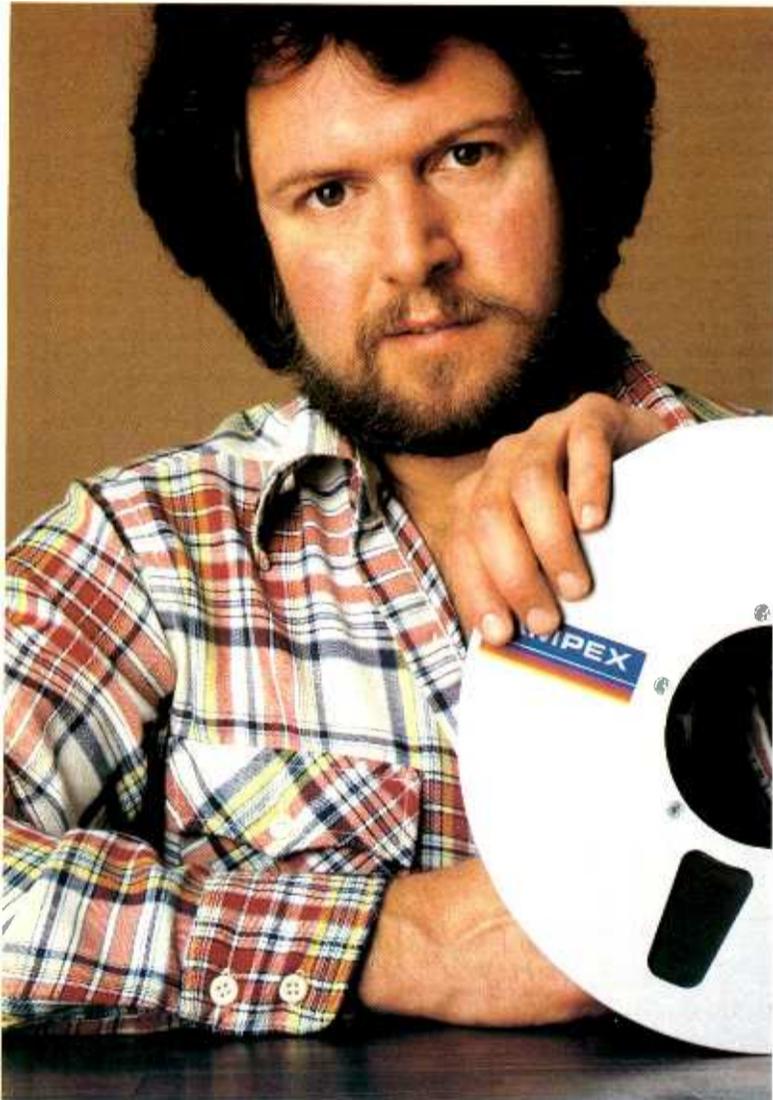
Duncan, who reports sales some 10% down on the disk mastering side of his business because record companies are no longer requiring as many pressing masters, also remains committed to the recording side of the industry.

He says he can see a proliferation of video recording "one-stops" leading to the same glut there is now in the Los Angeles studio business.

Meanwhile, current expansion and purchases must depend on tight budgetary control and freedom from expensive money.

Randy Urlik of Rusk cites long term plans "to end our record dependency," and says they're investing money on film scoring, sweetening and commercial facilities rather than outboard equipment. He doesn't lease, and so equipment rates are not a problem.

Though he also commented that within a year Los Angeles may be overstocked with "audio-video" complexes, he would nevertheless not build a room for just one purpose.



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Michael Hoffman reported the last quarter of 1980 "real tough," although things have picked up. He's "thinking" about video, although he wouldn't put anything like that into Indigo Ranch itself.

Con Merten at Cherokee says that "the economy dictates expansion at a slower rate. We're very, very careful about what we are buying."

Merten "definitely" plans to expand into videotape production. He currently offers some scoring and sound-to-film "as a service."

He concedes that he might have expanded faster if not for the economy, but cites his new marine recording studio, a 24-track vocal overdub/mix facility on an ocean-going yacht—Cherokee III—due for launch in June, as his current project.

A trend back to house engineers and a plea to train more maintenance people rather than "second engineers who will never get jobs" is a common theme right now.

Also, the industry is divided between people who "panicked" in the last quarter of 1980 and both laid off staff and bought new equipment and those who protected their staff for the anticipated upturn.

Los Angeles studios will almost unanimously attend the AES—but only to look. Shopping lists are short.

Record companies are not encouraging studios to invest in new technology. They won't—or can't—pay the rates it will cost. The ongoing fi-

(Continued on page 65)

## AES Convention

# Bay Area Scene: Resourcefulness A Factor

• Continued from page 42

There are real honest-to-god closings here and places are selling off equipment. Every day here we get things in the mail offering gear for sale. And recently I've been able to rent in L.A. for half of what I get here."

Both Schwartz and Rubinson agree that the closing of Heider's/San Francisco about a year ago probably sent out a wrong signal to the industry about soft business here.

"That was not an indication," says Schwartz. "of decreased business per se. That was more a function of the structure that Heider's had. Heider's was run essentially by remote control and I think to operate in this market your business has to be tailored very personally and creatively to the needs of the artists. I just think Heider's got to a point with this remote-control management that they weren't able to maintain the kind of attention it takes to make it here, and the other studios were able to take away the business. Other places here were able to respond more quickly to changes and to custom-tailor their services more closely to the demands of the market."



Again, Rubinson repeats that view. "Heider's was horribly mis-managed. The closing wasn't a reflection on studio health but on their form of management. It was like CBS closing here several years ago and leaving behind a facility which I turned into a very profitable operation.

"You know, equipment is equipment. Most top studios have invested in very high-grade equipment and such equipment is available everywhere. What encourages people to record here is the feeling. I've been in an awful lot of studios over the past two years and the feeling I get in them is not the same as exists here. As far as human needs, and creature comforts, and the way people respond to you—that's where the Automatt and other local studios excel. People like going to the Bahamas to record for the same reasons, but that's too far out of the mainstream, so we're a reasonable alternative."

Perhaps the most interesting development on the local scene over the very recent past has been this simultaneous opening of the world-class, total-state-of-the-art Fantasy studios and the grand proliferation of smaller studios.

There is little question about the impact Fantasy has had locally. Says Dan Alexander, who with two partners took over Heiders, which they now run as Hyde Street Studios: "The opening of Fantasy has created much more awareness than existed before. It lends a great deal more credibility to the scene."

Adds Schwartz: "Fantasy is important because it is important for San Francisco to be able to offer the finest that money can buy to those artists who have the budget for it. So

in the long run it will be of great significance for the Bay Area. The excuse doesn't exist anymore that we don't have good enough studios here. Two or three years ago you'd hear complaints from producers who would say, 'Well, I can't work in San Francisco because the studios are a little old and I don't have the equipment I'm used to working with.' That situation has changed. With Fantasy, and the Automatt, and the upgrading that is scheduled for the Record Plant, and with new and vastly upgraded places like Different Fur and Russian Hill and the

Music Annex—anybody who wants to record in this area no longer has the excuse that the facilities aren't right."

On the other end of the spectrum are the small-to-medium studios that have sprung up in every conceivable spot all over the city and suburban areas. Says George Horn, the well-known mastering engineer who has worked locally since the early 1960s: "I can remember a time when there were three studios in this area. I'd guess that now there are close to 250."

Confirms Alexander. "There has

been an incredible proliferation of new studios. It's insane. I remember when I was playing with the Rockets eight or nine years ago. We wanted to record and the best deal we could get was \$40 an hour for eight-track. Now for that same \$40 you can get 24-track. In addition the level of overall professional quality has risen drastically here over the past year. For a long time it was a somewhat provincial scene here, but it has now evolved into a much higher overall quality."

All of these people agree that the presence in the Bay Area of so many

smaller and independent labels is a crucial ingredient. Says Horn. "I wouldn't have believed a few years ago how many people would be making their own records around here now. And to us in mastering that means a great deal."

Rubinson: "As the little labels become successful they'll want to record in better studios. They are the feeding ground. Romeo Void's next album will be done here at the Automatt. Jim Carroll's next album will be done here. This is evidence of how terrific the scene is here, and

(Continued on page 60)

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# Bay Area Scene: Resourcefulness A Factor

Continued from page 59

those people are very important to us. Even those groups who can't yet afford to record here often come to us for the mixing and editing, and

we like to give them all the help we possibly can." Rubinson noted that the local jazz label Theresa even now currently cuts all its records at the Automatt.

Schwartz: "The independent record is well-suited to this area and that side of the business will continue to grow. It's one of the best ways to promote yourself, to increase

your audience, and to make some money on the side. And as it grows it will of course help the studios."

Each studio operator provided a recap of recent activity at their facil-

ities. Roy Segal at Fantasy, while noting that "activity still hasn't returned to 1977-78 levels," did confirm that "our new studio D has been very well-received by the industry and the first quarter of 1981 was better than first quarter of 1980." Segal likewise agrees that "everybody is being as innovative as possible in putting projects together. That's what I've been doing and I've been working hard at it." Those projects include the new albums by the Greg Kihn Band, Stanley Clarke with George Duke, Marlon McClain of Pleasure in his first solo effort, Sylvester, with a non-disco album that Segal says "should put him back on top"; jazz pianist Rodney Franklin, and Journey, just now finishing its first studio album with new member Jon Cain (titled "Escape") in its first use of the Fantasy facilities. Segal, noting that several of the albums have charted, says "it's an impressive list," and he also notes that all the albums—all done since the first of the year—were mastered at Fantasy.

Rubinson says the last two Santana albums—the digital "Swing Of Delight" with Herbie Hancock and the new band album "Ze-Bop"—were done at the Automatt, as well as a rash of soul projects involving Frankie Beverly & Maze, Con Funk Shun, Narada Michael Walden and others. He also indicates that Sister Sledge, Stacy Lattisaw and Amii Stewart will all be working at the Automatt, and says, "People coming here from other cities to record is the best sign of all. Sister Sledge, for instance, coming here from Sigma Sound is important to us."

Michele Zarin at the Record Plant notes that they have just finished hosting such major projects as Jefferson Starship (Ron Nevison producing), Pablo Cruise (Tom Dowd producing) and Rick James, with Dan Fogelberg coming in. Bill Szymczyk and Allan Blazek are also due (in Szymczyk's first work in Sausalito in some years) to record vocals for the Mickey Thomas solo album, most of which was cut in Miami.

Zarin says the Plant hopes to proceed in the summer with renovations that "will double the size of studio B. We will also raise the ceiling in there quite a bit." The Plant also plans to install a new Studer 24-track recorder and a Solid State Logic console as part of renovations.

Hyde Street is in final stages of work on its new Studio D, principal feature of which is the Trident 40-input board (brought over from London) on which Queen's "Night At The Opera" was mixed. This 35x18 room (with 20x20 control) will have rock walls with variable baffling that will allow "the gamut from very live to very dead." This room will rent at \$65/hour.

Any overview of San Francisco recording must take note of the work of the local NARAS chapter (under direction of Beverly Sommerfeld) which not only serves as a clearing house for information but also sponsors many activities designed to aid studio growth.

In February the chapter sponsored an all-day seminar titled "Session Work For Musicians And Singers: How To Get It And How To Use It" which drew 110 persons. A followup scheduled for July will visit five different studios for five individual sessions with local players on how to tune and use drums, bass, guitar, keyboards and voice in session work.

In addition the NARAS chapter hosts local studio tours twice an-

(Continued on page 62)

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# Economy Poor, But Britain Holding Its Own

• Continued from page 42

It's in the area of pricing that the squeeze is most apparent. Some of the smaller studios—and there are hundreds in the U.K.—are charging too little to survive, according to Masek. Their rates are simply not commercially viable. "Some of them are very weak on the business side, on their costings. They see that so-and-so down the road is charging \$45 an hour so they decide to charge \$40 and undercut him. They may get his business but are they making any profit?"

The top London studios are not immune. At Sarm, the capital's first 48-track facility back in the late '70s, the hourly rate is \$120, as it has been for the past 16 months, and studio manager Jill Sinclair says there are no plans to increase the rate, even in line with inflation. "In real terms studio prices have come down, but that's the way it is: we're in a recession." At Trident, another major London site, the rate is \$115 and has been for as long as anyone can remember.

At Ridge Farm down in rural Sussex, studio boss Frank Andrews says business is better than ever, there's lots of work about, the only trouble is that he can't ask a good price. "When the time comes to re-invest in new equipment," he says, "we won't be able to afford it." Not so long ago Ridge Farm spent over \$300,000 on re-equipping, including the first Solid State Logic 4000E desk and computer system in the U.K. "It's very up-to-date; it won't be obsolete soon," says Andrews. "But then we've got to think of hanging on to it longer, maybe for eight years or so."

Everyone agrees that deals are the order of the day. "Nowadays they all want to make a deal," says Andrews. "Our weekly rate is around \$10,000, so we make a deal for \$8,000. A day at \$1,350 goes for \$1,200."

Sarm's Sinclair shares the same experience. "I'm involved myself with a band that managed to get EMI's studio for \$1,100 a day though the going rate there is \$1,300. We had Landscape wanting to come in for \$80 an hour. We said no and they got time at that price from a rival studio that ostensibly charges the same as we do. It is a buyer's market to some extent, and we are giving slight discounts for payment up front, but at the same time we've been turning bookings away."

It's tempting to suggest studios should consider joint action to slow down a price-cutting war which can be in no-one's longterm interests, but of course anything resembling a price cartel is illegal and rightly so. One response to the situation of slack bookings came from the Reel-Time service operated last year by Richard Ames. The idea was to offer spare time in major studios at or near half-price, so as to help up-and-coming bands utilize 16- or 24-track facilities at 8-track price levels they could afford. As it turned out, the big studios didn't want to know, and the smaller ones were offering deals of their own, so the project foundered.

Economic problems have not brought building and development of new studios to a standstill. Recently songwriter/producer Phil Wainman's Utopia facility completed the expansion and total refurbishment of a North London complex now known as Utopia Village.

Last year Jam Recording, a British company with foreign backing, opened a new 24-track room in another North London site acquired, shortly before its takeover, from Decca. Managing director Dick Polak characterizes the studio as "a

smaller type of Island," with a very live sound which has already attracted key new names like Spandau Ballet, Stiff Little Fingers and Landscape. The desk is Sound Workshop,

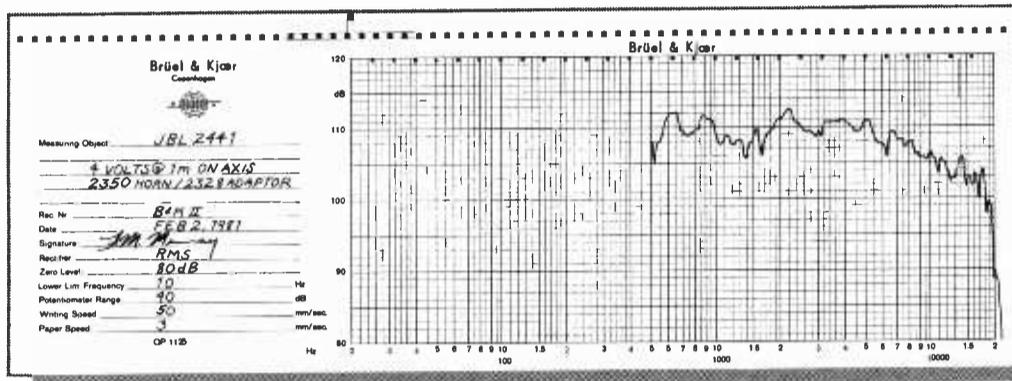
compatible with MCI designs but cheaper. For once the lay-out and acoustics are not Eastlake. "These things go in phases," says Polak, "and people have become a little fed

up with the Eastlake style and sound."

Did Jam choose the right moment for their investment? "Well" says Polak, "The project was viable when

we started, but of course we did get a bit nervous with the way the business was going. There was a shadow of a doubt. As it's turned out, we've (Continued on page 65)

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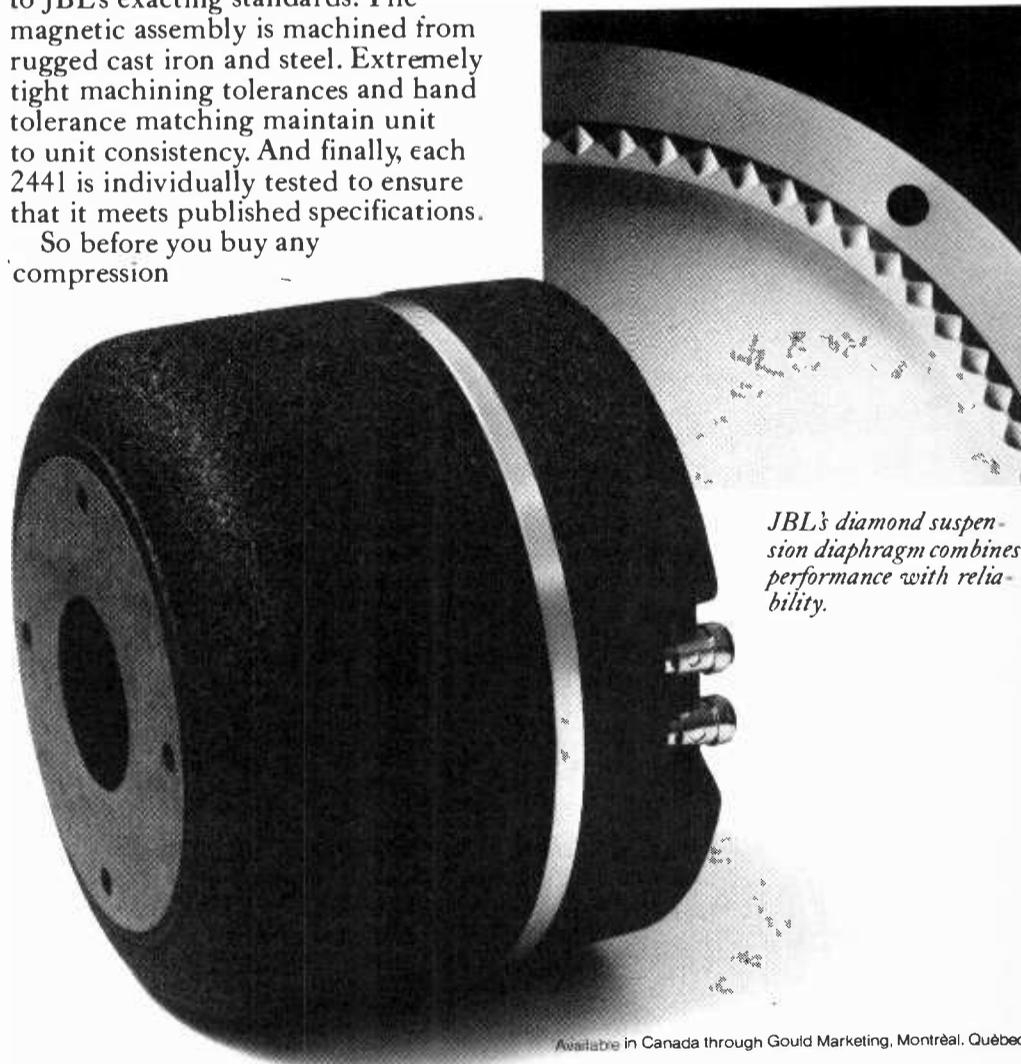
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1. Patent Applied For
2. Journal of the Audio Engineering Society, 1980 October, Volume 28 Number 10. Reprints available upon request.

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# U.S. Economy The Culprit, Labels Declare

• Continued from page 46

The recording studios say the problem is three-fold. First, according to Norman Perbil of Crystal

recording studios, which is down to a skeleton staff and continuing on a new custom digital-component console to give sales a boost—the number of groups actually in the studios

and recording has been drastically reduced. One major label allegedly has not signed a new act in a year.

Second, big recording and promotion budgets which in the \$150,000-

\$200,000 range have been radically cut back: \$40,000 and \$50,000 project budgets are the norm for most acts, according to one studio. The Knack is credited with setting off

this trend by turning in a chart album for a reported \$17,000.

"Studios are hurt because there aren't as many acts," says Kay McKeown, West Coast manager of a&r administration at Arista. She says a roster cutback and "being careful" are what helped the industry recover from 1979 as far as it has.

Whereas producers and Arista agree a budget and the producer generally negotiate his or her own studio, Nan Leone at CBS has been negotiating rates at studios and putting in daily calls for seven years.

"That's just careful business," she says, "and it's what has seen us through. Times are tight, but CBS is not operating any differently than a year ago."

Leone stresses that a&r, producers and administration at CBS work closely together. Producers can present her with a choice of studios, and all three groups work closely throughout the entire project so that there is no interference with the creative process.

Producers do not at this point appear to be limited across the board in their choice of studios except by budget constraints.

(Continued on page 64)

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## Bay Area Scene

• Continued from page 60

nually—for chapter members and the general public—with a package of eight studios in two days offered at \$40. Sommerfeld says that so far as she knows "no one else does this, and I've talked to some Nashville people who are thinking of trying it."

Sommerfeld also edits a local NARAS quarterly called the "Muse-letter" which is the first chapter newsletter to take in advertising. "Most of the newsletters are just mimeo sheets. Ours is the first to take studio and label ads and to be designed like a magazine. At this point the advertising only covers printing, postage and other expenses but the visibility it's gained is worth it. It has brought a lot of awareness to the people of the chapter, and we've had calls from other chapters to inquire about how we do ours." The "Muse-letter" goes to a mailing list of 2,500.

The chapter also recently hosted a luncheon honoring the San Francisco artists and engineers nominated for Grammys, four of whom took prizes.

Says Schwartz, in a final word: "My overall impression is that business here is more stable than in other areas and is growing. There has been an attrition rate, as there is in any business, but new studios continue to open, some recently, like Harbor Sound in Sausalito and Prairie Sun in Cotati. There's a lot of energy and talent here and people will continue to tap into it."

Jack McDonough is Billboard's San Francisco correspondent and a long-time Bay Area studio observer.

# Nashville's Studio Activity Escalating—Survey

• Continued from page 46

Ann Keener says that Bennett House, a new facility operated by Norbert Putnam, has had bookings "up to par" since its opening three months ago.

Another index of Nashville studio health is the fact that there has been no cutback in personnel, equipment and maintenance expenditures in the past few months.

"We've been careful not to over-extend ourselves," Snoddy explains, "but in some areas we've actually increased expenditures—in maintenance, for example, where we've added both personnel and equipment." Williamson says he's added two to the Sound Emporium staff. None of the others admitted to significant belt-tightening.

A pattern of upgrading and expanding is evident among the majors. Sound Emporium's new studio features a Harrison MRZ 48-track console. Music City Music Hall has added a Studer 2-track and a Scamp effects system. Creative's second studio has been completed and is ready for equipment installation. Sound Stage has refurbished both studios and added a Trident TSM 32-track console, new monitors and a 251 ENT reverb unit. A NECAM automation unit will be installed by mid-June, Meyer says.

"We're continually adding new things," Snoddy says. "There's no major expenditure—but we're buying microphones, digital delay lines, limiters, etc. Probably our most important buy has been sophisticated Techtronic test equipment for maintenance."

Plans for the rest of the year basically boil down to doing business as usual. Creative hopes to get its studio in, shaken down and ready for operation. Sound Emporium may refurbish the control room of one of its studios, Williamson says, if book-

ings in it lag. "Right now," he explains, "it constitutes about 30% of our total revenue. If bookings in it fall, we'll probably renovate." Bennett House, according to Keener, is

looking for an automation system.

Of the six studios surveyed, only Woodland is sending a rep to the AES.

Bennett House and Creative

Workshop say they are equipment shopping. Snoddy says that Woodland is "always evaluating things as they come on the market. If something meets a need or is essential,

we'll certainly look at it." Adds Williamson, "Client need will dictate whether we buy more equipment."

None of the studios has raised its rates this year.

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## Studio Track

LOS ANGELES—Recent activity at the **Mastering Lab** includes disk cutting for LPs on artists **Ahmad Jamal**, **20/20**, **Engelbert Humperdinck**, **David Lindley**, **John Klemmer**, **Robbie Dupree**, **Gary Wright**, a live **Little Feat** double LP, **Heat**, **Janis Ian** and the "Pirates Of Penzance" soundtrack.



**Charlie Daniels: Cutting at the Record Plant in L.A.**

Recent **Conway** action: **Tom Saviano** producing **Heat** for MCA, **Larry Elliott** behind the board; **Harry Balk** producing **Robert Goulet**, **Doug Rider** engineering; **Rudy Salas** producing **Tierra** with **Cisco DeLuna** engineering; and **Earth, Wind &**

(Continued on page 66)

# Will Digital Fraternity Swell At L.A. AES?

• Continued from page 41

and attractive pricing will be stressed.

MCI is running at the rear of the digital pack, but Meyer pointed out that the firm is a leader in multi-track analog recorders without having pioneered in that field.

"We don't take the claim of being the first with the multi-track recorder. The same with digital," Meyer explains.

"Many people are scared by digital simply because it's an unknown entity without any standardization and tape interchangeability.

"We are in an undecided and cautious market," Meyer commented. "The enthusiasm is overshadowed by the expense and a sense of the unknown."

The first company to unveil digital multi-track equipment, 3M today claims to offer high reliability and has begun heavily promoting its machines for use in conjunction with video and film production work.

"The video people have an interest in audio and there's quite a strong interest in the studios diversifying into audio for all kinds of things including tv commercials," explains Clark Duffey, 3M's digital audio marketing manager.

Duffey is promoting the video connection as one more reason for studios to make the investment. 3M will be demonstrating digital audio master tape play-back synchronized to a videotape documentary at the AES exhibit.

"We've had a number of studios obviously interested in putting com-



Sony Digital: Sony introduces its PCM-1610 digital audio processor, claimed to deliver better than 90dB dynamic range.

mercials to digital," explains Duffey. "Studios are looking for audio for video as one of their newest markets."

Duffey claims more than 50 3M machines are in daily use around the world today, including one recently purchased by ABBA's Polar Studios in Sweden.

At DRC-Soundstream, emphasis will be on the advanced editing system, recently brought into operation in Salt Lake City and Germany. Soundstream was first to supply digital gear for commercial session work in the U.S. and is the leader in design sophistication.

According to company president Dr. Thomas Stockham, AES will bring an announcement about plans for an L.A. editing center.

Stockham said an Aug. 1 opening date was targeted. According to Stockham, the company is discussing a joint venture editing facility with studios in the L.A. area.

Also, plans for "leasing and sales of machines" will be brought forth. (Continued on page 66)

## U.S. Economy The Culprit, Labels Declare

• Continued from page 62

Record companies are now looking for rates deals on a large scale. Companies with in-house studios, nevertheless, tend to pay their equivalent studio rate outside, looking instead for attractive packages, such as inclusive outboard equipment or production staff.

"We're always looking for deals at CBS," says Leone. "The difference now is that more companies are doing so." The size of a CBS deal varies from project to project.

Current industry-wide negotiations include money upfront for a break on rates, payment with invoice on completion of a project or payment within 15 days.

While many administrators sympathize with the big state-of-the-art studios with "fearsome" expenses on 32-track digital equipment and "outrageous" \$200 per hour rates, they are also annoyed because the same studios won't give them any leeway. Such studios make up their rate—which may or may not be negotiated—by tacking on extra charges, or refusing not to charge for unused time.

"You tend to go back to the studios that give you reasonable benefit of the doubt," says McKeown. "We're looking for a good, clean recording and reasonable rates, and there are older rooms with excellent sound and excellent reputations."

With the average cost of an LP running at \$100,000 and often \$125,000 from the record company point of view, McKeown has found "excellent" results at \$50,000 to \$75,000 if bands are efficient.

"It's the exception," she says, "but several acts have come in under budget with excellent LPs in the last six months." There are built-in rewards for doing that, she adds. "It's their own money anyway."

In addition to negotiating deals, record companies are looking for real economics. The major area for saving is in the actual studio time. The length of time a group spends on a demo—or even whether they get to cut one at all—varies in exact proportion to the rate they get, according to one studio manager.

Groups are actively encouraged to be rehearsed and producers show up at the start of a session.

"It's not unusual to run \$50,000 over budget because a group spends more hours than they planned," says McKeown. She attributes this either to inefficiency or to an inability to get the sound that's required.

An unspoken rule of thumb seems to state that superstar acts can spend the time to get it right.

"We'll spend on state-of-the-art if a band justifies the expense," says McKeown. "But even superstars are

looking for a deal," says Bellman. "It's not that the record companies don't have faith in them or in us, it's that the money just isn't there."

"We're cutting out frills," says Leone.

"Frills" in the industry are extra charges, unnecessary outboard gear and unused time. Frills also include

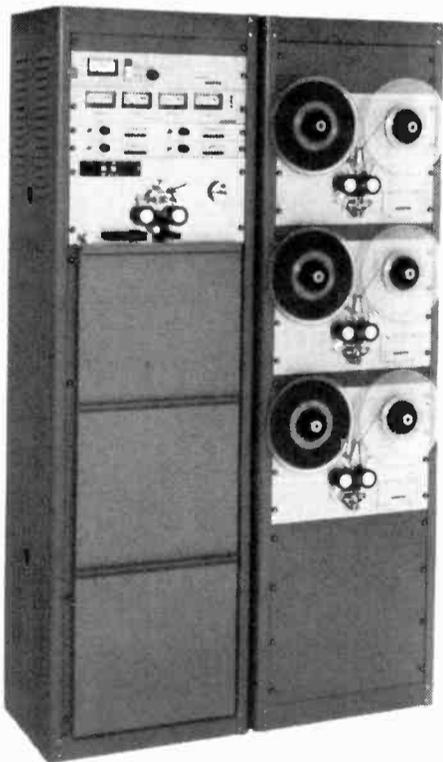
mixing down five times rather than getting it right first and the \$25 per day per head for food.

"The industry will weather it out," she concludes. "But if business does get better, none of us can spend money in the same way or it will go that same way all over again."

BETH JACQUES

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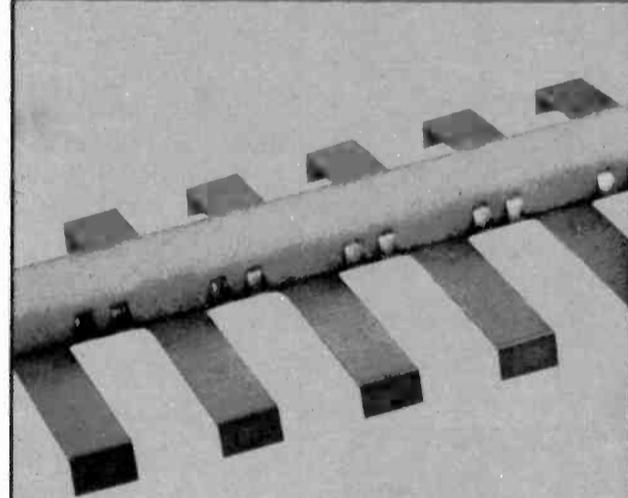


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# Construction Slowly On Rise

By JIM McCULLAUGH

**Editor's Note:** This is part of an ongoing series in *Billboard* touching on various facets of the recording studio industry.

LOS ANGELES—While substantially off the pace set in 1977-78, new recording studio construction however, continues in both major and tertiary markets in the U.S. as well as internationally.

Outside the U.S., studio construction maintains a more vigorous pace as foreign music markets continue to mature, a trend born out by increasing export sales by many professional sound equipment manufacturers.

Inside the U.S., the shift is toward the audio-video complex.

According to major New York-based studio designer and architect John Storyk: "The jobs are different, that's for sure. It's not like it was three to five years ago. There has been too much studio space in New York but that has seemed to top off."

"But what I am finding," he observes, "is that it's a little like the housing market. When housing goes down, renovations go up. I'm finding that many studios are changing or upgrading their monitors, adding an isolation booth, and adding video sweetening capability, things like that. I'm also finding a great many video facilities making audio renovations. That's a major trend. And the international market? It's a bonanza. Frankly, I don't find things that soft. The number of video facilities trying to upgrade their audio is staggering."

Storyk was recently involved in a major new studio project for Fonovision, Bogata, Colombia, and Falcon Production Center, Toronto, a new 25,000 square foot facility.

"I was anticipating a slow year," comments Kent Duncan, president, Sierra Audio, a major L.A.-based studio design and building firm, "but it's turning out to be one of our busiest years to date."

Sierra has 10 projects either recently completed or else in various forms of planning and construction—both in the U.S. and internationally. Like Storyk, he is finding the foreign market for studio construction to be vibrant with projects underway in Australia, Hawaii and South America.

Among domestic projects Sierra has or is involved with are the Osmonds major audio/video complex in Utah, Soundmixers in Manhattan and Sugar Hill Records in New Jersey.

Other projects: a \$3-million, two-room complex in Austin, Tex., for hot Warner Bros. act Christopher Cross; a design project for the Sausalito, Calif., Record Plant; and Chick Corea's Mad Hatter Studios in Los Angeles.

Like Storyk also, Duncan is mining the video field and is involved with two new major video studios in Hong Kong.

"All new design and building leads are talking video," he adds. "If it's just a recording complex now, then they want to add video later on."

Duncan also claims the surge in activity hinges on other factors: "Certain markets, like Hawaii, are underbuilt. And major artists or producers who have production companies feel the investment is justified. For them, too, the convenience of a private or semi-private facility is a plus."

Duncan also adds he is involved with a major new five-room, audio-video complex in Hollywood.

Another studio and design firm, Lakeside Associates, also reports brisk business, according to principal Steve Fouce.

A recent project Lakeside was involved with is a major new facility in Calgary, Alberta, Canada: Thunder Road Studios.

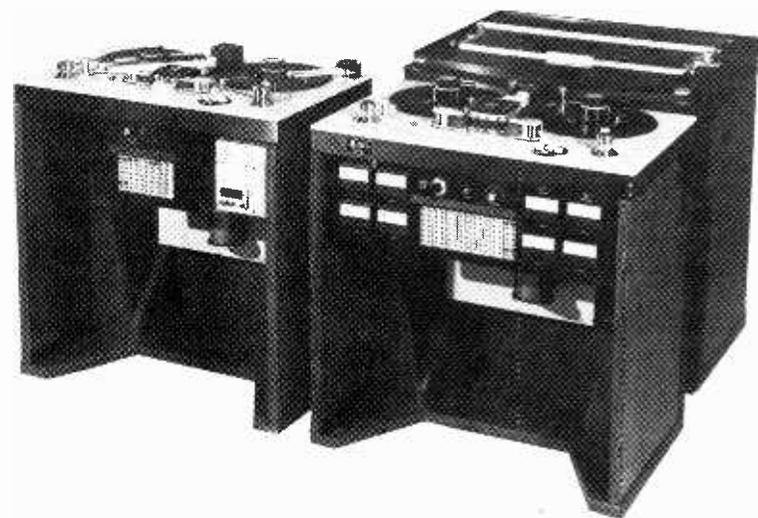
Thunder Road, according to president Ron MacCallum, is a "music/film complex."

One wing is a recording studio featuring a Neve 8180 console and Studer recorders. It was designed by Tom Hidely of Eastlake/Sierra Audio and built by Lakeside Associates.

A final mix studio includes a Neve console, 8-track M.T.M. film mixing equipment, 16mm/35mm projection for screening of daily feature rushes, complete post-synch facility and separate sound transfer suite.

The motion picture film laboratory is a full service lab including 16mm/35mm negative, positive and reversal film processing and printing.

One prime motivation for the complex, according to MacCallum, is that Calgary has become a major film on location site.



High Speed: New Cetec-Gauss high speed tape duplicating system is set for metal tape.

## Britain Recording Studios Hold Their Own

• Continued from page 61

basically been fully booked. There was a quiet period before Christmas, which isn't unusual, but otherwise we've been doing 60-80 hours a week."

The audio industry may be depressed but the video sector is burgeoning, and a number of studios have chosen to put their money into new video facilities, gearing up for the entertainment industry of the future. Island's Basing Street studio, one of Europe's largest, has been entirely re-equipped for video work, with synchronization and video playback facilities installed and a lighting grid to follow. There's also a new MCI 500 console. The 48-track Island Mobile has also been equipped for video work. Says new Basing Street managing director Doug Hopkins, formerly Rak studio manager: "The video age promises a revolution in studio techniques and facilities, and we intend to be among the leaders."

Lansdowne Recording Studios, another leading name in audio recording, has followed the same route, under the guidance of new owners Adrian Kerridge and Jonny Pearson, aiming to serve video as well as record industry needs. The Cadac console has been modified and a 48-channel Melkuist micro-processor computer installed. Video equipment for music synchronization and post-production work is in place. The synchronizer is the Q Lock Three system; off-line hardware comprises a JVC 8500 U-matic machine, multi-standard Trinitron monitors, and SMPTE time-code generators.

The Who's Pete Townshend is currently completing his video/audio complex in Twickenham, equipped for simultaneous multi-track audio and broadcast-quality video recording. Solid State Logic's LiveMix video production software package is due to be installed this month. The SLL 'Total Recall' studio computer is already on site.

With less cash around, there has clearly been a slowdown in the pace of hardware renewal among audio studios generally, but expensive and sophisticated state-of-the-art equipment like SSL's—and the company's computerized consoles can cost up to \$250,000—still plays a crucial role in attracting business. Eden Studios has just become London's first room to equip itself with the SSL Master Studio System with Total Recall. Co-director Philip Love says just announcing the move was enough to draw advance bookings from the West Coast of America and from Japan, where SSL installations, he says, are at a premium.

SSL, though a British company, made its name on the U.S. West Coast, partly thanks to Kent Duncan, and has always sold well in Japan, with its comparatively buoyant market. European broadcasters, including the BBC, are also key customers, so the company has been insulated from the vagaries of the U.K. studio scene, where until recently it had sold very little.

What SSL executives like Bill Aitken have noticed, however, is: "The widening gap between the mid-range studios and the ones with the money. Some can afford top-end product still, while other manufacturers are having trouble selling much cheaper equipment, and I think this is true worldwide."

The company, which started life making digital control systems for pipe organs, initially encountered some resistance to its computerized hardware. "There was some cynicism over computer mixdown at first: people were saying forget it, you've got to be a computer engineer. But now it's recognized the system is very easy to use, it does simplify things and it sounds good."

Aitken identifies a move to total automation as the next stage. "Digital control of analog processing will be the next generation of desks, and you'll be talking about consoles with one row of controls and different modules." In the 'toys' department, harmonizers and digital delay lines are still the fashion, together nowadays with digital reverb systems like Lexicon and EMT. Digital itself though, is in most opinions a prospect for the long rather than short term.

Aitken comments: "The next step will be digital control of analog audio, as I say; I don't see digital for a few years yet. EMI has a prototype digital sound mixer, but it's very very expensive for only eight channels. Most recording so far has been classical music, where fewer channels are needed."

Jam's Polak asks: "Who can afford to re-equip in digital at this moment, much as people would love to get it?" Others are not so sure. Sinclair at Sarm, for instance, points out that demand from bands is conspicuously absent. "We are thinking of buying a 2-track maybe, but of course there are problems over standardization, and the equipment is bound to get better and cheaper. We were the first 24-track and the first purpose-built 48-track, and all that happens is that you get your backside full of arrows. This time I feel inclined to let someone else do the pioneering." Those who have done—a handful of studios includ-

ing EMI and the Roundhouse—remain enthusiastic, but there's a widespread feeling that only when the equipment in the home and the quality of disk manufacture match the potential of digital will the benefits really be felt and the technology take off.

APRS's Edward Masek sums up: "Digital will come but it will take a long time. Since vast amounts of video work are done in digital it makes sense for the audio side to be in the same format, but it isn't going to be tomorrow's revolution. There's a huge quantity of very expensive equipment in existence and that isn't going to be scrapped and replaced for the sake of a very small improvement, not till we have digital mikes and digital ears in our heads anyway."

## L.A. Studios 'Down But Not Out'

• Continued from page 50

nancial pinch makes it hard for studios themselves to take flyers.

"There's no expansion and no experimentation on the part of record companies," says Merten. "They're more interested in cost and getting a record made than in advanced technology or recording quality records."

The "phenomenal" cost of digital equipment, the lack of standardization, the limited availability of true multitrack with editing and the incompatibility of different digital systems ("We've got enough trouble just getting analog set up in different

places," says one producer) mean that this year digital will remain just an expensive curio.

"Unless record companies get a shot in the arm and pay the rate, digital isn't going to happen," says Dee Mancini. "Companies want double tracks and SMPTE for book rate and a deal on that. You think they will pay for a digital rate too?"

*Beth Jacques is a Los Angeles-based free-lance writer specializing in audio, video, music and other subjects. A recent U.K. transplant, her articles have appeared in numerous trade and consumer journals, including Billboard.*

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Billboard photo by Lester Cohen

**MAKING WAVES**—Multiple Grammy winner Christopher Cross, standing behind Nicolette Larson, was feted recently by ASCAP aboard the Cherokee III, a marine studio which is part of the Cherokee Recording Studio complex in Los Angeles. Shown, left to right, are Bruce Robb, Cherokee co-owner; Cross and Larson, Con Merten, studio manager; actor Tony Soteras; and Dee Robb, Cherokee co-owner. The Cherokee III is now operational and is booking clients.

## Studio Track

• Continued from page 63

Fire trumpet player Rahmlee Michael Davis working on a project.

John Stewart is working on new material at Larrabee.

Davlen activity: Earth, Wind & Fire doing horn overdubs with Maurice White producing and Alan Sides at the console; Larry Farrow producing a new single for Della Reese, Tony Modster engineering; April Wine mixing new tunes for Capitol, Mike Stone producing and engineering with Ernie Sheesley assisting; Christine McVie and Ken Calliat producing Robbie Pattons' LP with Frank Wolff engineering; and Dean Torrance mixing a new JVC LP with Takashi producing and Joe Laux behind the board.

Sunset Sound action: the Doobie Brothers doing production for songs to be released in Japan, Ted Templeman producing, Jim Isaacson

engineering with Stephen McManus assisting; Dennis Kirk producing/engineering Bette Midler's new single, Terry Christian assisting; Michael Berger finishing up a WEA International LP, Philippe Tault producing with Warren Dewey at the console and Richard McKernan assisting; Humberto Gatica mixing an upcoming release of Peter Noone; David Courtney producing the Tremblers for CBS, Peggy McCreary assisting with David Leonard; tracks being done for a new Bill Champlin releases on Elektra, David Foster producing, Humberto Gatica at the console, David Leonard assisting; Richard Landis producing Red Rider for Capitol with Joe Chiccarelli at the controls, Richard McKernan assisting; producer Arif Mardin doing synthesizer and horn overdubs for Aretha Franklin on Arista, Jeremy Smith engineering, David Leonard assisting; Carter producing the Deserters for Capitol, War-

ren Dewey at the board assisted by Stephen McManus and Richard McKernan; and Toto mixing a live single for CBS, Humberto Gatica engineering, assisted by Terry Christian.

Studio Sound Recorders activity: Jose Quintana producing Amanda Miguel for Melody Records, Howard Wolen engineering; Smokey Robinson mixing a new single for artists Keith & Darrel, Mark Wolfson behind the board; and Robie Porter producing Gino Cunico for Robie Porter Productions, Jim Hilton engineering and Mark Wolfson assisting.

At Eldorado Recording Studio: Michael Stewart mixing a track for artist John Batdorf, Dave Jerden engineering; and Richard Digby completing an LP for "The Disturbing Music Group," Jeff Westen producing, Sarco assisting with the engineering.

Redwing Sound activity: the Cretones working on material for the film "Heavy Metal," produced by Peter Bernstein, engineered by Gabe Veltri, assisted by Larry Hinds; Michael Stewart producing John Batdorf, engineered by Patrick McDonald; Trance engineered and produced by Tom Seufert; Michael Stewart producing Jill Colucci, engineered by Rick Ruggieri, assisted by Kirk Butler; Mark Creamer engineering and producing himself for Handshake Records, assisted by Kirk Butler; and Cerrito doing tracks with producer Bert Agudelo, engineered by Larry Hinds.

Heritage Studios has Jim Ed Norman doing overdubs and polishing new sides on Jennifer Warnes, Eric Prestidge at the board. Also there: producer Ray Ruff recording and mixing new sides on Stephanie Winslow, Randy Nicklaus engineering; and Tony Peluso producing Leonard Allen with Gary Sims, Juli Burson assisting.

Val Garay producing/engineering the Motels for Capitol at Record One, assisted by Niko Bolas. Also there: Jimmy Iovine overdubbing for Stevie Nicks; Lamont Dozier working on a new Leigh Roshkind project; and Rita Coolidge preparing a new A&M LP with producer Andrew Gold, Jim Nipar at the board.

NSP Studios action: Nolen & Crossley recording and mixing an LP; Billy Preston recording and mixing a project; Syretta recording new material; Mary Wilson recording rhythm tracks and Raul De Souza recording and mixing a new LP.

Terry Brown at Le Studio, Morin Heights, Quebec, producing Toronto's second LP for Solid Gold Records, and A&M.

Automatt, San Francisco action: Herbie Hancock mixing a new Columbia LP with David Rubinson producing, Fred Catero and Leslie Ann Jones engineering and Susan Gottlieb and Wayne Lewis assisting; Gay Men's Chorus recording an LP with Don Miley producing for David Rubinson and Friends, Fred Catero engineering, Wayne Lewis assisting; Group 87 working on a new project with Ronnie Montrose producing and Wayne Lewis engineering; Stacy Lattisaw mixing for Cotillion Records with Narda Michael Walden producing, Ken Kessie engineering and Maureen Drony assisting; and Meg Christian working on an LP for Olivia Records with Betty Rowland producing, Leslie Ann Jones engineering and Susan Gottlieb assisting.

At Studio A Recording, Dearborn Heights, Mich., Cindi Harris and Bernard Terry finishing their upcoming single release, Jack Harris the executive producer with Eric Morgeson at the board. And Vanessa Armstrong there completing a debut album with producer Rudolf Stanfield, executive producer Samuel Armstrong and engineer Eric Morgeson.

—Edited by Jim McCullaugh

## 'Out Of The City' Rooms Unaffected

By JIM McCULLAUGH

*Editor's Note: This is part of an ongoing series in Billboard touching on various facets of the recording studio business.*

LOS ANGELES—Environmental studios are alive and well and living on snow-capped mountains, sun-drenched tropical islands, Texas hill country, in the Bayou state, the Northeast and on ocean-going yachts.

Despite the flatness of the record industry and its dampening effect on studio bookings, at least one segment of the recording studio industry appears unperturbed, the environmental studio, a trend that can be traced to the early 1970s with such installations as the waterside the Sausalito, Calif., Record Plant.

"Business is booming," according to Gil Markle, owner, Long View Farm, North Brookfield, Mass., who also points out: "But we're not a barometer of the industry. It will take until the last days of Armageddon before the environmental studio has to close shop."

Markle opines that the city studio has been the most vulnerable in the last year or so.

"The city studio," he says, "has been more of a fluid, short-term business, especially lately. They are booking a few days or weeks ahead. For a place like ours, you book three or four months in advance."

And despite tightened budgets, Markle points out that a facility like his can give artist managers and label a&r executives one big plus: an all-inclusive, competitive price that includes room and board.

"Room and board," he adds, "in New York has skyrocketed in the last 16 months."

According to Andre Perry, owner, Le Studio, Morin Heights, Quebec, Canada: "The environmental studio is still ideal for the self-contained group. Our business has been good. We are seeing fewer big acts from the U.S. and England but more and more Canadian acts, from such markets as Vancouver and Toronto.

"Of course," he adds candidly, "it's not exactly like the old days, where a Cat Stevens or a Bee Gees would fly a vocalist in just for a solo. But the big, self-con-

tained acts can call their own shots." Rush, for example, is back in for two months.

Perry also points to other advantages his facility still offers in addition to French chefs, nearby lakes and mountains and new SSL and Studer state-of-the-art equipment, which includes video capability. The U.S./Canadian monetary differential translates into more value for U.S. acts. And there is money saved by time saved for equipment setups.

"The environmental studio," he adds, "is still a good value provided the act comes to work and not party. It's highly productive."

According to producer George Martin, owner of AIR Studios Montserrat, Montserrat, British West Indies, acts typically finish ahead of their scheduled booking time because the "concept is productive." One of the newer environmental studios, AIR Montserrat has been busy, according to Martin. He's producing Little River Band there.

According to Eugene Foster, owner/president of Studio In The Country, Bogalusa, La.: "We're booked solid until June 20. In fact, since Nov. 27, we have had only two off days—Christmas and New Year's. I think we've got the city studios beat by a mile now. In Los Angeles, you've got a glut of studios all slashing rates just to survive. Here we offer state-of-the-art equipment, 27 acres, two lakes, a cook, competitive rates—and you can breathe the air."

Michael Hoffman, Indigo Ranch owner, an environmentally-styled studio located the Malibu mountains near L.A., comments: "We are not finding a lot of new acts but we are doing well based on repeat business from mainstay clients."

Con Merten, studio manager at Cherokee, Los Angeles, is going full steam ahead with Cherokee III, an ocean-going yacht with built-in studio equipment for primarily overdubbing and mixing down.

He's not sure what the weekly stipend will be yet, but he figures it will give him a competitive edge in the L.A. market. ASCAP recently booked it for a party and other artists are exploring bookings, he maintains.

## Digital Breakthrough A Possibility

• Continued from page 64

according to Stockham. Sarason Liebler, vice chairman of DRC-Soundstream, will be attending the show too.

One company in the initial phase of its U.S. thrust is Mitsubishi, which headquarters its digital audio wing in Chicago under Lou Dollenger.

Mitsubishi's AES exhibit will display 32-track and 2-track recorders. The 32-track machine will be available in the fall, reportedly.

Dollenger said the first electronic digital editor will not arrive in time for the convention. Mitsubishi, however, is promoting editing of digital tapes through actual razor blade cutting using special logic circuits to interpret the splice.

"Electronic editing will give dif-

ferent cross-fade times and a lot more flexibility, but 90% of the studios in the U.S. are still comfortable with the razor blade," Dollenger explains.

Mitsubishi's 2-channel self-contained digital recorder, with a list price of \$25,000, is promoted as the most economical piece of digital gear available. Dollenger said two of the units have been purchased by CBS Records in New York.

"Razor blade editing is the entry level thing," Dollenger explains. "Electronic editing is the wave of the future."

Dollenger compared the enthusiastic Japanese studio acceptance with the interest from U.S. studios and admitted that demand has been "a lot slower than I thought it would be."

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ABOVE YEAR AGO

## Japanese VTR Exports Leap 137% In Month

By SHIG FUJITA

TOKYO—Video tape recorder and color television set exports from Japanese firms during the month of March 1981 increased dramatically. The increase rate as compared to the same month in 1980 was 137.9% for VTRs and 79.1% for color tv sets.

The number of VTRs exported in March 1981 totaled 481,202 units, surpassing by 20,000 the previous record for one month of 461,000 units in December 1980, according to statistics just issued by the Japanese Government's Finance Ministry.

According to the electronics equipment makers of Japan, the increase was due to the popularization stage for VTRs having come in world markets. Also, not only the overseas subsidiaries of Japanese makers, but also foreign electronics equipment makers, which are being supplied by Japanese makers, exerted strong sales promotion efforts.

The exports in March to the U.S.

came to 157,079 units, a 241.6% increase from March 1980. Exports to the European Community countries came to 166,183 units, up 107%; this included 76,000 units to West Germany (91.2% up) and 50,000 units to Britain (135.9%).

As a result of the increase in March, the VTR exports for the January-March 1981 period came to 1,211,108 units, up 117.8% from the same period in 1980. They included 400,320 units to the U.S. (114% up) and 429,527 units to the EC countries (123.9%).

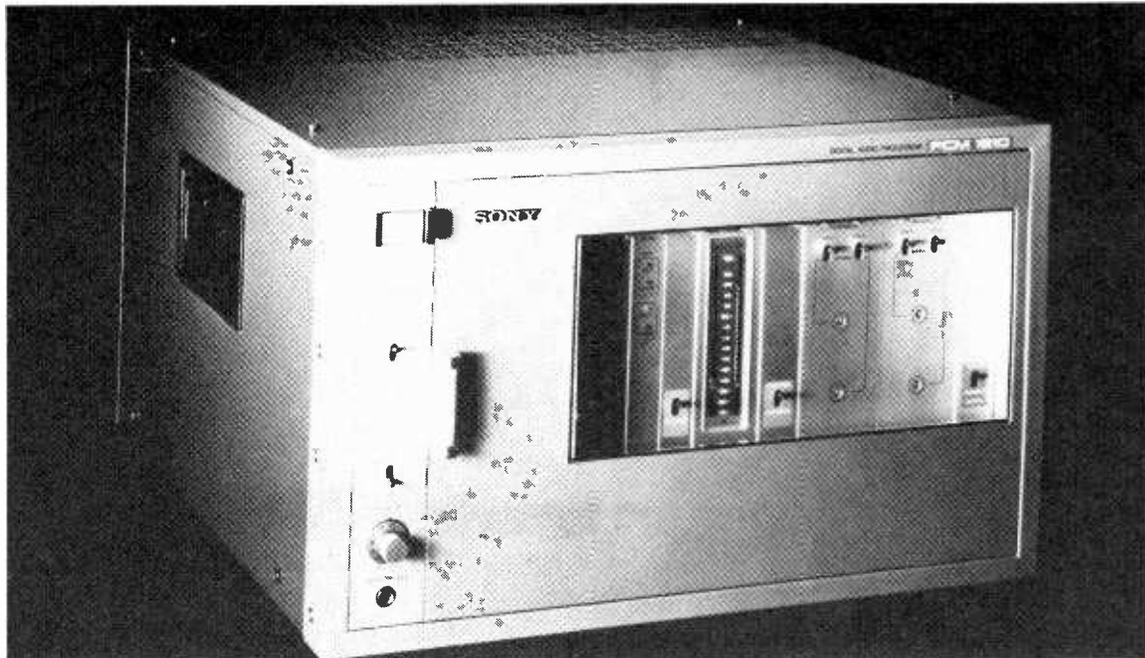
Color tv exports in March totaled 602,829 units (79.1% up), with 88,776 units going to the U.S. (130.5% up) and 78,351 units to the EC countries (0.3% down).

The noteworthy point is that exports to the U.S., which were stagnant from the beginning of 1980, showed a 130.5% increase following a 112.5% increase in February.

On this point, the industry sources pointed out: (1) the export total in March 1980 was 38,000 units, down 36% from the exports in March 1979; and (2) the popularization of VTRs and CATV (cable television) has led to new demand.

Consequently, the January-March 1980 color tv exports totaled 1,412,850 units, up 54.3% from the same three-month period in 1980. The exports to the U.S. came to 211,036 units, up 107.3%.

But exports to the EC countries showed only an 8.2% increase to 188,328 units.



PROJECT ENVIROTECH—The 89-store, California-headquartered Pacific Stereo chain introduces Project Envirotech into its Santa Monica, Calif., store. The new approach displays complete audio/video systems in a living room environment (Billboard, May 9, 1981).

## RCA 'Take A Chance' Philosophy Lauded by Firm's Retiring Chief

By GEORGE KOPP

NEW YORK—RCA chairman and chief executive officer Edgar Griffiths told the company's annual meeting last Tuesday (12) that the introduction of the videodisk demonstrated RCA's "courage to take a chance," adding that "the future belongs to those who take chances."

"It would be easy to maximize profits for the short period of time," Griffiths said, "but we would pay a horrible price for the future." He cited RCA's debacle in the computer business, when the company was forced to write off a \$490 million loss, as an example of what happens when a firm pursues quick profits.

In his opening remarks, Griffiths said the videodisk "is following

exactly the pattern we intended it to follow. We have shipped and sold more videodisk players in 1½ months than the competing laser system sold in the first two years."

He went on to compare videodisk sales with first year sales of black and white television, color tv and VCRs.

Although the greatest concern among stockholders seemed to be the state of NBC, some questioned RCA's videodisk strategy. Griffiths defended the company's moves forcefully, and attacked the laser system as "too expensive to manufacture and service."

In reply to one questioner, Griffiths said: "Stereo is one of the great

est myths. There is not a single television receiver in the U.S. today capable of receiving stereo. We'll have stereo in mid-1982 for those who want it, but until you have a stereo tv receiver you'll have difficulty interesting many people in it." He added that "virtually every item of software is mono."

Griffiths also revealed that RCA will enter pay cable programming "before very long." This would make NBC the third of the three networks to enter the cable programming field. It is likely that these programs would also be released for the home video market.

Griffiths also said: "In my opinion

(Continued on page 68)

### Video Retailing Meet Confirmed

NEW YORK—The National Assn. of Record Merchants (NARM) confirms it will have a video retailer convention in New York Aug. 10-13 (Billboard, Inside Track, April 11, 1981). As reported earlier, the convention will be geared toward both record and video specialty outlets.

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# CBS Video Plans

• Continued from page 12

\$30 million in video so far, he says, and the investment could go as high as \$50 million. The lion's share is going to the CED videodisk pressing plant in Carrollton, Ga.

The plant, originally scheduled to go onstream in June 1982, will actually begin operations "in the tail end of the first quarter or the beginning of the second quarter" of next year, Leslie says. He says the plant will press only for "MGM/CBS and its family of labels," and will not custom press for others because of lack of capacity.

There will be 40 titles by the end of the year, Leslie says, and the company plans to release about six every 60 days. Among the initial disks will be "My Fair Lady," "Being There," "The Nutcracker" and a concert disk by ELO. Fifteen of the initial 20 are single disks.

"The parallels with the growth of the record business is uncanny," Leslie says. "It's going from the small video specialist to the com-

bined audio-video store. This gives us a chance to move in an area in which we're comfortable—the record stores. The penetration of video in record outlets will grow considerably in the next year. It's now around 9% and it should go up to 20% in a year. The major chains, such as Sears, Penney and Wards will also be in it, and the whole field cuts a path of opportunity for the rackjobbers. It's a little early for them yet, but they'll be important."

Among the innovations Leslie says he is "toying with" in programming is the re-creation of an entire evening at the movie theatre, complete with cartoon and short subject. MGM/CBS has already produced what he says is the first double feature on videocassette, a pair of Sherlock Holmes movies.

"In the year since we started CBS Video Enterprises," Leslie says, "we've done well above our expectations." He notes that at the time of the NARM convention MGM/CBS had 11 out of the top 40 cassettes on the Billboard video chart.

# Griffith Of RCA

• Continued from page 67

ion, we are undoubtedly the most profitable manufacturer of television sets in the United States, and we had a record year in 1980. We are today the leading seller of videocassette recorders in the United States, and we are the leader by a sizable margin."

**For reports from Japan on Sony's new high resolution video system that offers filmed quality pictures, and Toshiba's new thrust into the international audio market, see stories in International this week.**

This will be the last annual meeting Griffiths will preside over, as he will be replaced as chairman and chief executive officer by Thornton Bradshaw this summer. Griffiths stated emphatically that his resignation was entirely voluntary. He will continue to serve on the RCA board of directors and will act as a consultant to the firm.

## 3 STORES GET FAST ACTION

# Philly Odyssey Video Club Signs 456 Members In 10-Day Period

• Continued from page 14

tised a better deal: \$7.50 for a three-day rental with the same security proposal. By that time, his initial first store rental library of 50 titles was 200 titles. His rivals again aped the plan.

Today the original Krewstown mall store has been joined by the Leo Mall and the new Huntington Valley mall outlets, all in affluent Philadelphia suburban stores.

"We carry approximately 1,000 different titles. We buy a hot movie like "9 To 5" 50 at one time. Rental members like new titles. When we feel a hot title has lost its steam, we start to sell the used tapes. Depending on its original cost, we get from \$19.99 to \$49.99 for the used copies. We take special care to save the original boxes and printed material that might come with them, immediately renting the tape in our own stock box. Used titles sell well," Weiss explains.

Weiss, a one-time industry promo man in Philadelphia for Mercury, Atlantic and Roulette among others, feels jeans and tops bolster a sagging record mart. In the Krewstown mall store, for example, 3,000 square feet is devoted to clothing, 2,000 square feet for "hot" record product and 1,000 square feet to video software.

Those percentages of square footage will change as patronage preferences change. Weiss admits that the falloff in 8-track precipitated his interest in video software. Now he handles video hardware as well. During the week-long ad blitz behind the newest rental format, he also advertised the Panasonic 1210 VCR at \$599. He moved 24 pieces.

He's found the community advertising weekly the best medium for video. "Housewives read those things. They're dynamite. For this bigger ad campaign, we also used news station KYW-AM here and even the Inquirer, the Philadelphia daily.

How does Sound Odyssey police rentals in the three of seven stores in which it rents both regular and adult titles?

"Once per week we go through all the cards, and try within the next week to call the customer who has the title out over seven days to find out why. If we don't get the videocassette back in a month, we write him off. We cash his security and

figure he won't be back," Weiss states.

Weiss points up that the new three-day rental period outdoes his prior programs in that he gets a two-per-week turn on his rental library titles.

# Gadhoke Starts Ambitious San Diego Videodisk Firm

By THOMAS K. ARNOLD

SAN DIEGO—An ambitious production company whose primary focus will be on the production, marketing and distribution of the videodisk is being started here by producer/engineer Raghu Gadhoke, director of the Univ. of Sound Arts in Hollywood.

USA Records and Video Works will consist of several sub-companies, including a record label, a publishing company, and an audio production service. Already in operation is a training program from which top graduates will be absorbed into the actual companies.

The video end of the USA Records and Video Works will be geared toward releasing concept videos by existing artists as well as two other approaches. New songs submitted by songwriters through the firm's publishing wing will be matched to musicians working with the label, which will then coordinate visuals, and existing songs will be recorded on a videodisk with pleasing visuals, again coordinated with the label and with the artists who recorded the songs.

Gadhoke says his company's video production service will also be available to independent producers, musicians, and other companies on a for-hire basis.

For those artists signed to his record label, Gadhoke says he will release both a regular record and a videodisk. He is hoping for distribution with a major label, and is currently in negotiations.

Gadhoke, 37, has been involved in the music industry for more than

15 years. He worked as a staff engineer at Wally Heider's in the late 1960s before going freelance a few years later. Freelance credits include working with George Harrison, Ravi Shankar, Roger McGuinn, Joe Cocker and Terry Melcher.

In 1976, he formed the Univ. of Sound Arts in Hollywood, a recording engineering school. It offers professional training in audio engineering, record production, studio maintenance, and sound reinforcement, and, according to Gadhoke, has placed graduates in almost every major studio in Los Angeles. The San Diego training program is an offshoot.

"The basic concept of the curriculum for both the Hollywood and the San Diego schools combines textbook learning with practical experience and guest lecturers," explains Gadhoke. "Students are exposed to professionals in the industry, and they actually produce a record at a 24-track recording studio. This way they get to meet studio personnel and musicians and make contacts for the future."

The San Diego program also offers courses in record marketing, promotion, and distribution in addition to actual studio techniques. Classes are held at Circle Sound Studios, currently San Diego's most advanced state-of-the-art facility.

"Eventually, we'd like to produce and distribute one-hour feature films on the videodisk," Gadhoke says. "Really, once you combine sight and sound, the possibilities are endless."

Billboard

Survey For Week Ending 5/16/81

# Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	9	<b>9 TO 5</b> 20th Century-Fox Films, Magnetic Video 1099
2	2	14	<b>AIRPLANE</b> Paramount Pictures, Paramount Home Video 1305
3	5	9	<b>STUNT MAN</b> 20th Century-Fox Films, Magnetic Video 1110
4	3	13	<b>CADDYSHACK</b> Warner Bros. Inc., Warner Home Video OR 2005
5	4	11	<b>FAME</b> MGM/CBS Home Video M70027
6	6	9	<b>FLASH GORDON</b> Universal City Studios Inc., MCA Distributing Corporation 66022
7	25	3	<b>SOMEWHERE IN TIME</b> Universal City Studios Inc., MCA Distributing Corporation 66024
8	18	44	<b>ALIEN (P)</b> 20th Century-Fox Films, Magnetic Video 1090
9	9	3	<b>MY FAIR LADY</b> MGM/CBS Home Video 900038
10	7	5	<b>MY BODYGUARD</b> 20th Century-Fox Films, Magnetic Video 1111
11	24	3	<b>THE ISLAND</b> Universal City Studios Inc., MCA Distributing Corporation 66023
12	26	14	<b>BRUBAKER</b> 20th Century-Fox Films, Magnetic Video 1098
13	12	32	<b>COAL MINER'S DAUGHTER (G)</b> Universal City Studios Inc., MCA Distributing Corporation 66015
14	15	13	<b>SMOKEY &amp; THE BANDIT II</b> Universal City Studios Inc., MCA Distributing Corporation 66020
15	23	14	<b>BEING THERE</b> MGM/CBS Home Video 60026
16	11	24	<b>ALL THAT JAZZ (G)</b> 20th Century-Fox Films, Magnetic Video 1095
17	22	48	<b>THE MUPPET MOVIE (G)</b> ITC Entertainment, Magnetic Video, CL-9001
18	10	14	<b>XANADU</b> Universal City Studios Inc., MCA Distributing Corp. 66019
19	29	18	<b>DR. ZHIVAGO</b> MGM/CBS Home Video 90003
20	13	11	<b>HONEYSUCKLE ROSE</b> Warner Bros. Inc., Warner Home Video WB 1043
21	14	24	<b>STAR TREK</b> Paramount Pictures, Paramount Home Video 8858
22	20	5	<b>EMANUELLE</b> Trinacra Films, Columbia Pictures Home Enter., VH 10200E/BE 51205E
23	17	14	<b>URBAN COWBOY</b> Paramount Pictures, Paramount Home Video 1285
24	30	28	<b>EVERY WHICH WAY BUT LOOSE</b> Warner Bros. Inc., Warner Home Video WB-1028
25	16	7	<b>CRUISING</b> MGM/CBS Home Video CV 60029
26	21	18	<b>2001: A SPACE ODYSSEY</b> MGM/CBS Home Video 60002
27	34	13	<b>SHOGUN</b> Paramount Pictures, Paramount Home Video 1423
28	28	3	<b>FRIDAY THE 13TH</b> Paramount Pictures, Paramount Home Video 1395
29	36	77	<b>THE GODFATHER</b> Paramount Pictures, Paramount Home Video, 8049
30	27	16	<b>BEN HUR</b> MGM/CBS Home Video 90004
31	38	7	<b>OH GOD BOOK II</b> Warner Bros. Inc., Warner Home Video WB 1044
32	8	26	<b>CLOSE ENCOUNTERS</b> Columbia Pictures Industries, Inc. Columbia Pictures Home Enter., VN 30200
33	33	3	<b>WORLDS GREATEST LOVER</b> 20th Century-Fox Films, Magnetic Video 1105
34	19	24	<b>BLUES BROTHERS (G)</b> Universal City Studios Inc., MCA Distributing Corporation, 77000
35	NEW ENTRY		<b>CABARET</b> MGM/CBS Home Video 70035
36	NEW ENTRY		<b>SUPERMAN (P)</b> D.C. Comics, Warner Home Video WB-1013
37	NEW ENTRY		<b>THE BLACK HOLE</b> © MCMLXXX Walt Disney Productions, 11BS/11Vs
38	NEW ENTRY		<b>SILVER STREAK</b> 20th Century-Fox Films, Magnetic Video 1080
39	NEW ENTRY		<b>THE FORMULA</b> MGM/CBS Home Video 600037
40	NEW ENTRY		<b>MARY POPPINS</b> © MCMLXXX Walt Disney Productions, 23BS/23VS

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

## MIXED LABEL SHOWS CUT BACK

## Fan Fair A Booster For Labels, Acts, Genres

By EDWARD MORRIS

NASHVILLE—Conceived as a systematic way to bring artists and their fans face to face, the annual Fan Fair here has grown into an important marketing mechanism for labels, performers and special interest groups.

Labels rely on the event to introduce new artists, reinforce the image of older ones and raise the identity level of the label itself. Artists perform to boost interest in their catalogs and current releases, in the hope it will translate into increased record sales, radio call-in requests and concert bookings.

Special interest groups—including songwriters and bluegrass and Cajun music proponents—look to the fair to give them the exposure denied by regular media. Lately, there have been requests for a special gospel music show.

At least 15,000 people—at \$35 each—have registered for this year's fair, June 8-14. Country Music Assn. officials predict attendance will be the highest in the event's 10-year history.

According to a survey of registrants, taken last year by the CMA, the average fan is in the \$20,000-\$30,000 income bracket, a homeowner, one who listens mostly to full-time country music stations, buys from four to 11 records a year, attends four or more concerts a year and is willing to drive 100 miles or more to see a favorite artist perform.

The concentration of this kind of consumer in large numbers holds out the prospects of both immediate and long range economic benefits. The Nashville Chamber of Commerce estimates that the 1980 Fan Fair crowd spent \$2,775,000.

Monument Records produced a show for its artists last year, but will not this year, says its national promotions director, Tex Davis, because it has "no artist to promote." But Davis

maintains fair exposure pays off: "I could see an improvement in our sales the next month after Fan Fair. It's an advantage to an artist to appear, even when it isn't for his label."

A part of the "mixed label" show last year, Dimension Records has its own slot in the upcoming schedule. "Mixed label shows run artists through like a herd of cattle," concludes Dimension's Ray Pennington. "It's easier to put your own show together. I really don't know if there's a direct payoff. It just seems like everyone is gung ho for Fan Fair."

Prairie Dust artist Ann J. Morton says fair exposure helped her label gain recognition and, she adds, "it helped my bookings—at least I feel it did."

"My only complaint is that we don't have enough time to give an artist," says Plantation's Billy South. "But performing at Fan Fair definitely does help an artist. Last year, Orion's career was just beginning when he appeared there. He made quite a few fans and his record sales increased. It was the same with Rodney Lay. It wasn't a great increase, but fan mail for both artists went up."

Adds Little Giant's president Mick Lloyd, "I quite honestly can't assess Fan Fair's effectiveness. My feeling is that when you have an artist do just two songs, that's not enough for an audience to get to know the artist." Alice Raleigh, president of Ridgetop Records, disagrees: "It gets fans to know the artist's name, and if he's playing in their area, then the fans might go to the show. It doesn't increase record sales."

Chic Doherty, vice president of sales and marketing for MCA summarizes his attitude toward Fan Fair label shows by saying, "It's a good will gesture to fans. It's like advertising—you can't see how it pays off until you quit doing it."

To accommodate the many labels applying for artist exposure, Fan Fair officials last year scheduled two mixed label shows. This year, because of the time squeeze, it's been cut to one 2½-hour presentation. Consequently, some labels that were on before are not on this year, including Little Giant, Ridgetop and Door Knob. Debra Towsley, of CMA's special programs division, says only five labels that requested spots were turned down.

Gene Kennedy, president of Door Knob, says he will write a letter of protest to the Fan Fair because of his exclusion and stage his own label show during Fan Fair week. "It looks to me like the majors are taking over the mixed label show," Kennedy complains, alluding to the fact that Capitol, PolyGram, Warner Bros. and Liberty are sharing that category with such independents as DJ, Excelsior, Rainbow, Paid, Tanglewood, Sound Factory, Ovation and Viva.

Kennedy says that Fan Fair visibility for an artist means a "significant increase in airplay" via phone-in requests.

Helen Farmer, CMA's director of programs and special projects, contends that Kennedy has a misconception. "The purpose is not to promote labels—it's to have a good show for fans." She points out that it's been several years since Liberty, Warner Bros., Capitol and PolyGram have had their own shows. "It's mixed label—not independent label," Farmer stresses.

How a label and its artist gets booked for Fan Fair seems to be arbitrary. Farmer says the label must be "established," the artist "full-time" and the recipient of "significant chart action during the past year." Towsley notes that the mixed label criteria prescribes only one act from each label and that the act not have been on the show last year.

These standards do not explain the time allotted to the special interest groups, but Towsley says, "You've got to understand that a lot of these people have supported Fan Fair for years."

Labels that produced their own shows are given money by the Fan Fair committee to help defray the costs. Towsley would not say how much the donation is.

Besides the marketing via performances, Fan Fair offers a large exhibit area, open to ticket-holders only. So far, according to Towsley, 274 booth spaces have been rented at \$25 each. Commercial exhibits—of which Towsley estimates there are 10—pay \$200 each, plus the regular booth space fee. Most booths are set up by fan clubs.

Although the concession stocks most current country hit records, according to Carlock, there are fewer of these sold because of their availability elsewhere.

Up until this year, Towsley reports, Carlock donated half the net sale profits to the Fan Fair fund. This year, she adds, the Municipal Auditorium, where the fair is held, will collect a 20% share of the profits from the commercial booths—a move that will end the record shop contribution to the event.

The auditorium is being rented to the Fan Fair for \$2,100 a day, including clean-up services. Proceeds from the fair—which is cosponsored by the CMA and the Grand Ole Opry—are put into a special fund for the "promotion of country music," says CMA spokesperson Ed Benson. Disbursements from the fund are determined by the CMA board of directors and the president of WSM, the radio station that broadcast the Opry.

Jo Walker, CMA president, says that she is unable to release the amount of last year's proceeds without board authorization.

## CBS, RCA Slating Joint Canadian Promo In June

TORONTO—A joint country music promotion is being kicked off next month by CBS and RCA in Canada that is intended to exploit a maximum of 200 album titles split equally between the two major labels.

CBS co-ordinator Charlie Camilleri notes that this is the first time the two companies have worked together on a joint promotion of this kind. The music program is titled "A Touch Of Country," which includes a retail in-store album sampler containing 12 tracks by chart acts with hot singles at this time. Each label is represented by a half dozen tracks apiece.

Camilleri says discussions preceding the kick-off for the program hammered out the dollar and cent

details whereby CBS and RCA would split costs for posters, header cards and the in-store sampler LP.

"Both CBS and RCA have strong country catalogues and the program gives us a good shot at moving a lot of product in the month long program," he says. "A Touch Of Country" runs May 4 through June 12 with branches across the country for both labels being given latitude to tailor the program to their own market.

Acts included in the sampler include Willie Nelson, Dolly Parton, Waylon Jennings and Jessi Colter, Rosanne Cash, Elvis Presley, Johnny Paycheck, Ronnie Milsap, Mickey Gilley, Charley Pride, Larry Gatlin and the Gatlin Brothers, George Jones and Alabama.

## New On The Charts



GEORGE STRAIT  
"Unwound"—74

George Strait has strong western ties—he's a fourth generation Texan rancher. With a degree in agriculture education from Southwest Texas State Univ., he currently manages a 2,750-acre ranch south of Austin.

While pursuing his education about seven years ago, Strait began dabbling in music. Backed by the Ace In The Hole band, he's been making the honkytonk circuit, developing his songwriting skills along the way. Producer Blake Mevis heard the young Texan, cut an independent session with him and took the sides to MCA Records. "Unwound," a Dean Dillon/Frank Dycus song, is Strait's first single. For more information, contact the Nashville MCA office: (615) 244-8944.

## Songs In Tribute Prove To Be Chart Shakers

NASHVILLE—Tribute songs are rarely served up as a steady diet by country artists. Yet, far from being bland fodder, they generally prove to be meaty chart fare.

Artists often seem to pay an artistic debt of gratitude through tribute songs. Not surprisingly, the bulk of this musical genre evolves around country legends like Jimmie Rodgers, Hank Williams and Jim Reeves.

Yet, accolades to contemporary artists are cropping up with greater frequency. Merle Haggard's tribute to Tommy Collins, "Leonard," was a recent top 10 song. And, in a curious twist, Haggard joins Johnny Paycheck on his current single, "I Can't Hold Myself In Line," which is taken from Paycheck's "Mr. Hag Told My Story" LP.

Jerry Reed, who recently had a successful Jim Croce tribute album, has a cut on his latest "Dixie Dreams" LP entitled "Hooray For Chuck Berry." And "Willie Nelson Sings Kristofferson" spent most of 1980 on the chart, peaking at 5. A more recent CBS offering is Ray Price's "A Tribute To Willie And Kris."

On the lighter side, Gary Gentry just dropped off the chart with the spirited "I Sold All Of Tom T's Songs Last Night." George Burns crooned through "Willie, Won't You Sing A Song With Me" as Steven Lee Cook lamented, "Please Play More Kenny Rogers." And David Allan Coe released "Hank Williams Junior-Junior," an affectionately irreverent number penned by Dickey Betts and Bonnie Bramlett.

Recent tributes in the more tradi-

tional vein include Ronnie Milsap's No. 1 "Am I Losing You," the first single pulled from "Out Where The Bright Lights Are Glowing," his Jim Reeves package.

Charley Pride picked up a pair of No. 1 tunes from his 1980 Hank Williams tribute LP, "There's A Little Bit Of Hank In Me." The album reached the top as well. Also spinning last year were Sonny Curtis' "The Real Buddy Holly Story," "Boxcar Willie Sings Hank Williams And Jimmie Rodgers" and a Pickwick package, "George Jones Sings Hank Williams."

A special breed of country tribute songs are spawned for sociological trends. The Iranian crisis sparked a number of nationalistic tunes, including "A Message To Khomeini" and Vince Vance and the Valiants' volatile "Bomb Iran." But one of the most popular tribute inspirations of late is J.R. Ewing of the television show "Dallas." Highlighting country playlists last summer were a number of tunes dedicated to the fictional oil man, including "Who Shot J.R.?"

ROBYN WELLS

## Tillis In D.C. Date

NASHVILLE—Mel Tillis will perform Wednesday (20) at the annual White House News Photographers dinner at the Washington D.C. Sheraton Hotel. Tillis's performance will be for the Washington press corps. President and Mrs. Reagan, members of the Cabinet, The Joint Chiefs of Staff and members of Congress.



PLYWOOD ALBUM—Any act can get a gold album, but only Lester "Roadhog" Moran and the Cadillac Cowboys could get a plywood album. It was discovered by Mercury Records that in spite of their best efforts, the Roadhog and crew (also known as the Statler Brothers) had managed to pull off sales of more than 1,250 copies on "Alive At The Johnny Mack Brown High School" LP, qualifying it for plywood certification.

# Billboard® Hot Country Singles™

Survey For Week Ending 5/16/81

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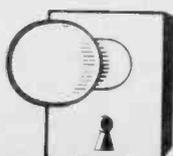
WEEK	WKS ON CHART	TITLE—Artist (Writer) (Label) (Dist. Label) (Publisher, Licensee)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer) (Label) (Dist. Label) (Publisher, Licensee)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer) (Label) (Dist. Label) (Publisher, Licensee)	
★	3	10 I LOVED 'EM EVERY ONE—T.G. Sheppard (P. Sampson). Warner/Curb 49690 (Tree, BMI)	35	11	11	IF I KEEP ON GOING CRAZY—Leon Everette (R. Murrain, J. McBride). RCA 12177 (Magic Castle/Blackwood, BMI)	68	68	5	NOBODY LOVES ANYBODY ANYMORE—Kris Kristofferson (K. Kristofferson, B. Swan). Columbia 11-60507 (Combine, Resaca, BMI)	
★	4	13 SEVEN YEAR ACHE—Rosanne Cash (R. Cash). Columbia 11-11426 (Hotwire/Atlantic, BMI)	★	48	3	LOVIN' HER WAS EASIER—Tompall & The Glaser Bros. (K. Kristofferson). Elektra 47134 (Combine, BMI)	★	79	2	I STILL MISS SOMEONE—Don King (J. Cash, R. Cash). Epic 19-02046 (Rightsong, BMI)	
★	5	7 ELVIRA—The Oak Ridge Boys (D. Frazier). MCA 51084 (Acuff-Rose, BMI)	★	45	5	YOU'RE CRAZY MAN—Freddie Hart (F. Hart, C. Owens). Sunbird 7560 (Red Ribbon, Hartline, Blackwood, BMI)	★	77	2	MUSIC IN THE MOUNTAINS—Ernie Rowell (E. Rowell, F. Anderson, V. Warner). Grass 63-07 (NSD) (Blue Creek, BMI/King Cleo, ASCAP)	
★	8	8 FRIENDS/ANYWHERE THERE'S A JUKEBOX—Razzy Bailey (J. Slate, D. Morrison, R. Bailey). RCA 12199 (House Of Gold, Bobby Goldsboro, BMI)	★	44	5	DARLIN'—Tom Jones (D.S. Blandemer). Mercury 76100 (September, Yellow Dog, ASCAP)	★	82	2	SLOW COUNTRY DANCIN'—Judy Bailey (L. Green, L. Walden). Columbia 11-02045 (Baray, BMI)	
★	9	7 WHAT ARE WE DOIN' IN LOVE—Dottie West (R. Goodrum). Liberty 1404 (Chappell/Sailmaker, ASCAP)	★	41	7	YOUR WIFE IS CHEATIN' ON US AGAIN—Wayne Kemp (W. Kemp, W. Robb). Mercury 57047 (Tree/Baray, BMI)	★	81	2	FOOTPRINTS IN THE SAND—Edgel Groves (J. Buckner, G. Garcia). Silver Star 20 (BGO, ASCAP)	
6	1	9 AM I LOSING YOU—Ronnie Milsap (J. Reeves). RCA 12194 (Rondo, BMI)	★	49	5	SOME LOVE SONGS NEVER DIE—B.J. Thomas (A. Kiestler, B. Morrison, J. MacRae). MCA 51087 (Southern Nights, Youngun, ASCAP, BMI)	★	73	NEW ENTRY	DREAM OF ME—Vern Gosdin (R. Squires, B. Cannon, J. Darrell). Ovation 1171 (Sable/Sawgrass, BMI/ASCAP)	
★	13	8 I'M JUST AN OLD CHUNK OF COAL—John Anderson (B.J. Shaver). Warner Bros. 49699 (ATV, BMI)	★	42	8	FRIDAY NIGHT FEELING—Rich Landers (R. Landers). Ovation 1166 (Farge/Terrace, ASCAP)	★	74	NEW ENTRY	UNWOUND—George Strait (D. Dillon, F. Dycus). MCA 51104 (Pi-Gem/Pannin, Gold, BMI)	
★	14	6 BUT YOU KNOW I LOVE YOU—Dolly Parton (M. Settle). RCA 12200 (Tro-Devon, BMI)	★	51	5	DOES SHE WISH SHE WAS SINGLE AGAIN—Burrto Brothers (R. Leigh, M. Blackford). Curb/CBS 01011 (United Artists, ASCAP)	★	75	NEW ENTRY	NORTH ALABAMA—Dave Kirby (D. Kirby, J. Allen). Dimension 1019 (Millstone, ASCAP/J. Allen, BMI)	
★	23	7 BLESSED ARE THE BELIEVERS—Anne Murray (Black, Bourke, Pinkard). Capitol 4987 (Chappell/Unichappell, ASCAP/BMI)	★	47	6	SPREAD MY WINGS—Tim Rex and Oklahoma (G. Stevens, C. Hendricks, R. Harris, J. Sisk). Dee Jay 111 (NSD)	★	76	78	3	ONE LOVE OVER EASY—Sami Jo Cole (G. Sklerov, P. Phillips). Elektra 47127 (World Song/Gloria Songs, ASCAP)
10	10	10 HEY JOE (Hey Moe)—Moe Bandy and Joe Stampley (B. Bryant). Columbia 11-60508 (Acuff-Rose, BMI)	★	59	2	I WAS COUNTRY WHEN COUNTRY WASN'T COOL—Barbara Mandrell (K. Fleming, D.W. Morgan). MCA 51107 (Pi-Gem, BMI)	★	77	83	3	SIDEWALKS ARE GREY—Kenny Serratt (T. Collins). MDJ 1008 (House Of Cash, BMI)
★	20	7 A MILLION OLD GOODBYES—Mel Tillis (B. Cason, S. Gibb, B. Russell). Elektra 47116 (Buzz Cason, Angel Wing/Pixrus, ASCAP)	★	56	3	LOVE TO LOVE YOU—Cristy Lane (D. Heavener). Liberty 1406 (Cristy Lane, ASCAP)	★	78	80	2	FLO'S YELLOW ROSE—Hoyt Axton (F. Werner, S. Glickman). Elektra 47133 (WB, ASCAP)
12	12	10 PRIDE—Janie Fricke (W. Walker, I. Stanton). Columbia 11-60509 (Cedarwood, BMI)	★	58	4	GOOD OL' GIRLS—Sonny Curtis (D. Wilson). Elektra 47129 (Cross Keys, ASCAP)	★	79	86	2	SINCE I DON'T HAVE YOU—Don McLean (J. Beaumont, J. Vogel, J. Verscharen, J. Taylor, W. Lester). Millennium 11804 (RCA) (Bonnyview/Southern, ASCAP)
★	15	9 THE BARON—Johnny Cash (P. Richey, J. Taylor, B. Sherrill). Columbia 11-60516 (First Lady/Sylvia's Mothers/Algee, BMI)	★	57	4	LEARNING TO LIVE AGAIN—Bobby Bare (B. McDill). Columbia 11-02038 (Hall-Clement/Welk, BMI)	★	80	87	2	TEXAS IDA RED—David Houston (P. Baugh, S. Milete). Excelsior 1012 (Crosslake/Captar, BMI)
★	19	8 LOUISIANA SATURDAY NIGHT—Mel McDaniel (B. McDill). Capitol 4983 (Hall-Clement/Welk, BMI)	★	16	11	CHEATIN'S A TWO WAY STREET—Sammi Smith (M. Bernard, C. Duvall). Sound Factory 427 (Crown Dancer, ASCAP)	★	81	NEW ENTRY	MIDNITE FLYER—Sue Powell (P. Craft). RCA 12227 (Rocky Top, BMI)	
★	18	10 I DON'T THINK LOVE OUGHT TO BE THAT WAY—Reba McEntire (L. Marie Jr., R. Mainegra). Mercury 57046 (Ray Stevens/Lucy's Boy, BMI)	★	64	2	FOOL BY YOUR SIDE—Dave Rowland & Sugar (B. Cox). Elektra 47135 (Kelly & Lloyd, ASCAP)	★	82	90	2	LOVE SIGNS—Ivory Jack (F. Kelly). Country International 154 (Frebar/Malcolm Ford, BMI)
★	21	7 IT'S A LOVELY, LOVELY WORLD—Gail Davies (B. Bryant). Warner Bros. 49694 (Acuff-Rose, BMI)	★	50	6	A LITTLE BIT OF HEAVEN—Roger Bowling (R. Bowling, P. Richey). Mercury 57049 (ATV, BMI)	★	83	NEW ENTRY	ANGELA—Mundo Earwood (M. Earwood). Excelsior 1010 (Music West Of The Pecos, BMI)	
17	2	13 HOOKED ON MUSIC—Mac Davis (M. Davis). Casablanca 2327 (Songpainter, BMI)	★	60	4	LOVE KNOWS WE TRIED—Tanya Tucker (J. Crutchfield, K. Chater, R. Bourke). MCA 51087 (Duchess/MCA/Red Angus/Chappell, ASCAP/BMI)	★	84	NEW ENTRY	TELL ME SO—Gary Goodnight (V. Guzzetta). Door Knob 81-155 (Door Knob, BMI)	
★	32	5 MONA LISA—Willie Nelson (J. Livingston, R. Evans). Columbia 11-02000 (Famous, ASCAP)	★	66	2	DON'T BOTHER TO KNOCK—Jim Ed Brown & Helen Cornelius (K. Fleming, D.W. Morgan). RCA 12220 (Pi-Gem, BMI)	★	85	85	3	WALTZES AND WESTERN SWING—Donnie Rohr (D. Rohrs, C. Duvall). Pacific Challenger 4504 (Moonridge, ASCAP)
★	25	7 WHISPER—Lacy J. Dalton (L.J. Dalton, M. Sherrill). Columbia 11-01036 (Algee, BMI)	★	69	3	THE ALL NEW ME—Tom T. Hall (T.T. Hall). RCA 12219 (Hallnote, BMI)	★	86	89	2	WE HAVE TO START MEETING LIKE THIS—Kenny Earle (T. Skinner, K. Bell, J. Wallace). KIK 904 (Hall-Clement, BMI)
★	26	5 LOVIN' ARMS/YOU ASKED ME TO—Elvis Presley (T. Jans, W. Jennings, B.J. Shaver). RCA 12205 (Almo, ASCAP, Baron, BMI)	★	54	5	HERE'S TO THE HORSES—Johnny Russell (R. Bourke, G. Dobbins, H. Moffatt). Mercury 57050 (Chappell, ASCAP, Rightsong, BMI)	★	87	92	2	THE TESTIMONY OF SODDY HOE—Jerry Reed (J.R. Hubbard, D. Feller). RCA 12210 (Guitar Man, BMI)
★	21	22 9 COWBOYS DON'T SHOOT STRAIGHT (Like They Used To)—Tammy Wynette (C. Moman, B. Emmons). Epic 19-51011 (Vogue/Baby Chick (Welk), BMI)	★	65	4	RODE HARD AND PUT UP WET—Johnny Lee (M. Chapman). Full Moon/Epic 19-02012 (Enoree, BMI)	★	88	NEW ENTRY	LIKIN' HIM AND LOVIN' YOU—Kin Vassy (J. MacRae, B. Morrison). Liberty 1407 (Southern Nights, ASCAP)	
★	28	7 FIRE AND SMOKE—Earl Thomas Conley (E.T. Conley). Sunbird 7561 (Blue Moon/April, ASCAP)	★	67	3	JUST LIKE ME—Terry Gregory (D. Anton, R. Wilkins). Handshake 70071 (Al Gallico/Algee, BMI)	★	89	NEW ENTRY	CLEAN YOUR OWN TABLES—Kay T. Oslin (C. Taylor). Elektra 47132 (Blackwood/Back Road, BMI)	
★	29	6 BY NOW—Steve Wariner (D. Pfrimmer, C. Quillen, D. Dillon). RCA 12204 (Pi-Gem, BMI/Chess, ASCAP)	★	57	12	BETWEEN THIS TIME AND THE NEXT—Gene Watson (R. Griffith). MCA 51039 (Blue Echo, ASCAP)	★	90	NEW ENTRY	BEER JOINT FEVER—Allen Frizzell (S. Shaler). Sound Factory 429 (Acuff-Rose, BMI)	
★	30	6 SURROUND ME WITH LOVE—Charly McClain (N. Wilson, W. Holyfield). Epic 19-01045 (Al Gallico, BMI/Bibo, ASCAP)	★	58	13	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)	★	91	53	11	HOLD ME LIKE YOU NEVER HAD ME—Randy Parton (R. Byrne, T. Brasfield). RCA 12137 (I've Got The Music, ASCAP)
★	31	7 DO I HAVE TO DRAW A PICTURE—Billy Swan (B. Swan, G. Clark). Epic 19-51000 (Earl McGrath, ASCAP/Missing Finger, BMI)	★	71	3	DON'T GET ABOVE YOUR RAISING—Ricky Scaggs (L. Fiatt, E. Scraggs). Epic 19-02034 (Feer, BMI)	★	92	NEW ENTRY	LADY'S MAN—Music Row (W. Helm, B. Pippin). Debut 8115 (Gilpip, BMI)	
★	26	27 8 HEART OF THE MATTER—The Kendalls (J. Rushing, D. Schlitz). Ovation 1169 (Hawklime, BMI/Night Music, ASCAP)	★	60	3	WHAT THE WORLD NEEDS NOW IS LOVE—Billy Jo Spears (H. David, B. Bacharach). Liberty 1409 (Jac/Blue Seas, ASCAP)	★	93	54	7	I'M ALMOST READY—Leona Williams (V. Gill). Elektra 47114 (Vince Gill/Kentucky Wonder, BMI)
★	27	6 13 FALLING AGAIN—Don Williams (B. McDill). MCA 51065 (Hall-Clement, BMI)	★	61	35	8 IN THE GARDEN—The Statler Brothers (Traditional). Mercury 57048 (American Cowboy, BMI)	★	94	61	8	I CAN'T HOLD MYSELF IN LINE—Paycheck and Haggard (M. Haggard). Epic 19-51012 (Blue Book, BMI)
★	36	6 I WANT YOU TONIGHT—Johnny Rodriguez (S. Davis). Epic 19-01033 (Algee, BMI)	★	62	37	14 A HEADACHE TOMORROW (Or A Heartache Tonight)—Mickey Gilley (C. Rans). Epic 19-50973 (Blue Lake/Chick Rains, BMI)	★	95	62	14	LEONARD—Merle Haggard (M. Haggard). MCA 51048 (Shade Tree, BMI)
★	33	8 EVIL ANGEL—Ed Bruce (J. Winchester). MCA 51076 (Fourth Floor/Hot Kitchen, Blendingwell, ASCAP)	★	63	40	11 MISTER SANDMAN—Emmylou Harris (P. Ballard). Warner Bros. 49684 (E. H. Morris, ASCAP)	★	96	63	14	OLD FLAME—Alabama (D. Lowery, M. McAnally). RCA 12169 (I've Got The Music, ASCAP)
★	30	7 11 ROLL ON MISSISSIPPI—Charley Pride (K. Fleming, D.W. Morgan). RCA 12178 (Pi-Gem, BMI)	★	64	46	11 ALICE DOESN'T LOVE HERE ANYMORE—Bobby Goldsboro (B. Goldsboro). Curb/CBS 67-0052 (House Of Gold, BMI)	★	97	72	4	MY HEART CRIES FOR YOU—Margo Smith (P. Faith, C. Sigman). Warner Bros. 49701 (Major Songs/Bibo/Droiet, ASCAP)
★	34	8 GETTING OVER YOU AGAIN—Ray Price (D. Kirby, W. Robb). Dimension 1018 (Millstone, ASCAP/Baray, BMI)	★	75	3	GO HOME AND GO TO PIECES—Donna Hazard (D. Roth). Excelsior 1009 (Flying Dutchman/Scimitar, BMI)	★	98	73	12	SOMEBODY LED ME AWAY—Loretta Lynn (L.J. Dillon). MCA 51058 (Coal Miners, BMI)
★	38	5 MY WOMAN LOVES THE DEVIL OUT OF ME—Moe Bandy (B.P. Barker). Columbia 11-02039 (Baray, BMI)	★	65	14	PICKIN' UP STRANGERS—Johnny Lee (B. Hill). Full Moon/Asylum 47105 (Welbeck, ASCAP)	★	99	74	11	ANGEL OF THE MORNING—Juice Newton (C. Taylor). Capitol 4976 (Blackwood, BMI)
★	39	5 LOVE DIES HARD—Randy Barlow (F. Kelly). Paid 133 (Frebar, BMI)	★	66	52	14 BALLY-HOO DAYS—Eddy Arnold (S. Pippin, L. Henley, R. Van Hoy, L. Keith). RCA 12226 (Tree/Windchime, BMI)	★	100	84	4	I'D RATHER BE THE STRANGER IN YOUR EYES—Gene Kennedy & Karen Jeglum (C. Young, L.E. White). Door Knob 81-151 (Daydreamer/Music Pavilion, BMI)
★	43	4 THE MATADOR—Sylvia (B. Morris, D. Pfrimmer). RCA 12214 (Pi-Gem, BMI)	★	67	NEW ENTRY						

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**O**n October 13th, 1980,  
the Country Music  
Association named  
Barbara Mandrell the Entertainer  
of the Year.

**O**n April 30th, 1981, she  
was given the same  
prestigious award by the  
Academy of Country Music.



Moods AY-1088



Best of  
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Just For  
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our Entertainer of this  
and every year.

## Despite TV, Disks No. 1 To Mandrell



**Happy Winners:** George Jones hugs Barbara Mandrell after she was named entertainer of the year at the 16th annual Academy of Country Music Awards in L.A. Jones was a big winner himself, sweeping honors for top male vocalist and single record of the year.

• Continued from page 38

sure I didn't overload my voice by singing and talking too much."

Another reason Mandrell is weighing her decision carefully is that returning to tv would mean curtailing her active touring schedule. She says she finds the road "restful" and appreciates the constant contact with her fans.

The dynamic performer has been racking up industry accolades left and right within the past three years, crowning a career that began when Mandrell was nine. She's been female vocalist of the year for the Country Music Assn. and the Academy of Country Music. Just this year, she managed to scoop up the prestigious entertainer of the year award from both the CMA and the ACM. Her 1979 hit, "Sleeping Single In A Double Bed," was chosen country single of the year on the televised Dick Clark American Music Awards.

And on the strength of her frequent concert and tv appearances, the California-born singer was nominated for the category of all-around top female entertainer in the 1981 People's Choice Awards, along with Carol Burnett and Barbra Streisand. She lost—but she's the first to ex-

claim. "Who could mind losing with competition like that? It was a real honor just being nominated."

Reinforcing her country base, Mandrell has released a new single (which she maintains is "semi-autobiographical about my growing up in California") entitled "I Was Country When Country Wasn't Cool," featuring a chorus with George Jones. On the drawing boards is a live album to be cut in Nashville, as well as a "concept gospel" LP she'll be doing for MCA/Songbird.

And now that NBC has officially asked Mandrell to return for another season on America's tv screens, will she accept the challenge of juggling an L.A.-based series with her Nashville recording schedule?

"I wouldn't take on the series if I thought I couldn't handle both," she states simply.

Explaining that she's "tickled to death" by the network's offer, she adds, "I see the show as a way of helping develop new talent in country. And who knows, it might lead to something else for me in a new direction. But having No. 1 country records is still the most important thing to me, and I won't let anything interfere with that."

## Nashville Scene

By KIP KIRBY

**Nashville Scene's Notes From Los Angeles:** The country industry breathed a collective sigh of relief that could be heard all the way to Nashville when the 16th annual Academy of Country Music Awards Show came off with nary a hitch. Held this year in the beautiful L.A. Shrine Auditorium downtown, the two-hour televised event brought out a gala assortment of music executives, agents, managers, artists and label reps in from around the country for the show. The mood was festive and anticipatory, as if everyone expected this year's program to be head and shoulders above last year's controversial debacle.

And it was. The ACM acquitted itself with flying colors, producing a network show that was smoothly paced, polished and, for the most part, seemed to have more relevance to country mu-

sic than in certain other years. Dick Clark was on hand during the commercial breaks to assure the packed auditorium how well things were going (and to explain when the show was being trimmed in places to pick up lost network moments).

Neatest of all were the actual awards themselves, because this year, they went to artists who obviously deserved them—and judging from the gasps of pleasure that rippled through the audience each time a new award was announced, the individual winners were shoe-in favorites for victory.

Scene's bird's-eye view of the ACM high points: Mickey Gilley's energetic piano rendition of "Sweet Honky Tonk Wine," proving that flashing-fingers flamboyance must run in his family (check out Jerry Lee)... The warm affectionate ovation earned by George Burns when he won the Academy's Special Achievement Award (said the charming octogenarian as he accepted, "I've  
(Continued on page 73)



IN U.K.

## Festival Pulls In 33,000

By TONY BYWORTH

LONDON—In spite of the pervading gloom and general recession here, promoter Mervyn Conn scored another triumph as his annual international Festival of Country Music attracted about 33,000 fans to set new boxoffice records.

He maintained the standards of previous years' festivals, presenting a representative onslaught of country entertainers from the U.S., U.K. and Europe during the annual Wembley fest April 17-20.

More than 50 acts were involved in the four-day event, with the music stretching across the entire country music spectrum from old-time and bluegrass to the contemporary movement.

The Wembley attendees gave the biggest receptions to the stone country acts, with Jimmy C. Newman and George Jones among the top crowd-pleasers. Jones, a longtime hero to British country addicts, displayed a program crammed full of hit titles sung in the voice which has patiently influenced so many others in the country field. He returned to the arena stage a couple of nights later to sing six duets with Tammy Wynette, livening a set which otherwise tended toward being too slick and mechanical.

Master showmen Marty Robbins and Bill Anderson were also popular favorites with the crowd, with both receiving long ovations at the conclusions of their sets.

It was a festival of triumph as well for Johnny Cash, the concluding act, who contributed a 32-song set for this Wembley debut. He included reflections on his 1950s Sun Records days and a medley of his "train" songs, plus international hits such as "Folsom Prison Blues" and "San Quentin." Cash brought out wife June Carter, who conjured up traditional images via autoharp. Daughters Cindy and Carlene Carter were also on hand, and there was exciting instrumental work from the Great Eighties/8.

The opening night at Wembley offered an innovation for the festival series, with two hours devoted to rockabilly presented by such stalwarts as Wanda Jackson, Carl Perkins and Marvin Rainwater. Also featured was Magnet Records act Matchbox, a U.K. group which has recreated 1950s sounds for 1980s audiences.

(Continued on page 90)

## Riders On TV, Tour For LP

NASHVILLE—Riders In The Sky is prefacing the release of the trio's second Rounder Records album, "Cowboy Jubilee," by a series of concert and television dates.

The unique cowboy band headlined San Francisco's Boarding House, coupled with an appearance on "AM San Francisco." The Riders also opened for the Dirt Band at Caesar's Palace in Lake Tahoe, marking its first Nevada performance.

The group taped "The John Davidson Show" in L.A. before closing its tour with an industry showcase at the Improv there hosted by the Agency for the Performing Arts (APA).

IN 15TH RUN

## '81 Music City News Awards Set June 8

NASHVILLE—Marty Robbins and Barbara Mandrell are the top contenders in the 15th annual Music City News Awards show here June 8 at the Grand Ole Opry House.

Robbins, who captured songwriter and male artist of the year awards in last year's competition, leads the field with seven nominations. Mandrell, fresh from entertainer of the year accolades in both the Country Music Assn. and Academy of Country Music shows, is second with five nominations.

Hosting the program are Roy Clark, Tammy Wynette and the Statler Brothers. Among the performers and presenters on the show are Alabama, Susie Allanson, Bobby Bare, Terri Gibbs, George Jones, Brenda Lee, Johnny Lee, Minnie Pearl and Ray Price.

The awards presentation kicks off the week-long Fan Fair festivities. The program, which has been the No. 1 syndicated television special

for the past three years according to Nielsen, will be videotaped for national distribution via Jim Owens Productions and Multimedia Entertainment Co.

Balloting for the show is limited to the subscribers of Music City News, a Nashville-based fan publication. Following are the nominations for this year's "Cover" awards.

Up for male artist of the year are George Jones, Eddie Rabbitt, Marty Robbins, Conway Twitty and Don Williams.

Emmylou Harris, Loretta Lynn, Barbara Mandrell, Anne Murray and Dolly Parton vie for top honors as female artist of the year.

Most promising male artist of the year contenders are Billy "Crash" Craddock, Johnny Lee, Ronnie McDowell, Gene Watson and Boxcar Willie.

Lacy J. Dalton, Gail Davies, Terri Gibbs, Louise Mandrell and Jeanne Pruett are the nominees for most promising female artist of the year.

In the musician of the year category are Chet Atkins, Roy Clark, Mickey Gilley, Barbara Mandrell and Marty Robbins.

Vocal group of the year contenders are Alabama, the Marty Robbins Trio, the Mandrell Sisters, the Oak Ridge Boys and the Statler Brothers.

Alabama, the Charlie Daniels Band, Barbara Mandrell's Do-Rites, the Marty Robbins Band and the Statler Brothers Cowboy Symphony Orchestra are up for band of the year.

Vying for duet of the year honors are Rex Allen Jr./Margo Smith, Moe Bandy/Joe Stampley, Conway Twitty/Loretta Lynn, George Jones/Tammy Wynette and Louise Mandrell/R.C. Bannon.

Bluegrass group of the year nominees are Emmylou Harris' Hot Band, Grandpa Jones, Bill Monroe and the Bluegrass Boys, the Osborne Brothers and Wendy Holcombe and Buck Trent.

Contenders for comedy act of the year are Jerry Clower, the Mandrell Sisters, the Oak Ridge Boys and the Statler Brothers.

The Blackwood Brothers, the Carter Family, Tennessee Ernie Ford, the "Hee Haw" Gospel Quartet and B.J. Thomas are up for gospel act of the year.

Best single of the year nominees are "An Occasional Rose," Marty Robbins; "Could I Have This Dance," Anne Murray; "He Stopped Loving Her Today," George Jones; "I Believe In You," Don Williams; and "I'd Just Love To Lay You Down," Conway Twitty.

Up for best album of the year are "Coal Miner's Daughter," original soundtrack; "I Am What I Am," George Jones; "I Believe In You," Don Williams; "10th Anniversary," the Statler Brothers; and "With Love," Marty Robbins.

In the best country music tv program of the year category are "Austin City Limits," "Hee Haw," "Barbara Mandrell And The Mandrell Sisters," "Hank Williams: The Man And His Music" and PBS' "Live From The Grand Ole Opry."

## Rhees Moves

NASHVILLE—Jan Rhees Marketing has moved to new offices at 900 Division St., Suite 200, Nashville, Tenn. 37203. Telephone (615) 255-5455.

# Billboard® Hot Country LPs™

Survey For Week Ending 5/16/81

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	9	<b>SOMEWHERE OVER THE RAINBOW</b> Willie Nelson, Columbia FC 36883	40	45	10	<b>I HAVE A DREAM</b> Cristy Lane, Liberty LT 1083
★	2	9	<b>FEELS SO RIGHT</b> Alabama, RCA AHL1 3930	41	31	79	<b>THE BEST OF EDDIE RABBITT</b> ● Elektra 6E 235
★	6	23	<b>9 TO 5 AND ODD JOBS</b> ● Dolly Parton, RCA AHL1 3852	42	46	12	<b>TWO'S A PARTY</b> Conway Twitty & Loretta Lynn, MCA 5178
4	3	30	<b>GREATEST HITS</b> ▲ Kenny Rogers, Liberty 100 1072	43	44	34	<b>THESE DAYS</b> Crystal Gayle, Columbia JC 36512
5	7	8	<b>JUICE</b> Juice Newton, Capitol ST 12136	44	35	44	<b>THAT'S ALL THAT MATTERS</b> Mickey Gilley, Epic JE 36492
6	4	15	<b>ROWDY</b> Hank Williams Jr., Elektra/Curb 6E 330	45	48	2	<b>JOHN ANDERSON 2</b> John Anderson, Warner Bros. BSK 3547
7	5	44	<b>HORIZON</b> ▲ Eddie Rabbitt, Elektra 6E-276	46	43	4	<b>I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN</b> Joe Stampley, Epic FE 37055
8	8	12	<b>EVANGELINE</b> Emmylou Harris, Warner Bros. BSK 350	47	47	50	<b>MUSIC MAN</b> ● Waylon Jennings, RCA AHL1-3602
9	9	8	<b>SEVEN YEAR ACHE</b> Roseanne Cash, Columbia JC 36965	48	40	6	<b>MR. HAG TOLD MY STORY</b> Johnny Paycheck, Columbia FE 36761
10	10	10	<b>WILD WEST</b> Dottie West, Liberty LT 1062	49	51	3	<b>FOLLOWING THE FEELING</b> Moe Bandy, Columbia JC 36781
11	14	15	<b>SOMEBODY'S KNOCKIN'</b> Terri Gibbs, MCA 5173	50	50	3	<b>WHO'S CHEATIN' WHO</b> Charly McClain, Epic JE 36851
12	11	31	<b>GREATEST HITS</b> ● Ronnie Milsap, RCA AHL1 3772	51	49	23	<b>ANY WHICH WAY YOU CAN</b> Soundtrack, Warner Bros. HS 3499
13	12	9	<b>LEATHER AND LACE</b> Waylon Jennings & Jessi Colter, RCA AHL1 3931	★	NEW ENTRY		<b>GREATEST HITS</b> Jim Ed Brown & Helen Cornelius, RCA AHL1 3999
★	19	4	<b>I LOVE EM ALL</b> T.G. Sheppard, Warner/Curb BSK 3528	53	52	6	<b>DAKOTA</b> Stephanie Winslow, Warner/Curb BSK 3529
15	16	4	<b>OUT WHERE THE BRIGHT LIGHTS ARE GLOWING</b> Ronnie Milsap, RCA AHL1 3932	54	59	2	<b>LIVE</b> Hoyt Axton, Jeremiah 5002
16	13	107	<b>GREATEST HITS</b> ▲ Waylon Jennings, RCA AHL 1-3378	55	63	4	<b>WASN'T THAT A PARTY</b> The Rogers, Cleveland Int./Epic JE 37107
17	18	5	<b>ROLL ON MISSISSIPPI</b> Charley Pride, RCA AHL1 3905	56	64	19	<b>IT'S HARD TO BE HUMBLE</b> ● Mac Davis, Casablanca NBLP 7207
★	24	4	<b>DRIFTER</b> Sylvia, RCA AHL1 3982	★	NEW ENTRY		<b>THE CONCRETE COWBOYS BAND</b> Excelsior XLP 88007
19	22	29	<b>REST YOUR LOVE ON ME</b> Conway Twitty, MCA 5138	★	NEW ENTRY		<b>MUNDO EARWOOD</b> Mundo Earwood, Excelsior XLP 88006
20	15	39	<b>I BELIEVE IN YOU</b> Don Williams, MCA 5133	59	66	127	<b>THE GAMBLER</b> ▲ Kenny Rogers, United Artists UA-LA 934-H
21	17	33	<b>GREATEST HITS</b> ▲ Anne Murray, Capitol 500 12110	60	69	25	<b>ENCORE</b> Mickey Gilley, Epic JE 36851
22	25	13	<b>GUITAR MAN</b> Elvis Presley, RCA AHL1 3197	61	55	51	<b>THE BEST OF DON WILLIAMS VOL. II</b> ● Don Williams, MCA 3096
23	23	28	<b>BACK TO THE BARROOMS</b> Merle Haggard, MCA 5139	62	58	29	<b>TEXAS IN MY REAR VIEW MIRROR</b> Mac Davis, Casablanca NBLP 7239
24	21	28	<b>GREATEST HITS</b> ● The Oak Ridge Boys, MCA 5150	63	65	12	<b>GREATEST HITS</b> Dave Rowland & Sugar, RCA AHL1 3195
25	27	33	<b>I AM WHAT I AM</b> George Jones, Epic JE 36586	64	53	36	<b>RAZZY</b> Razzy Bailey, RCA AHL1 3688
26	20	27	<b>LOOKIN' FOR LOVE</b> Johnny Lee, Asylum 6E 309	65	68	79	<b>WHISKEY BENT AND HELL BOUND</b> Hank Williams Jr., Elektra/Curb 6E-237
27	30	12	<b>BLUE PEARL</b> Earl Thomas Conley, Sunbird ST 50105	66	54	52	<b>URBAN COWBOYS</b> ▲ Soundtrack, Asylum OP 90002
28	28	8	<b>HEY JOE, HEY MOE</b> Moe Bandy & Joe Stampley, Columbia FC 37003	67	39	24	<b>SONS OF THE SUN</b> The Bellamy Brothers, Warner/Curb BSK 3491
29	32	2	<b>ONE TO ONE</b> Ed Bruce, MCA 5188	68	57	16	<b>GREATEST HITS</b> Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488
30	34	15	<b>I'M COUNTRIFIED</b> Mel McDaniel, Capitol ST 12116	69	72	98	<b>FAMILY TRADITION</b> Hank Williams Jr., Elektra/Curb 6E-194
31	33	33	<b>LOVE IS FAIR</b> Barbara Mandrell, MCA 5136	70	56	17	<b>I'LL BE THERE</b> Gail Davies, Warner Bros. BSK 3509
32	29	49	<b>MY HOME'S IN ALABAMA</b> Alabama, RCA AHL1-3644	71	74	128	<b>WILLIE AND FAMILY LIVE</b> ▲ Willie Nelson, Columbia KC 2-35642
33	37	32	<b>HARD TIMES</b> Lacy J. Dalton, Columbia JC 36763	72	62	48	<b>SAN ANTONIO ROSE</b> Willie Nelson and Ray Price, Columbia 36476
34	36	37	<b>HONEYSUCKLE ROSE</b> ▲ Soundtrack, Columbia S236752	73	60	8	<b>IF I KEEP ON GOING CRAZY</b> Leon Everette, RCA AHL1 13916
35	26	28	<b>LOOKIN' GOOD</b> Loretta Lynn, MCA 5148	74	71	47	<b>HABITS OLD AND NEW</b> Hank Williams Jr., Elektra/Curb 6E-278
36	38	158	<b>STARDUST</b> ▲ Willie Nelson, Columbia JC 35305	75	75	5	<b>I'LL NEED SOMEONE TO HOLD ME WHEN I CRY</b> Janie Fricke, Columbia JC 36820
★	NEW ENTRY		<b>WHERE DO YOU GO WHEN YOU DREAM</b> Anne Murray, Capitol 500 12144				
38	42	12	<b>BETWEEN THIS TIME AND THE NEXT</b> Gene Watson, MCA 5170				
39	41	24	<b>SOUTHERN RAIN</b> Mel Tillis, Elektra 6E 310				

★ 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.)

## Country

# Nashville Scene

Continued from page 72

been in show business all my life, and this is the first time I ever got an award for SINGING!"). ... Yet another impeccable trio performance by Larry Gatlin and the Gatlins (and maybe the country industry needs to look at the fact that these ultra-talented brothers rarely win the awards they deserve for their fine musical efforts). ... Terri Gibbs' wonderful and overwhelming reaction when she won "top new female vocalist" honors—and the crowd's standing ovation for her. ... The filmed tribute to Ernest Tubb as he was named recipient of the ACM's Pioneer Award. ... Conway Twitty's energetic solo which got the formally attired industry crowd clapping their hands in unison on "I'd Love To Lay You Down." ... The obviously surprised and delighted reaction by Ken Kragen as he bounded to the stage to accept his Special Achievement Award. ... And Barbara Mandrell's lovely speech of thanks for her "entertainer of the year" honors.

No one could argue the merit of the awards when Johnny Lee won a deserved trophy as top new male vocalist. ... Or when "Coal Miner's Daughter" was chosen country movie of the year. ... Or when Alabama was named top vocal group. And "He Stopped Loving Her Today" continued its awards sweep of the year by picking up both song of the year and single of the year honors to a wall of applause (echoed by the standing ovation given George Jones as top male vocalist, a sentimental industry favorite whose career is soaring once again).

However, lest anyone forget that the ACM IS based in Los Angeles, the program also boasted its share of "Hollywood show biz" trappings, where an obvious bid for ratings overtook the desire to showcase country music.

That explains why the basically amateurish Dallas Cowboys Cheerleaders were allowed to return to the stage twice, consuming valuable moments of air time while proving beyond a shadow of a doubt that they cannot dance, no matter how cute those costumes are.

Or why many of the awards presenters were tv and movie stars like David Soul, Katharine Ross, Charlene Tilton and Herve Villechaise—making announcements when they all too apparently had no idea who the artists or the song even were?

But overall, this year's ACM Awards were fun to watch. The show's set designers and production crew deserve credit for a fine job. ... And the ACM's membership deserves credit for picking a strong crop of award winners in 1981.

Hey, what's with all the ultra-sexy album covers coming out these days in country? Seems like the current group of male artists favor LP covers showing them surrounded by glamorous,



GROUP VICTORY—Alabama is in a happy state of mind after being named top vocal group at the recent Academy of Country Music Awards show. It marked the RCA group's first victory on the West Coast show.

heavily made-up models lavishing adoring attention on them! Among the contenders in this category are T.G. Sheppard's "Smooth Sailing" and "I Love 'Em All," Bobby Bare's "Drunk And Crazy," "Rowdy" by Hank Williams Jr.—and now Razzy Bailey has joined the pack with his latest, "Makin' Friends." Wonder how female artists would fare with the same tactics?

More West Coast ramblings by Scene find Los Angeles industry people curious about the direction of country music in general, the "urban cowboy" phenomenon specifically and whether it's dying down now. ... Talking about the underdog competition between KLAC-AM and KHJ-AM with major stars risking the wrath of one station by actively endorsing the other on billboards and promos. ... And commenting on the increasing frequency with which Nashville artists seem to be turning up around the tv dial these days. (Did we ever doubt it?)

Felice and Boudleaux Bryant, in the studio working on another album together, have filed a cease-and-desist restraint against the writers and publishers of "You're The Reason God Made Oklahoma." The Bryants claim the song bears suspicious resemblance melodically to their "Rocky Top"—and since word got out about the litigation, programmers around the country are playing the LP cut at 45 rpm trying to decide for themselves.

And finally, back on Music City turf, Keith

Stegall recently showed why Capitol Records should be putting a BIG push behind his career when he played at the Main Street Emporium in nearby Murfreesboro. The fine young performer served up a special benefit concert for those marooned in Nashville during the hoopla of ACM festivities in L.A., and showcased his talents on keyboards and guitar.

Stegall's set included several of his own compositions ("Here Comes That Feeling Again," "Sexy Eyes," "Hurricane," "Lonely Hotel"), along with things like "Mister Moonlight" and "Junk Food Junkie." According to Scene's trusty Spy, the most gripping portion of Keith's show found the handsome young artist alone on the stage at the piano, where he displayed powerful balladeering techniques "reminiscent of a country Kenny Loggins."

If his record label cranks into high gear behind him, there's little doubt that Keith Stegall will be up for "most promising new male vocalist" out in Los Angeles by next year's ACM Awards. His songwriting, musicianship and vocal ability puts him head and shoulders above most of the competition. His forthcoming album (produced by Tony Brown) ought to play a big part in propelling his career momentum as well.

Closing Note: Aren't Kenny and Marianne Rogers going to become parents??? It will be their first together (if it's a girl, will Kenny name her "Lucille"?!).

## Chart Fax

By ROBYN WELLS

T.G. Sheppard becomes the first artist in 1981 to earn two No. 1 country singles as "I Loved 'Em Everyone" reaches the top just 14 weeks after "I Feel Like Loving You Again."

Among the artists in the past decade who have been the first to score a deuce of No. 1 tunes in a given year are: Jerry Lee Lewis, "Would You Take Another Chance On Me"/"Me And Bobby McGee" and "Chantilly Lace"/"Think About It Darlin'"; 1972; Loretta Lynn, "Rated 'X'" and "Love Is The Foundation," 1973; Dolly Parton, "Jolene" and "I Will Always Love You," 1974; and Merle Haggard, "Kentucky Gambler" and "Always Wanting You," 1975.

Conway Twitty was the first artist in 1976 and 1977 to reach the top of the chart with two single releases. Earning him that title in 1976 were the songs "This Time I've Hurt Her More Than She Loves Me" and "After All The Good Is Gone," while similarly positioned 1977 tunes were "I Can't Believe She Gives It All To Me" and "Play, Guitar Play."

In 1978, Willie Nelson was the first to achieve two top songs with "Georgia On My Mind" and his smash four-week long run at the top with Waylon Jennings with "Mamas Don't Let Your Babies Grow Up To Be Cowboys"/"I Can Get Off On You." The first artist to attain two solo singles that year was Margo Smith with "Don't Break The Heart That Loves You" and "It Only Hurts For A Little While."

Rounding out the decade are John Conlee, "Lady Lay Down" and "Backside Of Thirty," 1979; and Ronnie Milsap, "Why Don't You

Spent The Night" and "My Heart"/"Silent Night (After The Fight)," 1980. "My Heart"/"Silent Night (After The Fight)" was one of a trio of records to hold the No. 1 position for three consecutive weeks in 1980. Kenny Rogers reigned the first three weeks of the year with "Coward Of The Country" while Johnny Lee monopolized September with "Lookin' For Love." Another triplet held the top spot for two consecutive weeks—T.G. Sheppard, "I'll Be Coming Back For More," Willie Nelson, "My Heroes Have Always Been Cowboys," and Don Williams, "I Believe In You." So far this year no artist has managed to hold on to No. 1 for longer than a week.

In the first 19 weeks of 1981 chart history, RCA has the most No. 1 country singles with six. Warner Bros. has four, Elektra, three; MCA and Epic, two; and Liberty and Columbia, one apiece. Comparable 1980 figures show Warner Bros. on top with five, MCA and United Artists (Liberty) with four each, and Columbia and RCA tied with three apiece.

Just as "You're The Reason God Made Oklahoma" drops off the chart, another Frizzell debuts. This time it's Allen, brother to David and Lefty. His debut on Sound Factory, "Beer Joint Fever," enters at a starred 90.

Among the first-timers entering the chart this week are George Strait at starred 74, Sue Powell (formerly with Dave and Sugar) at starred 81 and Kay T. Oslin at starred 89.

Mundo Earwood bows on both the singles and LP chart this week—"Angela" enters at starred 83 on the singles chart, while the album "Mundo Earwood" pops in at starred 58.

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	9	<b>PRIORITY</b> The Imperials, Day Spring DST 4017
2	35	5	<b>INSIDE JOB</b> Dion, Day Spring, DST 4022 (Word)
3	3	35	<b>IN HIS TIME, PRAISE IV</b> Maranatha Singers, Maranatha MM0064 (Word)
4	9	59	<b>HEED THE CALL</b> The Imperials, Dayspring DST 4011
5	7	22	<b>ARE YOU READY?</b> David Meece, Myrrh MSB 6652
6	5	59	<b>FORGIVEN</b> Don Francisco, New Pax NP 33042
7	26	13	<b>THIS AIN'T HOLLYWOOD</b> The DeGarmo & Key Band, Lamb & Lion LL 1051
8	2	59	<b>ONE MORE SONG FOR YOU</b> The Imperials, Dayspring DST 4015
9	4	40	<b>NEVER ALONE</b> Amy Grant, Myrrh MSB 6645 (Word)
10	6	22	<b>FAVORITES</b> Evie Tornquist, Word WSD 8845
11	15	35	<b>WITH MY SONG</b> Debbie Boone, Lamb & Lion, LL 1046 (Word)
12	8	59	<b>MY FATHER'S EYES</b> Amy Grant, Myrrh MSB 6625
13	19	22	<b>PRAISE IV</b> Various Artists, Maranatha MM 0064
14	21	59	<b>AMY GRANT</b> Myrrh MSB 6586
15	27	48	<b>THE VERY BEST FOR KIDS</b> Bill Gaither, Trio, Word WSB 8835
16	10	22	<b>BEST OF B.J. THOMAS</b> B.J. Thomas, Myrrh/Word MSB 6653
17	24	59	<b>NEVER THE SAME</b> Evie Tornquist, Word 8806
18	11	9	<b>A PORTRAIT OF US ALL</b> Farrell & Farrell, New Pax 33076
19	20	13	<b>LIGHTS IN THE WORLD</b> Joe English, Refuge R3764
20	23	59	<b>GOT TO TELL SOMEBODY</b> Don Francisco, New Pax NP 33071
21	12	27	<b>PH'LIP SIDE</b> Phil Keaggy, Sparrow SPR 1036
22	13	59	<b>BULLFROGS &amp; BUTTERFLIES</b> Candle, Birdwing BWR 2004
23	30	31	<b>THIS IS MY SONG</b> Dallas Holm & Praise, Greentree R3714
24	14	59	<b>MUSIC MACHINE</b> Candle, Birdwing BWR 2004
25	17	53	<b>NO COMPROMISE</b> Keith Green, Sparrow SPR 1024
26	<b>NEW ENTRY</b>		<b>BEGINNINGS</b> John Michael Talbot, Sparrow SPR 1040
27	25	40	<b>LIVE</b> Andrus Blackwood & Co., Greentree R3570
28	22	9	<b>LIVE ACROSS AMERICA</b> Bill Gaither Trio, Word WSX 8847
29	18	9	<b>COLOURS</b> Resurrection Band, Light LS 5783
30	28	59	<b>LIVE</b> Dallas Holm & Praise, Greentree R 3441
31	40	13	<b>HAPPY MAN</b> B.J. Thomas, Myrrh 6593
32	38	17	<b>CELEBRATE</b> The Archers, Light LS 5773
33	39	59	<b>MIRROR</b> Evie Tornquist, Word WSB 8735
34	32	5	<b>HOME WHERE I BELONG</b> B.J. Thomas, Myrrh 6574
35	37	13	<b>ALL THAT MATTERS</b> Dallas Holm & Praise, Greentree 3558
36	<b>NEW ENTRY</b>		<b>HARMONY</b> Cruse Family, Impact 3592
37	33	13	<b>STAND UP</b> The Archers, Light 5755
38	34	5	<b>STANDIN' IN THE LIGHT</b> Denny Correll, Maranatha 0058
39	36	9	<b>IN CONCERT</b> B.J. Thomas, MCA/Songbird 5155
40	<b>NEW ENTRY</b>		<b>HEY, I'M A BELIEVER</b> Dallas Holm & Praise, Greentree R3441

MAY 16, 1981 BILLBOARD

# Gospel

## Gospel Grows In San Francisco

By JACK McDONOUGH

SAN FRANCISCO—The Bay Area is showing an interest in gospel music due principally to veteran promoter Emmet Powell, who has presented 30 major shows in the area since 1970. Generally, the events have been held in the Oakland Auditorium (6,500 seats) and the Cow Palace (12,000).

Powell presents one major show in the spring and another in the fall. The traditional Mother's Day show at Oakland Auditorium is usually the biggest, he says. This year it features Grammy-winner Shirley Caesar, the Soul Stirrers, the Caravans, Jackie Verdel and the Davis Sisters and the area's own Gospel Elites.

Earlier this year, Powell produced the first area presentation of Al Green as a purely gospel performer (Billboard, March 28, 1981) in a show that drew 3,500 to the Cow Palace.

Powell's gospel activities range well beyond the presentation of concerts. He was responsible for the reunions of the Caravans and the Davis Sisters, and he has assembled his own troupe, the Emmet Powell Gospel Elites to perform on his shows. They are getting national attention via their Savoy/Arista release, "Jesus Above All Others." Powell also does three different gospel radio shows, for a total of 10 hours of airtime weekly, on KPFA-FM, Berkeley, and KPOO-FM, San Francisco.

Powell says the Bay Area's climate for gospel has improved tremendously over the past five years. "I draw people from within a 100-mile radius for my shows," he reports. "There is more of an audience here than in Los Angeles, despite the difference in population. I've put on larger shows here than the promoter there has. In 1979, I took one of my shows to the Shrine Auditorium there—a ticket headed by the Dixie Hummingbirds—and drew only 3,500, after drawing 6,000 here."

Recalls the Tallahassee native, "I got into gospel promotion in the early '70s after Edwin Hawkins did 'Oh Happy Day' and contemporary gospel came into focus. But for the professional gospel singers, 1970 through 1976 was a dull period. Traditional gospel music was not the thing. The move was to contemporary sounds, but the older people didn't have anything to hold onto. The new stuff didn't have the real substance."

Powell adds that about 1976 "things started turning around. What began to happen was that tra-

ditional gospel artists were adding more instrumentation, but the meaning of the words was traditional and strong. White America started accepting gospel music, and young people started taking hold of it. It now has more exposure on television than ever before," Powell asserts.

"I remember when—other than for Mahalia Jackson—you didn't see gospel on tv at all," he says, "but now I think there could be a weekly gospel show, even on a network. People have been able to accept it, not just in the religious aspect, but also as entertainment. I'm certain that one thing that helped in this area was when 'Roots' came on and people started taking more pride in their background."

Of his work with the Caravans (Albertina Walker, Inez Andrews, Shirley Caesar, Cassetta George and Dolores Washington), Powell notes that "they had gone their separate ways in the middle '60s, but I've brought them back together every year since 1971. They do older material, plus material from their own recordings. I must contract them all individually—and individually they are fantastic—but when you put them together with that harmony... I just wanted to put that out for

the people, so I did what I could to bring them together."

Powell's Gospel Elites started in 1977 for the most practical of reasons. "I had a local television gospel show at the time," notes Powell, "and I was also booking the concerts. Sometimes, the people I booked didn't show up. So I thought, 'I must get my own group and have them at my disposal.' And I also wanted to give exposure to good singers I knew.

"I wanted a group built on the style of the Caravans, with each individual an artist, each one able to sing lead and background. That way, you don't tie up all your material around one person, and you can go through half a dozen songs and never hear the same lead."

The Elites—two males and five females, plus a backup band—released its album in January. Powell says he hopes to line up a European tour for them. "I expect," he says, "to have an agency for them within a month."

His goal with the Elites, as with his other ventures, is to "take gospel wherever it is needed—to a rock show, a blues show, anywhere." Says Powell, "It can mix with any other form of entertainment. I believe gospel should be exposed to all walks of life."

## Wilburn's Crossover Easy

By EDWARD MORRIS

NASHVILLE—Aaron Wilburn straddles musical fences as if he's mounted on a thoroughbred. An honored gospel songwriter—most recently as a Dove nominee for songwriter of the year—Wilburn is also a steady creator of secular material. Mixed with his writing chores are several days a month on the road as a one-man show.

While much of Wilburn's music is secular, his concentration has been on writing gospel songs of all types. Among his more celebrated efforts are "What A Beautiful Day For The Lord To Come Again," a Dove contender and first-place winner of a "Singing News" fan award, and "Satan You're A Liar," recorded by 1981 Grammy and Dove recipient Shirley Caesar.

Formerly on Word's First Monday publishing roster, Wilburn now writes for Prime Time, a company owned by his manager, J. Aaron Brown. As a performer, Wilburn does concerts of "family music" at churches and schools he's usually booked himself.

Wilburn says he wants to cut back some on his performing. "I don't want to destroy my writing by being an artist," he explains. "My whole thing in life is to leave something behind me."

The son of Alabama sharecroppers, Wilburn got his performing start like most gospel artists—singing with his family in church. Later, he and his sister worked as a duet. His writing, he says, was generated by the radio: "I would listen to the songs, but forget the words. So I had to make up my own."

Eventually, he joined the Happy Goodman Family and toured with the group for several years. Rusty Goodman, he says, has been a major influence on his writing. The first professional cut of one of his songs was by the Sego Brothers and Naomi when Wilburn was 17.

Wilburn says he has a total immersion method for learning new writing styles. "If I don't like a particular kind of music," he explains,



Aaron Wilburn

"I'll listen to it until it makes me sick. Then it becomes a part of me—and I can write it."

Although the themes of his secular tunes range from casual liaisons ("The North Won The War Again Last Night") to the bitter aftermath of a marital breakup ("Learning To Be Strangers"), he says he feels no tension between these and his gospel compositions: "I don't think you have to live it to write it. I've made a habit at times of living in an unrealistic world. But I think for a writer that's essential."

Wilburn has recorded five custom albums, the latest of which is "The Aaron Wilburn Project."

As he demonstrated to an enthusiastic audience at the Nashville Songwriters Assn. showcase in February, Wilburn can be a spellbinding performer. But he says he doesn't want to push his career prospects too fast, in singing or in secular writing, preferring instead, he adds, for natural circumstances to dictate when the time is right.

"I don't have a lot of financial goals," says the 30-year-old troubadour. "I just want to write my songs."

# Billboard® Best Selling Classical LPs™

Survey For Week Ending 5/16/81

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	53	<b>PAVAROTTI'S GREATEST HITS</b> London, PAV 2003/4
2	NEW ENTRY		<b>60th ANNIVERSARY GALA</b> Stern, Perlman, Zukerman, New York Philharmonic (Mehta), CBS Masterworks IM 36692
3	NEW ENTRY		<b>VERDI: La Traviata</b> Sutherland, Pavarotti, Bonyng, London LDR 73002
4	3	22	<b>PAVAROTTI: Verismo Arias</b> London LDR 10020
5	2	13	<b>A DIFFERENT KIND OF BLUES: Perlman &amp; Previn</b> Angel DS-37780
6	5	79	<b>O SOLE MIO: Neapolitan Songs</b> Pavarotti, London OS 26560
7	6	75	<b>PACHELBEL: Canon</b> Paillard Chamber Orchestra, RCA FRL 1-5468
8	7	114	<b>ANNIE'S SONG: Galway</b> National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
9	9	140	<b>BRAVO PAVAROTTI: Pavarotti</b> London-PAV 2001
10	4	275	<b>JEAN-PIERRE RAMPAL &amp; CLAUDE BOLLING: Suite for Flute &amp; Jazz Piano</b> CBS Masterworks M 33233
11	NEW ENTRY		<b>POPS ON THE MARCH</b> Boston Pops (Williams), Philips 6302-082
12	8	40	<b>BOLLING: Picnic Suite For Flute, Guitar And Jazz Piano</b> Rampal, Bolling, Lagoya, CBS Masterworks M/MT 35864
13	12	135	<b>HITS FROM LINCOLN CENTER: Pavarotti</b> London OS 26577
14	35	9	<b>PAVAROTTI'S GREATEST HITS, Vol. 2</b> London PAV 2006
15	NEW ENTRY		<b>HAYDN: Cello Concerto</b> Yo-yo Ma, CBS Masterworks M 36674
16	10	27	<b>POPS IN SPACE</b> The Boston Pops (Williams), Philips 9500921
17	11	62	<b>SONG OF THE SEASHORE: James Galway</b> RCA ARL 1-3534
18	NEW ENTRY		<b>THE VILLAGE BAND: A Nostalgic Collection</b> The Canadian Brass, RCA Digital ATC 1-3924
19	18	31	<b>BRAHMS: Double Concerto</b> Perlman/Rostropovich, Angel 37680
20	26	27	<b>MOZART: The Magic Flute</b> Karajan, DG 2741001
21	NEW ENTRY		<b>MOZART: Concerto For Flute And Harp</b> Rampal, CBS Masterworks M 35875
22	NEW ENTRY		<b>GALA NEW YEAR'S CONCERT IN VIENNA</b> Vienna Philharmonic (Maazel), DG 2532 002
23	19	40	<b>BRAHMS: Violin Concerto</b> Puriman, Angel Q 37286
24	14	9	<b>VIVALDI: Four Seasons</b> Academy of St. Martin (Brown), Philips 9500-717
25	15	13	<b>MUSSORGSKY: Pictures At An Exhibition</b> Chicago Symphony Orchestra (Solti), London LDR 10040
26	31	27	<b>HANDEL: Messiah</b> Academy Of Ancient Music (Hogwood), L'Oiseau-Lyre D189D 3
27	25	5	<b>SAINT-SAENS: Symphony No. 3 "Organ"</b> Philadelphia Orchestra (Ormandy), Telarc Digital 10051
28	37	44	<b>MOZART: The Symphonies Vol. III</b> Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D169D3
29	24	5	<b>BEETHOVEN: Piano Concerto No. 5 "Emperor"</b> Pollini, Vienna Philharmonic (Bohm), DG 2531 194
30	13	22	<b>MOZART: Symphonies, Vol. IV</b> Hogwood, L'Oiseau Lyre D170D3
31	27	9	<b>BEETHOVEN: Violin Concerto</b> Mutter, Karajan, DG 2531-250
32	17	27	<b>HANDEL: Water Music</b> Academy Of St. Martin-In-The-Fields (Marriner), Philips 9500691
33	30	13	<b>CHOPIN: Waltzes</b> Arrau, Philips 9500 739
34	21	40	<b>SOMETIMES WHEN WE TOUCH, Cleo Laine &amp; James Galway</b> RCA ARL1 3628
35	29	122	<b>BOLLING: Suite For Violin &amp; Jazz Piano</b> Zukerman/Hediguer, CBS Masterworks M 35128
36	33	27	<b>HANDEL: Royal Fireworks Music</b> Academy Of St. Martin, Philips 9500768
37	34	9	<b>BRAHMS: Piano Quintet</b> Pollini, DG 2531-197
38	40	5	<b>HOROWITZ: 1979-80 Concerts</b> RCA ARL 1-3775
39	38	5	<b>BEVERLY SILLS FAREWELL</b> Angel SZCX 3911
40	39	5	<b>SHOSTAKOVICH: Symphony No. 7</b> London Philharmonic (Haitink), London Digital LDR 10015

# Classical



**BRAVO KUDOS**—The Bravo pay tv service is honored with a special award from the American Symphony Orchestra presented to Bravo founder Charles F. Dolan, right, by the orchestra's chairman, Joel Berson. Bravo tapings of American Symphony Orchestra concerts included last fall's Aaron Copland 80th birthday tribute at Carnegie Hall.

## 24 Digital Audiophile LPs Set By Varese

CHICAGO—Varese Sarabande Records is getting its audiophile product release program into high gear.

The company has published a list of 24 upcoming digital titles, with the promise of approximately three releases each month beginning in May.

The new audiophile assault will be kicked off with a new electronic version of Vivaldi's "Four Seasons" done by synthesist Patrick Gleeson.

According to a&r and production chief Tom Null, it is the first digital recording of music recorded on an all-digital synthesizer.

Also in the May release are "Annie And Other Digital Delights," performed by the Utah Symphony Pops; "Faeroe Island," Percy Grainger performances by the UCLA Wind Ensemble; the London Symphony performing Beethoven's Fifth Symphony under Lorin Tjeknavorian (on the Varese-distributed Chalfont label); and two large scale Lee Holdridge works with the London Symphony under Holdridge's direction.

List price is \$15 for the Japanese pressed disks. They will have Disc-

washer distribution. In addition to pure digital recordings, some analog multi-track recordings have been mixed-down to digital, said Null.

Along with the digital technology, promotion of the disks stresses "audio purist" production methods. Null advises. Most sessions utilized no more than five microphones, he noted.

Basic classical repertoire will be represented on 16 forthcoming albums featuring Mexican conductor Enrique Batiz. The London Symphony, Royal Philharmonic, Philharmonia Orchestra and the Mexican State Symphony are heard.

Varese is licensing "Suite Espanol," a digital Spanish guitar record, and Toru Takemitsu's "In An Autumn Garden," recorded digitally, from JVC of Japan. Rounding out the large offering will be the recently completed world premiere recording of Roy Harris' Symphony No. 6, a performance by the Pacific Symphony Orchestra (of California) led by Keith Clark.

Null emphasized that all but four of the recordings utilize Soundstream digital technology.

## Radio Marathons Produce \$2 Million For Orchestras

CHICAGO—The importance of commercial classical radio stations in symphony orchestra fund-raising efforts continues to grow. This year seven major orchestras together hauled in \$2 million through marathon funding drives aimed at classical radio listeners.

Most successful once again was the Chicago Symphony/WFMT-FM Marathon, aired April 24-26, which totalled \$525,000 in pledges to the orchestra.

Also airing April 24-26 was the New York Philharmonic/WQXR-AM/FM Marathon, which netted \$357,100, and the San Francisco Symphony/KKHI-AM/FM appeal netting \$115,000 in pledges. Additional projects tied to the San Francisco marathon may raise the total to

\$200,000, the orchestra says.

Premiums offered for donations range from vacation trips and private concerts to special edition recordings such as the Dmitri Mitropoulos concert album offered by New York.

The recently staged Cleveland Orchestra and Boston Symphony marathons netted \$175,280 and \$252,822 respectively. The Philadelphia Orchestra's late January appeal received \$400,457 in pledges, and \$150,000 was raised by the Detroit Symphony marathon, which ran from Feb. 28 to March 9.

Radio stations airing the marathons also include WCLV-FM Cleveland; WCRB-FM Boston; WFLN-FM Philadelphia, and WQRS-FM, Detroit.

## Philadelphia Sets Summer Season In Park

PHILADELPHIA—Nine world-renown soloists and seven conductors, including Riccardo Muti, the new music director of the Philadelphia Orchestra, will debut at the 52nd concert season at the Mann Music Center, outdoor park facility with 5,000 seats under a roof and another 10,000 seated on benches outside. The six-week summer season of 18 concerts (three a week) features the Philadelphia Orchestra.

Soloists scheduled to make their Robin Hood Dell debuts are flutist James Galway (July 29); pianists Bella Davidovich (June 17), Alexis Weissenberg (June 23), Ivo Pogorelic (July 9) and Ju Hee Suh (July 28); violinist Elmar Oliveira (June 21); and cellist Yo-Yo-Ma (July 6). Conductors making their Dell debut include Andrew Davis, music director of the Toronto Symphony; Robert Shaw, of the Atlanta Symphony; Jesus Lopez-Cobos, newly appointed chief of the Deutsche Oper Berlin; composer Ezra Laderman, and pianist-songwriter Henry Mancini.

The seats under roof are sold on a subscription basis ranging from \$75 to \$150 for the entire season. Remaining outside seats are free for which the city contributes some \$350,000 toward the summer budget that exceeds \$1 million.

## Classical Notes

MAY 16, 1981 BILLBOARD

The Houston Symphony will perform a seven-concert Tchaikovsky Festival in Jones Hall, July 15-23. It marks the first time the orchestra has established regular indoor activity during the summer season. Festival performances including the six symphonies and "Manfred" will be directed by artistic advisor Sergiu Comissiona. ... Conductor Leonard Slatkin is in his second year as artistic director of the Minnesota Orchestra's three-week Sommerfest, a celebration of Viennese music and culture. Festival dates are July 23-Aug. 8, with pianists Walter Klein and Jeffrey Siegel and soprano Benita Valente artists-in-residence.

Pianist Earl Wild's new full-length solo recital program, "Celebration Of The Art Of Transcription," was set to debut in Chicago May 8 where a live taping was planned. The new program is devoted entirely to works of Bach, Rameau, Gluck, Wagner, Strauss, etc. in virtuosic settings of the Romantic era. Unfortunately, illness forced the premiere's postponement, but Wild is expected to be back in action later this month at the Van Cliburn International Piano Competition when he'll be judging.

Julie Duke is the newly appointed executive director of the Los Angeles Chamber Orchestra. She had been director of development of the St. Paul Chamber Orchestra.

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# Country Singles A-Z

A Little Bit Of Heaven (Walter Hayes-Charles Fach)..... 50	Angela (J. Darrell-S. Vining)..... 83	But You Know I Love You (Mike Post-Greg Perry)..... 8	Cowboys Don't Shoot Straight (Like They Used To) (Chip Moran)..... 21	Don't Bother To Knock (Tom Collins)..... 52
A Headache Tomorrow (Or A Heartache Tonight)..... 62	Bally-Hoo Days (Bob Montgomery)..... 67	By Now (Tom Collins)..... 23	Darlin' (S. Popovich-B. Justis)..... 38	Don't Get Above Your Raising (Ricky Scaggs)..... 59
A Million Old Goodbyes (Jimmy Bowen).... 11	Beer Joint Fever (Phil Baugh)..... 90	Clean Your Own Tables (Rick Loewus)..... 89	Do I Have To Draw A Picture (B. Vaughn-J. Grayson)..... 25	Dream Of Me (Brien Fisher)..... 73
Alice Doesn't Love Here Anymore..... 64	Between This Time And The Next..... 57	Cheatin's A Two Way Street (P. Baugh-B. Emmons)..... 48	Does She Wish She Was Single Again (Michael Lloyd)..... 42	Elvira (Ron Chaney)..... 3
Am I Losing You (R. Millsap-T. Collins)..... 6	Blessed Are The Believers (Jim Ed Norman)..... 9			Evil Angel (Tommy West)..... 29

## THE SPOTLIGHT ON BLACK MUSIC TODAY

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Friends/Anywhere There's A Jukebox (Bob Montgomery)..... 4	Getting Over You Again (Ray Pennington) 31	Go Home And Go To Pieces (Ed Keeley) .. 65	Good Ol' Girls (The Hitman)..... 46	Heart Of The Matter (Brien Fisher)..... 26
Here's To The Horses (Jerry Kennedy)..... 54	Hey Joe (Hey Moe) (Ray Baker)..... 10	Hold Me Like You Never Had Me (Mike Post)..... 91	Hooked On Music..... 17	I Can't Hold Myself In Line (Billy Sherrill)..... 94
I Don't Think Love Ought To Be That Way (Jerry Kennedy)..... 15	I Loved 'Em Every One (Buddy Killen).... 1	I Still Miss Someone (Steve Gibson)..... 69	I Want You Tonight (Billy Sherrill)..... 28	I Was Country When Country Wasn't Cool (Tom Collins)..... 44
I'd Rather Be The Stranger In Your Eyes. 100	If I Keep On Going Crazy (Ronnie Dean-Leon Everette)..... 35	I'm Almost Ready (D.G. Bowen-J. Bowen). 93	In The Garden (Jerry Kennedy)..... 61	I'm Just An Old Chunk Of Coal (Norro Wilson)..... 7
It's A Lovely, Lovely World (Gail Davies).. 16	Just Like Me (Mark Sherrill)..... 56	Lady's Man (Glen Gill-Bill Pippin)..... 92	Learning To Love Again (Rodney Crowell). 47	Leonard..... 95
Likin' Him And Lovin' You (Larry Rogers) 88	Louisiana Saturday Night (Larry Rogers)... 14	Love Dies Hard (Fred Kelly)..... 33	Love Knows We Tried (Jerry Crutchfield) .. 51	Love Signs (Fred Kelly-Carmol Taylor)..... 82
Love To Love You (Jerry Gillespie)..... 45	Lovin' Arms/You Asked Me To (Felton Jarves)..... 20	Lovin' Her Was Easier (Jimmy Bowen)..... 36	Midnite Flyer (Jerry Bradley)..... 81	Mister Sandman (Brian Ahern)..... 63
Mona Lisa (W. Nelson-P. Buskirk-F. Power)..... 18	Music In The Mountains (Ernie Rowell).... 70	My Heart Cries For You (Norro Wilson).... 97	My Woman Loves The Devil Out Of Me (Ray Baker)..... 32	Nobody Loves Anybody Anymore (Norbert Putnam)..... 68
North Alabama (Ray Pennington)..... 75	Old Flame..... 96	One Love Over Easy (D.G. Bowen-J. Bowen)..... 76	Pickin' Up Strangers..... 66	Pride (Jim Ed Norman)..... 12
Rest Your Love On Me..... 58	Rode Hard And Put Up Wet (John Boylan)..... 55	Roll On Mississippi (Jerry Bradley-Charley Pride)..... 30	Seven Year Ache..... 2	Since I Don't Have You (Larry Butler)..... 79
Sidewalks Are Grey (Larry McBride-Harold Shedd)..... 77	Slow Country Dancin' (Ray Baker)..... 71	Some Love Songs Never Die (Larry Butler)..... 40	Somebody Led Me Away..... 98	Spread My Wings (L.D. Allen-Joe Gibson). 43
Surround Me With Love (Larry Rogers).... 24	Tell Me So (Gene Kennedy)..... 84	Texas Ida Red (not listed)..... 80	The All New Me (Tom T. Hall)..... 53	The Baron (Billy Sherrill)..... 13
The Matador (Tom Collins)..... 34	The Testimony Of Soddy Hoe (Norro Wilson-J. Reed-D. Briggs)..... 87	Unwound (Blake Mevis)..... 74	Waltzes And Western Swing (Chuck Whittington)..... 85	We Have To Start Meeting Like This (Johnny Morris)..... 86
What Are We Doing In Love (Brent Maher-Randy Goodrum)..... 5	What The World Needs Now Is Love (Larry Butler)..... 60	Whisper (Billy Sherrill)..... 19	Your Wife Is Cheatin' On Us Again (D. Walls-W. Kemp)..... 39	You're Crazy Man (Nelson Larkin-Earl Conry)..... 37

# Disco Business

## Computerized Dance Program Developed

NEW YORK—A new computerized dance music program based on beats-per-minute, has been developed for commercial consumption by Craig Hatmaker, a music programmer with Marriott Inn Discotheques in Virginia.

The program, created on an Apple II computer, is said to aid disk jockeys by listing song suggestions that will be in the same harmonic key when mixed with another tune of the same tempo.

The idea is not an entirely new one. It has been done with varying levels of success by other forward looking programmers. Among them was Tom Lewis of Disco Beats, an upstate New York-based computerized dance music programming operation.

According to Hatmaker, his concept consists of a computer file writer, file editor, file sorter and file searcher. The file writer stores song titles, artist names, and up to three cue point speeds and keys. He explains that three cue points are made available because many songs change speed and/or key.

The file writer is said to prompt the user for the necessary information. It can accept cue point speeds in either standard beats-per-minute, or in the new 16-beat time, which it automatically converts to beats-per-minute.

According to Hatmaker, the file editor allows the user to change or delete records, while the file lister displays all records on file, plus their file location. Hatmaker feels that a printout of this information is particularly useful as a quick reference to all cue point keys and speeds.

He further explains that the file sorter arranges files in order of beats-per-minute, while the file

searcher prompts the user for the exit cue point speed and key of the song that is being played. The same program also searches its files for records that will be in the same harmonic key when played at the same tempo.

The searcher only checks records that are approximately plus or minus five beats-per-minute relative to the song being played. The program also takes in account the change of key that will result when altering turntable pitch, according to Hatmaker.

Hatmaker feels that the computer suggestions are particularly useful to music programmers who face crowds that are reluctant to accept new songs. He states, "When a new song is mixed into the most popular suggestion, the natural-sounding mix will transfer the greatest amount of energy from the previously played song to the new one, thereby resulting in a continuous flow of dancer participation."

Prior to creating this concept, Hatmaker wrote programs for aiding users of digital readout turntables that calculate the digital settings for mixing songs. He has also written a still-to-be-tested program that calculates the parameters an electro-acoustical system must meet for a given dance area. The parameters are based on the desired phon level—a music measure of loudness based on the human ear response—human absorption co-efficients, speaker dispersion and speaker efficiency.

Hatmaker has eight years of music training, and a degree in architecture. He became involved with computers while still a student at college. He can be reached at (703) 953-1186.

## Regine's Slates 'Dance Fever' Show Auditions

NEW YORK—For the fourth consecutive year, Regine's discotheque and nightclub here will help organize an audition of dancers for the popular "Dance Fever" variety television show hosted by Deney Terrio.

The audition will be held at Regine's on May 22 at 3:30 p.m. Paul Gilbert, associate producer of Dance Fever, will audition 20-25 couples for all styles and forms of dance ranging from disco through new wave, country & western, jazz, ballroom and dances of the 1940s and 1950s.

Each couple will be judged separately. They will each be allowed to dance for two minutes to the music of their choice. After the preliminaries, the field will be narrowed to between four and six couples for the finals.

The couple selected for possible taping of the show will be flown to Hollywood with all expenses paid. They will also have an opportunity to win up to \$35,000 in cash and prizes on the show.

Couples appearing on the May 22 audition in New York will be judged on creativity/originality, execution/style/technique, and appearance, showmanship and charisma.

"Dance Fever," on the air since 1977, is the only nationally televised disco/dance show to survive the crush of such programs that surfaced during the heyday of the disco era.

## Management Assistance Offered Buffalo Team Helps Ailing Clubs Regain Profitability

By HANFORD SEARL

BUFFALO—Mulligan's, this city's oldest and busiest mainstay of the disco/restaurant circuit, has expanded its operations to include using a team management approach to salvage poorly managed clubs.

Although a relatively recent move, Michael Militello, chief executive officer of the operations, feels that it is rewarding and challenging.

"There's a definite market for this now, many discos are going out of business. We've been requested to do dozens but so far have only been able to work on four," says Militello, director of Mulligan's.

A four-man management team covering food, marketing, promotion and cost controls set up "Yesterday's Lounge," a nightclub/disco for the Ramada Inn at Sarasota, Fla.

Stressing dance-orientation to match the area, Militello's group also worked with a Batavia, N.Y., club and a local nightspot along Elmwood Avenue to bring business back to floundering operations.

The team's first phase is to replace old management and supervise operations to achieve maximum gross potentials during the first year. In the second year, management is put back into the hands of the owners followed by even less involvement by the Militello team the third year.

Creative marketing, keeping up with trends as well as luring numerous celebrities, recording groups and

sports stars, coupled with special events has given Mulligan's staying power in the Buffalo market, reports Militello. Reasonable, competitive pricing has helped, he adds.

Housed at 1669 Hertel Ave. at the east end of the four-mile, 20-club strip from the State Univ. of New York Buffalo campus westward, the multi-million dollar venture's divided into three sections.

The largest area, the 5,500 square foot Cafe, accommodates 1,000 to 2,000, and includes a \$1 cover charge. It was the original Mulligan's that was started in 1972. A MOR, dance-music format is employed here for the 19 and up age group.

DJs Mike Laskey, Ed Levy and Dave Gillen spin at the Cafe, which features a 90-foot wood bar and a 600-square-foot wood dance floor. Raised 18 inches, the dance area is 20 by 17 feet and is bordered by the room's brass railings and a canopy.

The DJ booth includes two Technic 5100's, a custom-designed SSI mixer board and six main stereo speakers capable of 1,600 watts, all of which Militello plans to update and replace in the near future.

Hanging chandeliers, seating for 40-50, four couches and a 1915 gas light from New York's O Henry Steak House grace The Cafe. Egg strobes, a mirror ball and chasers comprise the limited dance floor

lighting designed by LiteLab of Buffalo.

Added at a cost of \$250,000 in 1973, the smaller, 3,500-square-foot Niteclub caters to a private membership at a \$30 annual fee. It also has a casual dining room and kitchen facilities.

Mulligan's top DJ Keith Perla spins exclusively at the Niteclub, which has a capacity of 400-500 people. Disco, funk and classics are featured in this room's format.

"We're always adapting our music to the times, breaking all the newest records we can," reports Perla. "About 65% is funk, 25% fast music, 5% new wave and the rest classics."

Perla claims to have exclusive Buffalo spinning for city native Rick James and his latest release, "Give It To Me Baby," as well as The Striker's "Body Music" and Coati Mundi's "Me No Pop I."

Audio Contractors of Buffalo designed The Niteclub's system that includes two 1200 Mark II turntables and Audikon mixer. An Elektro Voice ultra high end, Altec base mid range and Crown power end are found in the speaker set-up.

Six overhead skylights in a pyramid shape feature small lights above the 15 by 25-square-foot dance floor. Lighting Systems Inc. of New York installed the rain lights, egg strobes, pin spots and mirrored ball.

(Continued on page 80)

## Sales Hot, After Month, Says RFC

NEW YORK—Records released and/or promoted by the RFC group of companies in the one month of the firm's existence, are already enjoying significant national chart and radio success, according to Ray Caviano, head of the company.

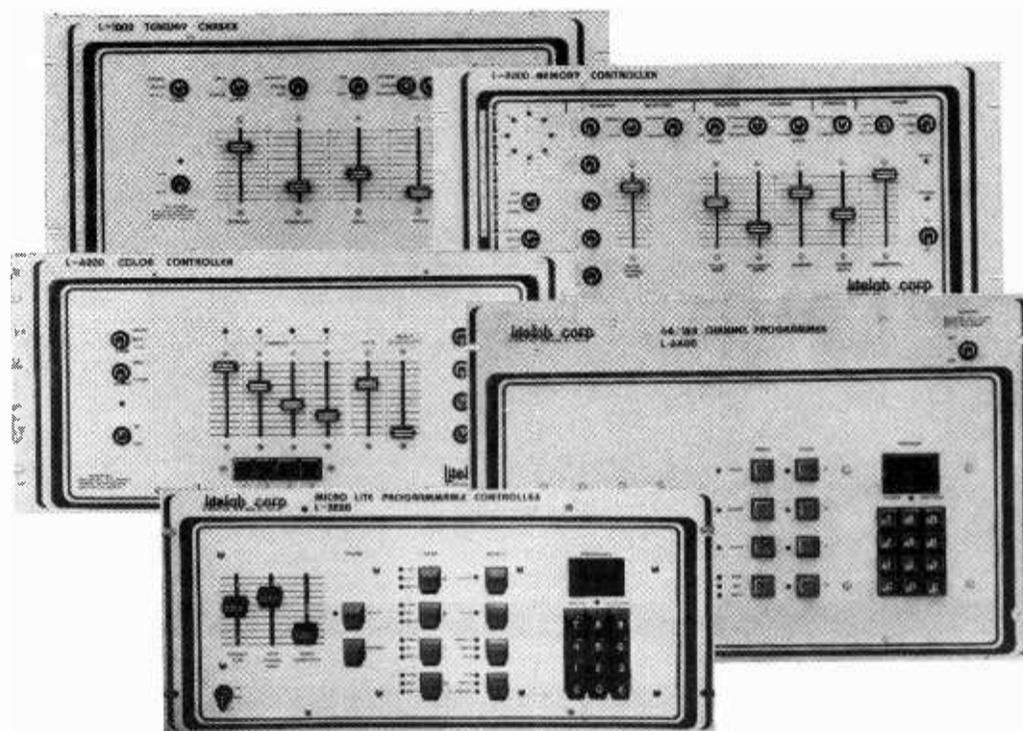
Caviano also states that based on information supplied to RFC by Michael Ellis, program director, WKTU-FM New York, the three top singles in the New York market are Change's "Paradise," Grace Jones' "Pull Up The Bumper" and Gino Soccio's "Try It Out."

In addition, Caviano claims that Soccio's first single on the RFC/Atlantic label sold over 50,000 copies in the first five days of its release in the New York market alone.

In its third week on the pop LP charts, Change's album is no. 71 and climbing. The Change single is at no. 2 on the disco/dance music charts. Meanwhile Grace Jones' single stands at no. 14, and the Soccio single has leap-frogged to no. 31. The Yoko Ono single, promoted by RFC, is featured high on all the dance music charts.

The RFC Group is also promoting records by Duran Duran on Capitol, and Side Effect on Elektra.

RFC was originally affiliated with Warner Bros. Records. The two companies parted company last March following a two-year, highly publicized multi-million dollar pact.



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**FREEDOM'S WAY**—Malace Records artists Freedom belts one of their tunes at a benefit concert for the murdered and missing children of Atlanta. The 4½ hour show was sponsored by the Harlem World discotheque in association with the Grand Council of Guardians, an organization of black police officers based in New York City.

## 'Urban Cowboy' Country Discos Now Ruling In Tulsa

By ELLIS WIDNER

TULSA—The "Urban Cowboy" is king in Tulsa's dance club nightlife.

With the conversion of Reflections disco to Cowboys Dance Hall and Saloon, virtually all the city's main discos have now gone to country music.

That conversion is not too surprising, given the popularity of country music nationwide.

But in Tulsa, the move from "Saturday Night Fever" to the new country disco is a natural. Considering the city's musical heritage—Bob Wills and the Texas Playboys rose to national prominence after moving here—it makes sense.

Cowboys Dance Hall and Saloon, owned by former veterinarian Bob Myers, has adopted a "rhinestone cowboy" approach to its decor. Highlights of the club's decoration include an antique saddle collection, western murals, a pair of 6-foot sty-



**COWBOY CLUBS**—Bob Myers, owner of the Cowboys Dance Hall and Saloon in Tulsa, Okla., sits on one of the six-foot-high cowboy boots that decorate his club.

roam cowboy boots, an eight-foot cowboy hat suspended over a large round booth and several saddles covered with mirror tiles.

The club's grand opening featured a two-night stand by Joe Stampley, an opening set by Roger Ivey and Silver Creek and a bluegrass band, Country Jam, performing in a Wells Fargo stagecoach in the parking lot. The stagecoach was furnished by television station KTUL-TV.

Cowboys will emphasize live music, booking at least one major country act per month, says Myers. In between the live sets, recorded country music will be played.

A similar change in decor will affect the club's companion restaurant, Valentino's, at a later date.

Cowboys is giving free dance lessons three nights per week to mem-

## Disco Mix

By BARRY LEDERER

NEW YORK—Sam Records is releasing a new 12-inch 33½ r.p.m. by Scandal featuring lead vocalist Lee Genesis. Side A is titled "I Wanna Do It" and is laid back with a midtempo beat. The disk has a sound reminiscent of Kool & The Gang's "Ladies Night" with emphasis on keyboard and handclapping arrangements. The production is catchy with soul-tinged lead vocals and tight harmonies by the group that work well with effective brass and guitar instrumentation. Many infectious hooks and crisp orchestrations create pleasant-sounding material that should easily find its way to the dance floor. The flip-side, "Love Either Grows Or Goes," has a slow introduction which deejays will want to avoid. Nevertheless, the tape picks up a definite r&b feeling and smooth singing akin to the style of Ashford & Simpson.

★ ★ ★

Excitement abounds on both sides of the Queen Samantha 12-inch, "Funky Celebration" and "Close Your Eyes," from d.b.a. (formerly GRAF) records. "Funky Celebration" contains a hint of Latin rhythms with bells, percussion, bongos and chorus vocal stylings that create a driving pop beat. "Close Your Eyes" is more intense with riveting guitar chords and several breaks that provide a slick production that should really move the dance floor. This disk is high energy material.

★ ★ ★

Grace Jones' Island LP, "Nightclubbing," is a definite addition to the artist's accomplishments in the disco/dance field. Jones has once again proven herself as an artist of mul-

## Management Group Assists Ailing Clubs

Continued from page 79

A large Mulligan's neon sign sits at the far end of the dance area. Stained glass windows, plants and a 28-foot bar also are included in the Niteclub facilities.

A smaller, private room, The Bistro, caters to small parties and overflow crowds. It seats 40-50 patrons. Bob Hope, Spyro Gyra and Lynyrd Skynyrd have had parties there.

Open Tuesdays through Sundays, Mulligan's has sponsored the only live broadcast from a disco over WFXZ-FM every Saturday from midnight to 4 a.m. since last November.

Mulligan's Beach Club opened April 23 on Lake Erie. A pavilion and 2,000 feet of lakeshore frontage on the 10-acre Silver Creek property are included. Both Perla and Levy will spin records there through September.

A \$2 cover charge applies to customers at the outdoors setting that includes a 70-foot bar, amusement arcade, miniature golf, outdoor patio and tennis courts.

Militello also handles food and beverage catering for Kleinhans Music Hall, home of the Buffalo Philharmonic and numerous, varied musical concerts. His food catering group also handled rock concerts at Rich Stadium and Memorial Auditorium.

iple talents. She has found a comfortable place for her musical stylings that work for both disco and rock enthusiasts. Her new album is a perfect example of the artist's attractiveness in this area, as deejays in both rock clubs and discos will find all cuts acceptable. The reggae beat predominates on the album with the artist rapping and sermonizing on several of the cuts. "Walking In The Rain" and "Use Me" are the most commercial and pop-oriented fully utilizing this infectious island tempo. The title cut "Nightclubbing" is perfect for late night dancing. "I've Seen That Face Before (Libertango)" and "Demolition Man" are more hard-edged punk rock tunes. Producers Chris Blackwell and Alex Sadkin have found the right formula for Grace Jones.

★ ★ ★

With Gino Soccio's 12-inch "Try It Out" high on the charts, his RFC/Atlantic album, "Closer," should not be far behind. The artist provides his deejay fans with definite club material. Standout selections include "Hold Tight," a pop r&b pleaser that is 5:16 in length; "Street Talk," a harder and more rock-oriented tune that uses Soccio's swirling synthesizer to good effect, and the title cut "Closer," which is an interesting instrumental with a sensuous and spacey feeling. Soccio is responsible for the music, lyrics, arrangements and productions and has put together a top-notch release.

★ ★ ★

Notice should be taken of Karen Silver's RFC 12-inch "Set Me Free" at 5:22, also produced by Gino Soccio. The disk was remixed by George Rodriguez, Ray Caviano and Hippy Torrales. This is an enthusiastic and upbeat tune with strong brass and string work permeating the production.

★ ★ ★

In a similar vein is "If You Want Me" by Barbara Roy and "Ecstasy, Passion, And Pain" available on Roy B. Records. This disco selection is powered by pulsating percussion, fiery guitar work and sparkling vocals. It moves from beginning to end with electronics and percussion breaks enhancing the production midway. This disk was produced and mixed by Herbert Csasznik and Roy B.

★ ★ ★

Hal Fuquay from The Music City Record Pool in Nashville, Tennessee reports the following showing strong response in that area: "Body Shaker" by Dayton, Liberty; "My Melody," Lenny White, Elektra; "Groovy Freaks," by The Real Thing, Believe In A Dream; "Do In To The Bone" by Mantra on Casablanca. "Sixty Thrills A Minute" by Mystic Merlin on Capitol.

★ ★ ★

The New Orleans Record Pool, reported by Al Paez and Toni Behle, has the following topping its charts: "Miracles" LP by Change, RFC; "Try It Out," Gino Soccio, RFC; "The Dude" LP, Quincy Jones, A&M; "License To Dream," Kleer, Atlantic; Grace Jones' "Pull Up To The Bumper," Carol Jiani's "Hit And Run Lover," the Strikers' "Body Music" and Billy Ocean's "Stay The Night."

## For The Record

NEW YORK—The new Detroit-based Club UBQ, is not geared to an under 21 audience as was inadvertently reported in Billboard May 2, 1981.

# THE DISCO SOURCE

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12"—Sangria, Players Ass'n, Tantra (en Espanol), Eklips, Michael McGloay, Beggar & Co., Adrian Baker, Love Is The Message (re-mix), Panther Mix, Whispers, Vivian Vee (new), Bits & Pieces 1,2,3, Kasso, Vin Vee, Clash, Billy Ocean, Spies, Oxygen, Quincy Jones, Queen Samantha, Lena Lovich, Esther Williams, Jerome, Single Minds, Rah Band, Grace Jones, Love-D-Luxe, Carol Jiani, Escorts, Denroy Morgan, Ecstasy, Passion & Pain, Kenny Burke, Landscapes, Whispers (Make It Better), Funkmasters, Jaymz Bedford, Duncans, Sparks, Susie Q, Yoko Ono.

LP's—Leon Bryant, Gino Soccio, Lynx, Stephanie Mills, Esther Williams, Thelma Houston, Claudia Barry, Chaka Khan, Grace Jones, Harvey Mason, Boris Midney, Amanda Lear, Dayton, Ben E. King, Stars On 45.

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# Disco Top 100

Survey For Week Ending 5/16/81

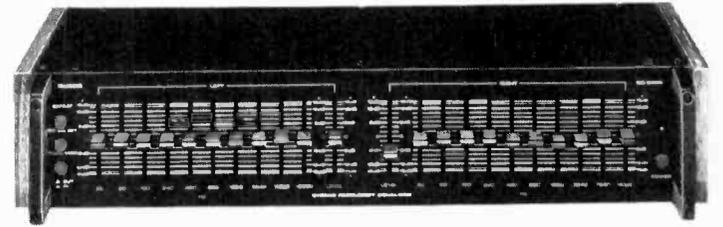
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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	7	7	PARADISE—Change—RFC/Atlantic (LP) 19301	51	51	4	MESSAGE OF LOVE/CUBAN SLIDE—Pretenders—Sire (EP) Mini 3563
2	2	17	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba—Atlantic (LP) SD 16023	52	55	12	I WILL FOLLOW—U2—Island (LP) ILPS 9646
3	5	11	AI NO CORRIDA/RAZZAMATAZZ/BETCHA' WOULD'NT HURT ME—Quincy Jones—A&M (LP) SP 3721	53	46	13	ROCK THIS TOWN/RUNAWAY BOYS—The Stray Cats—Arista (LP) Import
4	7	8	DON'T STOP/DO IT AGAIN—K.I.D.—SAM (12-inch) S-12337	54	53	15	THIGHS HIGH—Tom Browne—Arista/GRP (12-inch) GP 01
5	8	7	PULL UP TO THE BUMPER—Grace Jones—Island (LP) ILPS 9624	55	57	7	DREAMING OF ME—Depeche Mode—Mute (7-inch) Import
6	6	11	HEARTBEAT—Taana Gardner—West End (12-inch) 22132	57	78	2	MAGNIQUE—Magnifique—Ariola (12-inch) Import
7	4	11	BODY MUSIC—The Strikers—Prelude (12-inch) PRL 608	58	54	9	OOH SUGA WOOGA/THIS FEELIN' (Remix)—Frank Hooker & The Positive People—Panorama (LP/12-inch) BXL1 3853/YD 12197
8	3	13	LOVE IS GONNA BE ON YOUR SIDE—Firefly—Emergency (12-inch) 6515	58	52	16	THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP—The Clash—Epic (LP E3x 37037)
9	15	4	TRY IT OUT—Gino Soccio—RFC/Atlantic (LP) 16042	59	43	12	PERFECT FIT—Jerry Knight—A&M (LP) SP 4843
10	10	14	HIT N' RUN LOVER—Carol Jiani—Ariola (12-inch) OP2208	61	62	3	WHAT CHA' GONNA DO FOR ME/I KNOW YOU I LIVE YOU/WE CAN WORK IT OUT—Chaka Khan—Warner (LP) HS 3526
11	9	16	YOUR LOVE—Lime—Prism (12-inch) PDS 409	61	62	3	MAKE ME OVER—Escorts—Knockout/Audio Fidelity (12-inch) KO 33101
12	12	26	FEELS LIKE I'M IN LOVE—Kelly Marie—Coast to Coast/CBS (12-inch) 428-02023	62	65	4	NIGHT TRAIN—Stevie Winwood—Island (LP) ILPS 9576
13	14	7	DYIN' TO BE DANCIN'—Empress—Prelude (12-inch) PRLD 607	63	73	3	MOODY/YOU'RE NO GOOD—ESG—99 Records (12-inch) 99-04
14	17	6	STAY THE NIGHT/NIGHTS (Feel Like Getting Down)—Billy Ocean—Epic (12-inch) 48-02049	64	66	5	LOVE RESCUE—Project—PBI (12-inch) 1001
15	20	5	IF YOU FEEL IT—Thelma Houston—RCA (LP/12-inch) AFL1 3842/JD 12216	65	64	22	BURN RUBBER/HUMPIN'—The Gap Band—Mercury (LP) SRM 76091
16	16	10	GET UP (Rock Your Body)—202 Machine—Fire Sign (12-inch) FST 1451	66	67	5	LOOKING OUT FOR NUMBER ONE—Laura Branigan—Atlantic (7-inch) 3807
17	11	14	GET TOUGH/LICENSE TO DREAM/DE KLEER THING—Kleer—Atlantic (LP) SD 19288	67	77	2	WHAT WE ALL WANT—Gang Of Four—EMI (12-inch) Import
18	13	17	BREAKING AND ENTERING/EASY MONEY—Dee Dee Sharp—PIR (LP) JZ 36370	68	68	4	MAKE ROOM—Fad Gadget—Rough Trade (7-inch) Import
19	18	8	BAD COMPANY/WARM & GENTLE EXPLOSION/ROCK ME—Ullanda McCullough—Atlantic (LP) 19296	69	69	4	LET ME BE THE ONE—Webster Lewis—Epic (LP) JE 36878
20	30	23	FUNKY SONG/YOU CAN'T LOSE.../TOO MUCH TOO SOON—Fantasy—Pavillion (LP) JZ 37151	70	70	3	DOIN' IT TO THE BONE—Mantra—Casablanca/Polygram (LP) NBLP 7256
21	19	11	WALKING ON THIN ICE—Yoko Ono—Geffen (7-inch) Gef 49683	71	71	24	YOUR LOVE IS ON THE ONE/FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12189
22	23	5	NEW TOY—Lene Lovich—Stiff (12-inch) IT 97	72	82	2	GLOW—Spandau Ballet—Chrysalis (12-inch) Import
23	24	5	CALL IT WHAT YOU WANT—Bill Summers & Summers Heat—MCA (LP) 5176	73	74	3	I'LL BE YOUR PLEASURE—Esther Williams—RCA (12-inch) JD 12209
24	25	6	SIXTY THRILLS A MINUTE—Mystic Merlin—Capitol (LP) 12137	74	84	2	PARTY 'TIL YOU'RE BROKE/TONIGHT WE LOVE—Rufus—MCA (LP) 5159
25	22	8	YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME—The Spinners—Atlantic (LP) 16032	75	85	3	GROOVY FREAKS—Real Thing—Believe In A Dream (12-inch) 428 01063
26	26	11	ME NO POP I/QUE PASA/ME NO POP I—Coati Mundi—Antilles/Ze (12-inch) AN 807	76	NEW ENTRY	→	I REALLY LOVE YOU—Heaven and Earth—WMOT/CBS (LP) JW 3704
27	37	24	SEARCHING TO FIND THE DNE—Unlimited Touch—Prelude (LP) PRL 12184	77	NEW ENTRY	→	I'M STARTING AGAIN—Grace Kennedy—DJM (12-inch) Import
28	28	7	PLANET EARTH—Duran, Duran—EMI (12-inch) Import	78	NEW ENTRY	→	MYSELF TO MYSELF/WHITE SWEATER TALK DIRTY (TO ME)—Romeo Void—415 Records (LP) A0004
29	44	3	GIVE IT TO ME BABY—Rick James—Gordy (LP) G8-1002M1	79	83	2	MAKE YOU MINE—Side Effect—Elektra (LP) 6E-335
30	27	15	ALL AMERICAN GIRLS/HE'S JUST A RUNAWAY—Sister Sledge—Cotillion (LP) 16027	80	NEW ENTRY	→	WHEN LOVE CALLS—Atlantic Starr—A&M (LP) SP 4833
31	21	14	DOG EAT DOG/ANTMUSIC/KINGS OF THE WILD FRONTIER—Adam And The Ants—Epic (LP) NJE 37033	81	56	5	YOU ARE THE ONE—Cerrone—Maligator (LP) Import
32	29	36	TANTRA—THE DOUBLE ALBUM—all cuts—Tantra—Importe/12 (LP) MP-310	82	42	23	FREEZE/TO CUT A LONG STORY SHORT—Spandau Ballet—Chrysalis (LP) CHR 1331
33	32	22	RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis (LP) CHE 1290	83	63	14	WIND ME UP—R.J.'s Latest Arrival—Buddha (12-inch) DSC 144
34	34	5	(We Don't Need This) FASCIST GROOVE THANG—Heaven 17—B.E.F. (12-inch) Import	84	61	7	WHAT ARE YOU GOING TO DO WITH IT—Betty Wright—Epic (LP) JE 36879
35	35	4	MEMORABILIA—Soft Cell—Some Bizarre (Import)	85	75	22	BON BON VIE/CANDIDATE FOR LOVE—T.S. Monk—Mirage/Atlantic (LP) 19291
36	36	21	SET ME FREE—The Three Degrees—Ariola (LP) OL-1501/	86	76	11	MY SIMPLE HEART—Carol Douglas—20TH C. (12-inch) TCD 125
37	45	3	PRIMARY—The Cure—Fiction (12-inch) Import	87	79	27	LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP) 6E 302
38	48	5	STARS ON 45—Stars on 45—Radio Records/Atlantic (7-inch) 3810	88	80	17	DON'T STOP THE MUSIC—Yarbrough & Peoples—Mercury (LP) SRM 1 4009
39	59	4	KICK IN THE EYE—Bauhaus—Beggars Banquet (7-inch) Import	89	87	10	DRIVING ME WILD—The Stylistics—TSOP (LP) JZ 36470
40	60	3	GOOSEBUMPS—Debra Dejean—Handshake (12-inch) 4W8 70072	90	94	4	ARE YOU SINGLE—Aurra—Salsoul (LP) SA 8538
41	31	16	WON'T YOU LET ME BE THE ONE—Michael McGloiry—Airwave (12-inch) AW12 94964	91	81	15	JUST BE YOURSELF/TELL ME—Nightlife Unlimited—Uniwave (LP)
42	39	24	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS—Frankie Valli—MCA/Curb (LP) 5134	92	86	17	CAN YOU HANDLE IT/YOU GOT MY LOVE—Sharon Redd—Prelude (LP) PRL 12181
43	40	12	FEEL IT—Revelation—Handshake (12-inch) AS 887	93	88	8	UP ALL NIGHT/ELEPHANT'S GRAVEYARD—The Boomtown Rats—Columbia (LP) JC 37062
44	33	19	IT'S A LOVE THING/UP ON SOUL TRAIN/I CAN MAKE IT BETTER—The Whispers—Solar (LP) BZL1-3578	94	90	7	GUILTY—Classix Nouveaux—Liberty (LP) Import
45	38	19	FULL OF FIRE/MAKE THAT MOVE—Shalamar—Solar (LP) BXL1-3577	95	91	13	I DON'T WANT YOU BACK—Ramona Brooks—Q (12-inch) Q 2001
46	41	32	CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424	96	92	17	GIVE ME YOUR LOVE—Sylvia Striplin—Uno Melodic (12-inch) UMD 7001
47	47	7	YOUNG MEN DRIVE FAST—The Quick—Epic (12-inch) Import	97	93	17	LAWNCHAIRS—Our Daughter's Wedding—Design (7-inch) ODW 913
48	58	5	HUNGRY, SO ANGRY—Medium Medium—Cherry Red (7-inch) Import	98	95	14	WHAT A FOOL BELIEVES—Aretha Franklin—Arista (LP) AL 9538
49	49	7	HELP ME SOMEBODY/THE JEZEBEL SPIRIT/AMERICA IS WAITING—Brian Eno & David Byrne—Sire (LP) SRK 6093	99	96	8	YOU'RE LYING—Linx—Chrysalis (7-inch) 2461
50	50	6	TAKE ME TO THE BRIDGE—Vera—Rio Records (12-inch) Import	100	97	29	TAKE IT TO THE TOP/CELEBRATION—Kool & the Gang—DeLite (LP) DSR 9518

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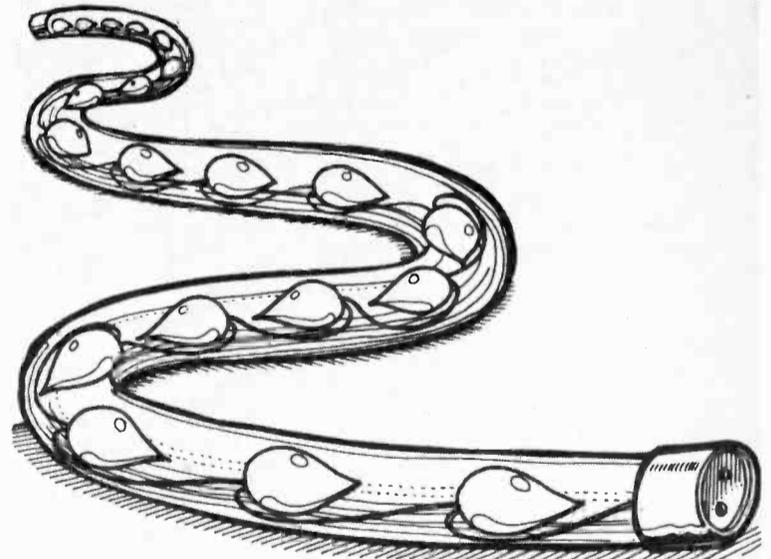
## Disco Business New Products



**NUMARK EQUALIZER**—This model EQ2400 equalizer from Numark of New Jersey, features EQ defeat, selector and tape monitor controls for versatility in recording and listening. It also has 20 linear sliding tone controls each with true octave spacing and calibrated to plus or minus 15dB, two unity gain controls, also calibrated to plus or minus 15dB, and can be connected to any receiver, preamplifier or integrated amplifier. The unit, which can be either rack mounted or free standing, retails for \$199.



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IMPORT LP's—Amanda Lear (Incognito), Freddie James, Companion, Magazine (Medley), Ronnie Jones, Vera, Harry Chalkita, Ottowan 2, Cerrone 6&7.



## Pop

**MARSHALL TUCKER BAND—Dedicated, Warner Bros. HS3525. Produced by Tom Dowd.** The first LP since the death of bassist Tommy Caldwell last April is a reaffirmation of life, love and the band's music. With producer Tom Dowd at the helm, the group has delivered a rousing and spirited collection of songs highlighted by fluid vocals, harmonies and instrumental work. Marshall Tucker, one of the seminal Southern boogie bands, diversifies on "Tell The Blues To Take Off The Night," a sterling blues gem with superb steel guitar work by Toy Caldwell. The remainder of the material borders on mainstream rock. "Ride In Peace" is dedicated to Tim and Tommy Caldwell.

**Best cuts:** "Rumors Are Raging," "This Time I Believe," "Tell The Blues To Take Off The Night."

**WHITESNAKE—Come An' Get It, Mirage WTG16043. Produced by Martin Birch.** Second studio LP for Mirage might not be the most intelligent kind of music around but it should nonetheless satisfy AOR radio's insatiable appetite for kick ass guitar powered rock. Each track seems to be a showcase for the vocals of David Coverdale as well as for the band who play with overwhelming zest and power. For those into guitar solos, check out those by Bernie Marsden and Micky Moody as well as some keyboard solos by Jon Lord.

**Best Cuts:** "Come An' Get It," "Hot Stuff," "Child Of Babylon."

**ORIGINAL SOUNDTRACK—The Secret Policeman's Ball—The Music, Island IL9630.** Long in demand as an import, this is the soundtrack to the filmed documentary concerning an Amnesty International benefit show in 1979. Featured doing acoustic solo spots are Pete Townshend, Tom Robinson, classical guitarist John Williams and English musician/comedian Neil Innes. It's interesting to hear acoustic versions of "Pinball Wizard," "Won't Get Fooled Again" (a duet between Williams and Townshend) and "Glad To Be Gay" which contrast vividly with the more well-known uptempo rock numbers.

**Best cuts:** "Won't Get Fooled Again," "Pinball Wizard," "Cavatina," "Glad To Be Gay."

**FRANK ZAPPA—Tinseltown Rebellion, Barking Pumpkin PW237336. Produced by Frank Zappa.** Zappa's first release on his own label is a two record set recorded live at different locales with the exception of "Fine Girl," a studio track included "so conservative radio stations can play something on the air," according to the prolific Zappa. Like previous Zappa efforts, much of this is irreverent stuff with nasty four letter words. Zappa hasn't lost his sense of humor which makes some of the material very funny if taken the right way. The title cut is a put down of the L.A. music scene and record companies.

**Best cuts:** "Fine Girl," "Tinseltown Rebellion," "I Ain't Got No Heart."

**SQUEEZE—East Side Story, A&M SP45854. Produced by Bechirian, Elvis Costello, Dave Edmunds.** Few bands make pure goodtime pop as well as Squeeze. The hooks jump out at the listener as if on springs and the arrangements are hard to forget. The intelligent lyrics though keep this from being merely an exercise in teenage nostalgia. Costello sings on two tracks ("Tempted," "There's No Tomorrow"). Squeeze's last album hit the top 80 and the group has a growing following. Exposure on the last Costello tour helped. Everything is programmable on AOR or top 40.

**Best cuts:** "In Quintessence," "Is That Love," "Someone Else's Heart," "There's No Tomorrow."

## Soul

**HARVEY MASON—M.V.P., Arista 4283. Produced by Harvey Mason.** An impressive and diverse background (he has performed with pop, jazz, rock and r&b artists) is evident on this LP of music that spans all four genres. "How Does It Feel" is uptempo funky/pop music with Lee Ritenour on guitar and an infectious one-line hook. The groove is dance music on "We Can Start Tonight" while Jerry Hey's horn arrangement gives zest to "Universal Rhyme" and a rhythmic melody and vocal duet add to the cheeriness of "Don't Doubt My Lovin'." An Earth, Wind and Fire influence on the ballad "You And Me" is unmistakable.

**Best cuts:** Those cited.

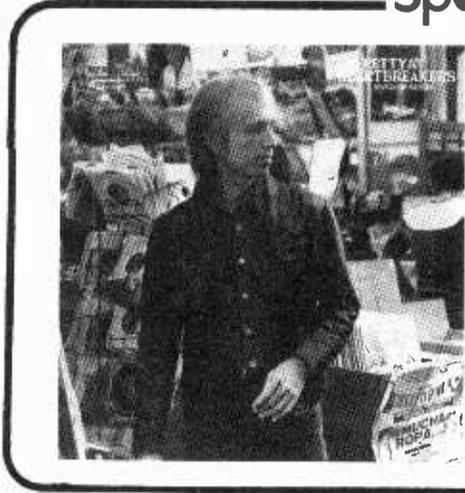
## Country

**DON KING—Whirlwind, Epic BL37105. Produced by Steve Gibson.** The vibrant quality that characterizes King's live performance finally translates to vinyl under Gibson's direction. Half the cuts on this dynamic package are originals by this up and coming country rocker. A host of guests add their expertise to the album, including Rosanne Cash, Jimmy Hall, Jon Goin and Lloyd Green.

**Best cuts:** "Over My Head," "My Whole World Ended (The Moment You Left Me)," "I Still Miss Someone," "Running On Love" and "Lean On Jesus."

**RICKY SKAGGS—Waiting For The Sun To Shine, Epic 37193. Produced by Ricky Skaggs.** On the singlehanded

## Spotlight



**TOM PETTY & THE HEARTBREAKERS—Hard Promises, Backstreet BSR5160 (MCA). Produced by Tom Petty, Jimmy Iovine.** The long awaited followup to "Damn The Torpedoes" should firmly put Petty at the top of the rock heap. This LP bristles with passion, something that the competition never manages to convey with the exception of a few artists. This is what rock'n'roll should be—convincing, emotion laden vocals, blazing instrumentals, melody and above all a true sense and command of the rock language. Petty's influences are still noticeable, i.e. the Byrds, yet he's managed to integrate those styles into a truly unique brand of rock. "The Waiting," "A Woman In Love (It's Not Me)," "You Can Still Change Your Mind," and "Kings Road" convey power, romanticism and all the thrills that make rock still exciting. The Heartbreakers are in all their glory.

**Best cuts:** Those mentioned, plus "Something Big," "Insider."

strength of this major release, Skaggs may inspire a full-scale mad rush back to acoustic, bluegrass-flavored country. A former member of the Hot Band, Skaggs was the driving force behind Emmylou Harris' "Blue Kentucky Girl" and "Roses In The Snow." Here, it's all his show, and he shines, both in his production and musicianship. Supporting Skaggs (who skillfully weaves guitars, mandolin and fiddle) is a sparkling cast of professionals who assure the sound stays cleanly bright throughout. This LP is a milestone in contemporary country.

**Best cuts:** "I Don't Care," "Waiting For The Sun To Shine," "Crying My Heart Out Over You," "Lost To A Stranger."

**ORIGINAL MOTION PICTURE SOUNDTRACK—Take This Job And Shove It, Epic SE37177. Produced by Billy Sherrill.** The title sums up the spirit of these blue-collar anthems to drinking, driving, carousing and loving. The LP marks producer Billy Sherrill's entry into the field of film scoring, and several of the songs contained here were hits for the artists that perform them. Featured are Johnny Paycheck, David Allan Coe, Lacy J. Dalton, Bobby Bare, Charlie Rich, Janie Fricke and Steve Davis.

**Best cuts:** "Crazy Blue Eyes," "Beer Drinkin' Christian," "You Can Count On Beer."

## Jazz

**STEPHANE GRAPPELLI/DAVID GRISMAN—Live, Warner Bros. BSK3550. Produced by David Grisman.** Mandolinist Grisman has made the elegant stringed swing of Grappelli's venerated collaborations with the late Django Reinhardt a cornerstone of his own "dawg" music, and on this stunning concert recording the violinist repays the compliment with interest. The program ranges from one of the better known Grappelli/Reinhardt "Swing standards," "Swing '42" to Sonny Rollins' ("Pent-Up House"), Ellington/Strayhorn ("Satin Doll") and Grisman himself, whose concluding medley spans European folk roots. Backed by Grisman's own band, this partnership doesn't need amplifiers to make their point: this is richly satisfying acoustic music that ignores generic boundaries with aplomb.

**Best cuts:** Those mentioned, plus "Misty" and "Tiger Rag."

**AL DI MEOLA/JOHN McLAUGHLIN/PACO DE LUCIA—Friday Night In San Francisco, Columbia FC37152.** John McLaughlin, Paco DeLucia, Al DiMeola. Although both McLaughlin and DiMeola have reached their broadest audiences through rock-inflected electric guitar stylings, their onstage work with Spanish stylist Paco DeLucia is captured here as an equally fiery but all acoustic partnership. Speed, not power, is the dramatic key as the arpeggios fly, and both fusion fans and guitar freaks will likely applaud.

**Best cuts:** "Mediterranean Sundance/Rio Ancho," "Frevo Rasgado," "Guardian Angel."

**RANDY CRAWFORD—Secret Combination, Warner Bros. BSK 3541. Produced by Tommy LiPuma.** The "Street Life" songstress, whose followup "Now We May Begin" LP received a less than enthusiastic reception, offers a stronger more accessible collection of numbers. The grooves are relaxed with excellent guitar performances as on "You Might Need Somebody" and her cover of "Rainy Night In Georgia." Crawford's vocals are crisp and engaging whether on the soft "You Bring The Sun Out," midtempo single "When I Lose My Way" or lushly orchestrated Leon Russell cut "Time For Lovers." Jazz/pop radio will enjoy "Rio de Janeiro Blue," especially Ernie Watts' flute solo; and "That's How Heartaches Are Made."

**Best cuts:** Take your pick.

## First Time Around

**KAREN LAWRENCE & THE PINZ—Girl's Night Out, RCA AFL14006. Produced by Jack Douglas.** This is the debut solo LP for Lawrence, who was the lead singer of a band called 1994. Though the cover sports a very '50s motif, the music is 1981. Lawrence, whose timbre and phrasing sometimes recalls Lene Lovich, nevertheless is closer to AOR mainstream. The songs are mostly midtempo rockers, with top rock pro-

ducer Jack Douglas putting the stress on Lawrence's vocals. There is a nice teenage feel to the whole LP.

**Best cuts:** "Girl's Night Out," "Sealed With A Kiss," "So Tough," "Modern Times."

**DAVID FRIZELL & SHELLY WEST—Carryin' On The Family Names, Warner/Viva BSK3555. Produced by Snuff Garrett and Steve Dorff.** Country music's latest legacy show bright flashes of potential on their debut offering. These two promising newcomers leave no doubt as to their antecedents—the album is predominantly straight-ahead country. But excepting the powerhouse "Oklahoma," the material has a hard time living up to West and Frizzell's superb vocal technique.

**Best cuts:** "You're The Reason God Made Oklahoma," "Carryin' On The Family Names" and "A Texas State Of Mind."

**CHAS JANKEL—A&M SP4862. Produced by Chas Jankel.** On this effort Jankel trades in his rock'n'roll shoes for a pair of cushy jazz/r&b loafers. It opens with the original version of "Ai No Corrida" which is every bit as funky yet sultry as the Quincy Jones version. There are only seven tracks here which gives ample room for all the musicians to show their talents. The potential audience for this is extremely wide. New wavers might check it out because Jankel is a member of Ian Dury's Blockheads. AOR, jazz and r&b followers could get into it because the styles range from soft rock to reggae to jazz.

**Best cuts:** "Ai No Corrida," "Lenta Latina," "Just A Thought."

**WANDA WALDEN—Searchin' For Love, Elektra 6E338. Produced by Narada Michael Walden.** Known for his work with Stacy Lattisaw and Sister Sledge, producer Walden offers sister-in-law Wanda Walden a first-rate effort on which to display her vocal talents. A strong soprano, she also gets in some good low notes on the title cut, midtempo duet with the producer on the synthesizer-led and melodic "Take Your Heart" and piano-dominated "Wanna Love You Tonight." Though simple, "Just To Love You" is a vocal standout for Walden.

**Best cuts:** Those cited.

## Billboard's Recommended LPs

### pop

**WISHBONE ASH—Number The Brave, MCA MCA5200. Produced by Nigel Gray.** Blue-eyed rock, soul and boogie from Britain is what this veteran band plays, and on its latest album there is little apparent departure from the norm. There is some sterling guitar playing here, and some nice smooth vocal harmonies. The LP was recorded at the Criteria Studios in Florida, and some of that studio's funkiness seems to have rubbed off here. **Best cuts:** "Get Ready," "Where Is The Love," "Loaded," "Underground."

**BILL MEDLEY—Sweet Thunder, Liberty LT1097. Produced by Michael Lloyd, Brent Maher, Randy Goodrum.** It's entirely appropriate that Medley is staking his comeback on Kenny Rogers' considerable coat-tails (Medley shares Rogers' management firm and record company). Medley, after all, has a sincere, heartfelt vocal style which may well have been influential to Rogers in the '60s when they were in rival pop groups, the First Edition and the Righteous Brothers. The songs here range from country to pop, with one ("Until The Night" by Billy Joel) even having a tasty Latin texture. **Best cuts:** "Hey Girl," "Until The Night," "Ain't That A Shame," "Woman."

**TAZMANIAN DEVILS—Broadway Hi-Life, Warner Bros. BSK3543. Produced by Erik Jacobsen, the Tazmanian Devils.** Much better than their debut LP, this San Francisco quintet contrasts bright pop with earthy, reggae-rock. The lead vocals of Dennis Hogan and Pat Craig leap from the grooves with authority and the instrumentation is tight. AOR radio and rock discos can find plenty here. "Dub-ble Up" is a hot instrumental. **Best cuts:** "Dirty Bop Party," "Giveaway," "Dub-ble Up," "Breakdown," "Little Sister."

**GANG OF FOUR—Solid Gold, Warner Bros. BSK3565. Produced by Jimmy Douglass, Dave Allen, Hugo Barnham, Andrew Gill, Jon King.** This group's political values are all over this album from the lyrics, back cover art and the fact that

each member had a hand in production. However, if one doesn't like their radical political message (which hasn't changed since the release of the LP and an EP last year), then the music can always be used for dancing. "What We All Want" is getting rock disco play. **Best cuts:** "Paralysed," "What We All Want," "The Republic," "Outside The Trains Don't Run On Time."

**X—Wild Gift, Slash SR107 (Jem). Produced by Ray Manzarek.** This quartet caused quite a splash with their debut album last year. The urban street poetry mixed with blasting punk found receptive audiences from L.A., the band's home, to London. This set is more tame and accessible musically though the lyrics of lead singers Exene and John Doe still speak of big city desperation. X is maturing from a one dimensional punk band to a hard hitting, socially conscious pop band. **Best cuts:** "White Girl," "Adults Books," "Year 1," "Universal Corner," "In This House That I Call Home."

**GINO SOCCIO—Closer, RFC/Atlantic SD16042. Produced by Gino Soccio.** Soccio has adapted to the slowdown in the disco marketplace by broadening his music to embrace jazz instrumentals ("Closer") and loping, midtempo pop-rock vocal efforts ("It's Been Too Long"). The varied moods on this album should help various cuts find a home on pop and soul radio as well as the dance floor. **Best cuts:** Those cited plus "Try It Out," "Hold Tight."

**L.A.—Doyawanna, Radio RR16035 (Atlantic). Produced by Steve Wittmack.** The group that recorded under the name of Love Affair on its debut last year returns with a much stronger, more powerful rock LP. The playing shows more force and energy than the first and the vocals are more assured. With airplay, this could be a group to watch. **Best cuts:** "The Reaper," "Runaround," "Do You Really Mean It."

**THE DILLMAN BAND—Lovin' The Night Away, RCA AFL13909. Produced by Rick Hall.** This group has built a strong regional following in the Midwest and appears on the verge of breaking nationally on the strength of its charting title track. The Dillman Band plays a pleasing brand of mainstream rock with doses of pedal steel and slide guitar. Melody abounds throughout all cuts. **Best cuts:** "Lovin' The Night Away," "Slow Ride," "Breakdown."

**ORIGINAL BROADWAY CAST RECORDING—The Pirates Of Penzance, Elektra VE-601. Produced by Peter Asher.** Linda Ronstadt and Rex Smith highlight this twin-disk revival of the famed Gilbert & Sullivan light opera. While Ronstadt's name is the most obvious commercial lure, the producers, to their credit, don't exploit it, but let her take her vocal turns as a natural part of the project. Karla DeVito in a part as one of Rose's daughters, is another record participant. The sides are unbanded on this commercial version, though a single-disk banded copy is being made available to radio for promotional purposes. **Best cuts:** "Poor Wandering One," "Oh, Dry The Glistening Tear," "All Is Prepared," "Stay, Frederick, Stay!"

**PUBLIC IMAGE LTD.—The Flowers Of Romance, Warner Bros. BSK3536. No producer listed.** Talk about being on the fringe. This makes the past two PIL albums look like frantic attempts at commerciality. Fronted by John Lydon, PIL has gone into the African tribal territory that has become somewhat fashionable with Talking Heads, David Byrne & Brian Eno and Adam & The Ants. This is for avant-garde purists and staunch Lyndon fans. **Best cuts:** "Flowers Of Romance," "Four Enclosed Walls," "Banging The Door."

**GRACE JONES—Nightclubbing, Island ILPS6924. Produced by Chris Blackwell, Alex Sadkin.** Last time out Jones tried her hand at new wave and now she has discovered reggae. Using such top Jamaican musicians as Robbie Shakespeare and Sly Dunbar, she fuses her unique personality with a sultry reggae beat. The only exception is "I've Done It Again" which has more of a jazz feel. The cover is an eye catcher. **Best cuts:** "Pull Up To The Bumper," "Use Me," "I've Done It Again," "Walking In The Rain."

**FLORENCE WARNER—Another Hot Night, Mercury SRM14019. Produced by David Mackay.** It is hard to resist a beautiful woman with a beautiful song, and this LP has 10 such tunes. Warner sings in a country/pop/rock vein, and this LP, recorded with London session musicians, captures her at her best. Warner's vocal range and style is impressive, and the background is so clean and to the point that it only enhances the vocals. Perfect for adult/contemporary radio. **Best cuts:** "I Miss Your Heartbeat," "Love Gone By," "All In One Night," "Hold Me Once."

**ORIGINAL CAST—Sophisticated Ladies, RCA CBL 2-4053. Produced by Thomas Z. Shepard.** With several tries, Duke Ellington had little success with Broadway scores—but this LP of mostly Ellington tunes is a current hit on Broadway—a fact amplified by the cast. Sir Duke wrote some of the best, including "It Don't Mean A Thing," "Sophisticated Lady," "Mood Indigo," "Don't Get Around Much Anymore" and "I'm Beginning To See The Light." Al Cohn's marvelous orchestrations for a band peels off the years and the vocal performances—led by Phylis Hyman, Gregory Hines and Judith Jamison—are, to quote an Ellington tune, very "Kinda Dukish." **Best cuts:** Any random sampling.

(Continued on page 87)

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MAY 16, 1981 BILLBOARD

# Rock'n'Rolling USA Cable Readies Film Series

• Continued from page 12

Miller Beer and Wrangler Jeans have signed on.

The network does all the promotion and time sales for the series while ATI Video provides the programming.

"We want to screen anyone who has any film, of known acts or unknown acts, recorded acts or unrecorded acts," says Jeff Franklin, chairman and chief operating officer at ATI Equities. "We will give unrecorded acts their first real chance at being seen, in many cases. We are looking for programming, and we will pay."

Franklin says he is negotiating to have the series simulcast on FM ra-

dio. Since he is looking for full length films as well as rock shorts, he says he is not competing with the proposed Warner Cable network. He notes, however, that the writers strike that has shut down new production at "Saturday Night Live" and "Fridays" should help his new series attract the 14-35 audience. It is not active now, but for the first two years ATI provided the musical acts for "Fridays."

"I think we got something that nobody has ever done before," says Franklin.

"I'm not complaining," says Billy Squier, whose "Don't Say No" LP has jumped 30 points in a week to

112 and has cracked the top 30 of best played rock albums.

Squier says that he wrote all the songs on the LP in a month, which provoked a "mild panic" at Capitol when he informed the execs he had no material as the recording dates were being booked.

But, he says, he had some ideas in his notebook, and taking more of an observer's role in his song writing, he put it all together. The music comes first to him, he says, and then it's a matter of finding the right lyrics, in what he sees as a limited genre.

"It is difficult to say the same thing in different ways," he admits. "If you get too esoteric, you lose the audience. I sometimes get on the borders of social commentary, but with not too heavy a standpoint. Too prophetic a stance turns off the public."

However, Squier does have a bit of a cause, and he is ready to "start a little crusade." The former lead singer of Piper was spotted looking rather uncomfortable at the Grammys the other month. Squier is a rocker, and the evening did not please him too much.

"But you can't complain about it if you don't do something about it. Apparently, a lot of people could have had a voice in this. People like myself had the power to vote for someone else. We could have voted," he says.

"I will talk to some people in Capitol, and see if I can enlist some support, put down some ideas and maybe make it (the Grammys) viable," he says.

Comedian Richard Belzer has been signed to host "It's Rock'n'Roll," a rock trivia game show, being prepared for syndication in the fall.

The show will be produced by Annie Rosenthal and Bill Hartley. Executive producers are the Edward Finch & Co. and City TV in Toronto. Talent coordinators for the show are Raleigh Pinsky and Jessica Josell of the Raleigh Group, who say they are looking for "guest suggestions" for the show that will feature teams of rockers and fans going after cash prizes.

## Tony's Dilemma

• Continued from page 12  
Reason was given for disqualifying "Sophisticated Ladies."

Although both these shows are ineligible for Tony honors in the best score category, they can compete in other areas such as best musical, choreography, sets, costumes, and, of course, individual actor and actress honors.

The deadline day for Tony nominations is May 10. No other musicals are scheduled for opening on Broadway before that date.

Meanwhile, a top lineup of industry personalities including Elizabeth Taylor (making her Broadway debut in "The Little Foxes"), Jane Alexander, Beatrice Arthur, Ellen Burstyn, Lena Horne, Celeste Holm, Diannah Carroll and Meryl Streep will serve as presenters on the Tony Award show, which will be televised live on June 7.

According to sources close to the Tony Awards show producers, the presenters are all women in keeping with the show's format of honoring the achievements of women in the theatre.



**TOUR PLANS**—Capitol's Billy Squier chats with Mitchell Schoenbaum, left, director of talent acquisitions for the East Coast, and Bruce Garfield, right, national director of talent acquisitions, about his tour in Britain later this month, and upcoming dates in the U.S. in June.

## \$500,000 Damages Asked From Management Firm

LOS ANGELES—Onetime CBS Records product manager Becky Shargo asks \$500,000 punitive damages and an accounting of royalties due in a Superior Court action here against Irving Azoff and Frontline Management, in connection with the "Urban Cowboy" album.

Shargo claims Azoff negotiated with her to produce Gilley's Urban Cowboy Band performing "Orange Blossom Special/Hoedown" in March, 1980, promising she would be paid a royalty. In early June, the

plaintiff alleges that Azoff said any royalties paid would be purely a gift rather than pursuant to terms of the contract.

Shargo wants the court to determine what royalties she has coming, with the amount claimed to exceed \$15,000. She further contends that Azoff persuaded her to leave her CBS post, where she had nine years' service, offering to pay her certain fringe benefits which she lost when she left CBS for a position at Paramount Pictures.

## New Companies

**Generic Records** formed, with product available from Craig Benvan and the Tourists (an EP is distributed through JEM), De-Codes and Pat Godwin. President is Jim Watkins. Address: P.O. Box 27, Nanticoke, Pa. 18634 (717) 823-9372.

**George Guess Ltd.** launched by George Guess as a national promotion firm catering to small labels and established artists. Address: 2250 Bryn Mawr Ave., Philadelphia, Pa. 19131 (215) 477-7122.

**Sumari Productions** bows to offer music publishing and production, and video projects. Firm is headed by Richard Kendall. First release, "Joyful Rain," is set for the fall. Address: P.O. Box 130, Brooklyn, N.Y. 11223.

**d.b.a. Records** launched by Alex Alexander, former vice president and general manager of Graf Records. First release is "Funky Celebration" by Queen Samantha; upcoming is an album by Crack Of Dawn, entitled "Horizons." Sales manager of the independently distributed label is John Holanka. Steve Soloff handles national promotion. Sonia Buser covers product coordination. Address: 875 Avenue of the Americas, Suite 1001, New York, N.Y. 10001 (212) 279-9326.

**Grand Prix Records and Publishing Co.**, headed by Ed Dubay, Herb O'Mell and Marty Lacker. First projects are an album by Linda Nail and the soundtrack for "Elvis: Portrait of a Friend," movie based on

book by Lacker. Address: 2087 Union Ave., Memphis, Tenn. 38104. (901) 278-4900.

**Gold and Robbins**, a full service law firm to handle clients in the radio and records community, formed by Jack Gold and Fred Robbins. Address: 1605 W. Olympic Blvd., Los Angeles, Calif. 90015. (213) 738-5102. 506-4078.

## New Eddie Shop

• Continued from page 12  
The site is an 8,000-square-foot, split-level building which formerly housed a modern Italian furniture store. The record department occupies 1,200 of the 4,200 square feet on the ground floor. Goldstein says he will expand the section shortly by several hundred feet to accommodate more classical product.

Upstairs, the retailer has constructed a glass-enclosed showroom in which the latest selection of audio and video equipment is displayed. "It's a very intimate room," says Goldstein. "We like to show it to people on an individual basis so that they can learn the meaning of a total home entertainment center."

Most of the chain's stores are located in strip malls in the New York metropolitan area, so the move to the fashionable East Side is a major step for the company. The chain's colors are yellow and black, but Goldstein says that "we decided to look a little more classy for our new location. We painted and carpeted the store in grey, and that gives us a very sophisticated look. I think we'll fit into our new surroundings rather nicely." **LEO SACKS**

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# Top Single Picks

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**AIR SUPPLY—The One That You Love (4:07);** producer: Harry Maslin; writer: Graham Russell; publishers: Careers, Bestall Reynolds, BMI, Arista AS0604. The Australian group that scored three top five hits from their debut LP is back with another melodic midtempo love song that adheres to the successful formula of mixing smooth vocals and harmonies with a melodic arrangement.

**BARBRA STREISAND—Promises (3:53);** producers: Barry Gibb, Albhy Galuten, Karl Richardson; writers: B. Gibb, R. Gibb; publishers: Stigwood, Unichappell, BMI, Columbia 1102065. This fourth single from Streisand's "Guilty" is melodic with prominent keyboards and Barry Gibb providing background vocal support. Streisand's vocals weave confidently in and out of the smooth orchestration.

**GEORGE HARRISON—All Those Years Ago (3:42);** producers: George Harrison, Ray Cooper; writer: George Harrison; publisher: Ganga, B.V., BMI, Dark Horse 49725 (Warner Bros.). With Paul McCartney and Ringo Starr lending a hand, this Harrison disk is a light, frolicsome disk with "shoo wop" style backup vocals. Hook is very infectious. Bound to be an immediate hit.

**MANHATTAN TRANSFER—Boy From New York City (3:38);** producer: Jay Graydon; writers: John Taylor, George Davis; publisher: Trio, BMI, Atlantic 3816. From an upcoming album, this is a faithful remake of the classic rock standard. As could be expected, the vocals are the standout feature.

## recommended

**MIDNIGHT FLYER—In My Eyes (3:36);** producer: Mick Ralphs; writer: T. Stevens; publisher: To Much Toulouse, ASCAP, Swan Song 72001 (Atlantic).

**CRYSTAL GAYLE—Too Many Lovers (3:46);** producer: Allen Reynolds; writers: M. True, T. Lindsay; publishers: Cookhouse, BMI, Mother Tongue, ASCAP, Columbia 1102078.

**GREAT BUILDING—Hold On To Something (3:46);** producer: John Boylan; writers: D. Wilde, I. Ainsworth, P. Solem; publishers: WildesWorth, Ackee, ASCAP, Columbia 1102008.

**BILL WITHERS—I Want To Spend The Night (3:21);** producers: Bill Withers, Keni Burke; writer: B. Withers; publisher: none listed; Columbia 1102071.

**RICHARD "DIMPLES" FIELDS—Earth Angel (3:30);** producers: Richard "Dimples" Fields, Belinda Wilson; writers: G. Hodge, C. Williams, J. Belvin; publisher: Dootsie Williams, BMI, Boardwalk 802081.

**TOM DICKIE & THE DESIRES—Competition (3:26);** producer: Martin Rushent; writers: Tom Dickie, Jon Macey; publishers: Little Gino, Temporary Combos, BMI, Mercury 76110. (Polygram).

**ROULETTES—Only Heaven Knows (3:08);** producers: Denny Bruce, Bart Bishop; writers: Bishop, Lowry, McMeekan, Hitchings; publisher: none listed; Takoma 8002.

**BILLY SQUIER—The Stroke (3:37);** producer: Mack & Billy; writer: Billy Squier; publisher: Songs of The Knight, BMI, Capitol 5005.

**CAROLE BAYER SAGER—Stronger Than Before (3:34);** producers: Burt Bacharach, Brooks Arthur; writers: C.B. Sager, B. Bacharach, B. Roberts; publishers: Unichappell, Begonia Melodies, Fedora Music, BMI, Hidden Valley, ASCAP, Boardwalk 802054.

**BRUCE COCKBURN—The Coldest Night Of The Year (3:57);** producer: Gene Martynec; writer: Bruce Cockburn; publisher: Golden Mountain, PRO, Millennium JH 11806 (RCA).

**ROBBIE DUPREE—Brooklyn Girls (3:24);** producer: Peter Bunetta, Rick Chudacoff; writers: Bill LaBounty, Roy Free-land; publishers: Captain Crystal, Screen Gems-EMI, BMI, Elektra 47145.

**GREG KIHN BAND—The Breakup Song (2:50);** producer: Matthew King Kaufman; writers: G. Kihn, S. Wright; publisher: Rye-Boy, ASCAP, Berserkley 47149 (Elektra/Asylum).

**FRANKIE SMITH—Double Dutch Bus (3:29);** producer: none listed; writers: F. Smith, B. Bloom; publishers: WIMOT, Frashon, Supermarket, BMI, WMOT 85356.



**SLAVE—Feel My Love (3:29);** producers: Jimmy Douglas, Steve Washington; writers: S. Washington, M. Adams, R. Turner, M. Hicks, D. Webster, S. Arrington, C. Jones; publishers: Slave Song, Cotillion, BMI, Cotillion 46014 (Atlantic). This followup to "Watching You" is midtempo with a bouncy rhythm and brass accents. The catchy hook features gliding, harmonic vocals.

## recommended

**FANTASY—(Hey Who's Gotta) Funky Song (3:58);** producer: Tony Valor; writer: T. Valor; publishers: Lis-Ti, Pavillion, BMI, Pavillion ZS602098. (CBS).

**LINX—Together We Can Shine (3:55);** producer: Ollie E. Brown; writers: Grant/Martin; publishers: Solid, RSM, Chrysalis 2521.

**DENIECE WILLIAMS—It's Your Conscience (4:55);** producers: Thom Bell, Deniece Williams; writers: T. Bell, J.D. Williams; publishers: Bell Boy, Kee-Drick, BMI, ARC 1102108 (Columbia).

**ADC BAND—Brother Luck (3:55);** producer: Mass Production; writers: E. Redding, J. Drumgole; publisher: Two Pepper, ASCAP, Cotillion 46010 (Atlantic).

**CAPTAIN CHAMELEON—Grab Them Cakes (3:25);** producers: Ed Sprigg, David Wolff; writers: D. Wolff, G. Pavlis, V. Taylor; publishers: Bright Smile, Spoof, ASCAP, Millennium JB 11805 (RCA).

**HEAVEN AND EARTH—I Really Love You (3:38);** producer: Samuel Peake, Jr.; writers: J. Washington, S. Peake, Jr.; publishers: Framingreg, Mountain Peak, BMI, WMOT 802028.

**LEON BRYANT—Mighty Body;** producer: Jhon Christopher; writers: Leon Bryant, Liz Temkin, Jhon Christopher; publishers: Delightful, Lisette, BMI, De-Lite 811.



**HANK WILLIAMS JR.—Dixie On My Mind (2:36);** producer: Jimmy Bowen; writer: Hank Williams Jr.; publisher: Bocephus, BMI, Elektra 47137. Bootstomping country southern rocker finds this outlaw waiting a paean to the virtues of Dixie. Arrangement kicks up its heels in a musical romp highlighted by "land of cotton" interludes.

**JOHNNY LEE—Prisoner Of Hope (3:10);** producer: Jim Ed Norman; writers: Sterling Whipple/Gerald Metcalf; publisher: Elektra/Asylum, BMI, Full Moon/Asylum 47138. Lee aptly demonstrates that he is developing into a fine balladeer in this melodic followup to "Pickin' Up Strangers." Norman's signature soft and subtle production enhances the mood of this love number.

**CRYSTAL GAYLE—Too Many Lovers (3:46);** producer: Allen Reynolds; writers: M. True/T. Lindsay/S. Hogin; publishers: Cookhouse, BMI/Mother Tongue, ASCAP, Columbia 1102078. Gayle rocks in style on this vibrant number which carries thought-provoking lyrics about "me-generation" relationships. Electric guitar interludes, laced with jazzy piano licks, spice production.

**JOE STAMPLEY—Whiskey Chasin' (2:50);** producer: Ray Baker; writer: B. Cannon; publisher: Sabal, ASCAP, Epic 1902097. An easy-paced ballad laced with piano and acoustic guitar is a nice canvas for Stampley to plead his heartfelt reason for drinking. Baker's production is effective.

## recommended

**CARROLL BAKER—Mama What Does Cheatin' Mean (3:18);** producers: Don Grashey/Ed Keeley; writer: Buddy Pahl; publisher: Cedarwood, BMI, Excelsior SIS1013.

**CINDY HURT—Headin' For A Heartache (2:31);** producer: Bob Millsap; writers: Byron Hill/J. Remington Wilde; publisher: Welbeck, ASCAP, Churchill 7772.

**FRANKIE AUMAN—Never Ending Crowded Circle (3:05);** producers: Frank Auman Sr./Duke Faglier; writer: Roger Murrah; publishers: Magic Castle, ASCAP/Blackwood, BMI, KIX9 05.

**DIANA TRASK—This Must Be My Ship (2:38);** producer: Bill Rice; writers: Roger Murrah/Tina Murrah/Scott Anders; publishers: Blackwood/Magic Castle, BMI, Kari 121.



**JIM STEINMAN—Rock 'N Roll Dreams Come Through (4:33);** producers: Todd Rundgren, Jim Steinman; writer: Jim Steinman; publisher: Neverland, Lost Boys, BMI, Cleveland International, AE 1902111 (CBS). From Steinman's "Bad For Good" LP comes this passion-laced dramatic track that combines Steinman's convincing vocal with a poetic lyric line. Steinman was the author of Meat Loaf's mega-million selling "Bat Out Of Hell" LP.

**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.**

MAY 16, 1981 BILLBOARD

## Billboard's Recommended LPs

Continued from page 82

**WAZMO NARIZ—Tell Me How To Live, Big Records PD1004.** Produced by Wazmo Nariz, Andy Waterman. Recorded for this small Los Angeles-based label, Nariz' latest effort is an excursion into new wave flavored art rock. It is influenced by David Bowie in parts, though Nariz is more bent toward the quirky than the cosmic. He is a somewhat eccentric songwriter, and here pretty much gets the chance to play what he likes. **Best cuts:** "Sister Theresa," "She Needs It," "On Right," "The Refrigerator."

**THE TOMMY DORSEY BAND FEATURING BUDDY MORROW—MCA 5187.** Produced by Joel Dorn. It's no fault of superb trombonist Morrow or members of his big band that this LP disappoints. It's the material at fault, tired tunes of the '60s and '70s cosmic identified with other artists. The band is clean and precise and it is pleasing to hear the big sound again, but surely there is stronger material than "Can't Take My Eyes Off You." **Best cuts:** "The Way We Were," "Just The Way You Are."

**VARIOUS ARTISTS—Wild Wild Young Women, Rounder 1031.** Compiled by Mitch Diamond. Janis Martin, the Nettles sisters with the Rodeo Tune Wranglers, Jean Chapel, Sparkle Moore, Joan King, Alvadean Coker and the Cokers, Linda & the Epics, and Rose Maddox are hardly household names these days, if they ever were, but these women were rockabilly pioneers in the late '50s and early '60s. Though the LP sounds a bit dated today, it still stands as an important document, not just in the history of women in rock, but in the saga of rock'n'roll as a whole. **Best cuts:** All.

**LES ELGART—American Bandstand, Priam PR218.** Produced by Scott Richard Adams. Elgart's big band gives a modern, pleasing treatment to 12 old evergreens, paying particular heed to danceability. There is nothing spectacular here, it's simply well-played, straightforward big band music with fat, full ensemble sounds adhering closely to the original melodies. **Best cuts:** "Fly Me To The Moon," "Moonlight In Vermont."

**THE LATE BRONZE AGE—Outside Looking Out, Landslide Records 1001.** Produced by Hampton B. Coles, Ben "Pops" Thornton. Coles and Thornton are the principals of this LP, which is the debut release by the new Landslide Records label, based in Atlanta. The music is an eclectic collection of jazz/pop tunes, with some Frank Zappa-type strangeness in there too. **Best cuts:** "A Stained Soul Cringes At The Small Details In The Mirror Of Embarrassment," "Rehearsals For Fainting (Been False Accused)."

**FRED FRITH—Speechless, Ralph FF8106.** Produced by Fred Firth, Tina Curran, Etienne Conod, R. Vogel. This is an LP of modern abstract music, not using synthesizers, but rather utilizing an array of traditional and electric instruments, including bagpipes, and also incorporating the street sounds of New York fairs and demonstrations. The music is never jarring or weird just for its own sake, but rather is romantic and eclectic at the same time. **Best cuts:** "Kick The Can," "A Spit In The Ocean," "Laughing Matter," "Navaho."

**ROUND TRIP, MCA MCA 5194.** Produced by Al Perkins. Clean orchestration, featuring bass, strings and fast-paced rhythm sections accent two outstanding selections here, the up-tempo "Woman" with its catchy hook, and "Higher Consciousness," a dance music track with punchy horns. Two impressive ballads, showcasing appealing vocals, are "Lost Inside Of You" and "You And Me." **Best cuts:** Those mentioned and "Not In The Cards."

**MIGHTY FIRE—No Time For Masquerading, Elektra 6E-137.** Produced by Mel Bolton. Tight vocal harmonies and crisp orchestration provide for some entertaining musical moments on this album. "I Could Write A Love Song" is up-tempo with racing strings and synthesizer programming as well as a George Benson-styled guitar solo. Crisp piano chords highlight the funky "Love Fantasy" and vocal stylings that parallel L.T.D. make "Missing You" an appealing ballad. **Best cuts:** Those cited and "One Good Love Is Worth Two In The Bush."

**MARVA KING—Feels Right, Planet 16 (Elektra/Asylum).** Produced by Richard Perry. First class musicians perform a blend of r&b/pop tracks here and thus pick up the slack where King's sometimes airy vocals fall. The use of synthesizer is prominent on the up-tempo title cut, the single "Do You Want To Make Love," the rhythmic "Here We Go Again" and melodic "Feeling Wonderful Feelings." King's rendition of "Suspicious" is lively with dramatic strings. Her interpretation of Mary Wells' classic "Two Lovers" has little girl vocals but keeps its vitality. **Best cuts:** Those mentioned.

**ALTON McCLAIN & DESTINY—Gonna Tell The World, Polydor PD 1-6320.** Produced by Skip Scarborough. This r&b female trio possesses the sophistication and slickness of the Supremes and their coy, appealing vocals are combined with lush orchestration on this 10-song collection. The music is pop-flavored r&b such as the up-tempo "My Destiny," with its driving guitar; the melodic "Making Room For Love," on which brass and strings are used effectively; "Love Notes" and "Why Did You Let Me Love You." The ballads "Love And Learn" and "Because Of You" display impressive vocal stylings. **Best cuts:** Those cited.

**SIDE EFFECT—Portraits, Elektra 6E-335.** Produced by Augie Johnson. "Reggae Dancin'," a flirtation with that growing style of music, is the most innovative and experimental track on this LP. A rhythmic groove, percussion/keys/guitar, give the song a Western influence. "Do It," with its funky horns; and "Make You Mine," with its fancy guitar picking are the up-tempo standouts. "If You Believe" has a jazz-tinged melody and the masculine, sensual vocals of "The Loneliest Man In Town" are appealing. **Best cuts:** Those cited.

## country

**ORIGINAL MOTION PICTURE SOUNDTRACK—Hard Country, Epic SE37367.** Produced by Michael Murphey, Jerry Goldstein, Mike Chapman, Jerry Crutchfield, Chip Young. This is another collection of last frontier flutterings and flamboyances. Tanya Tucker and Michael Murphey have most of the cuts, although there are some good performances, too, by Katy Moffatt, Jerry Lee Lewis and Joe Ely. **Best cuts:** "Take It As It Comes," "Texas (When I Die)," "I Love You So Much It Hurts."

**GUY CLARK—The South Coast Of Texas, Warner Bros. BSK3381.** Produced by Rodney Crowell. The flavor and red dust of the Southwest courses through Clark's music like heady tequila. Vocally, he sounds rather like Texas' answer to Steve Forbert, with his flat, distinctive low-key singing and honkytonk overtones reminiscent of hot Austin nights. His songs are epochs in lyric and melody form, his characters real-life heroes in boots and jeans. Crowell has captured precisely what makes Clark tick musically, giving him his best album yet. **Best cuts:** "Crystelle," "Rita Ballou," "Who Do You Think You Are," "She's Crazy For Leavin'," "The Partner Nobody Chose."

## jazz

**BILLY TAYLOR QUARTET—Where've You Been, Concord Jazz CJ145.** Produced by Carl E. Jefferson. Pianist Taylor teams on eight of his own melodies with violinist Joe Kennedy, a Pittsburgher and cousin of Benny Carter. With bass and drums, Taylor and Kennedy collaborate well, spinning off beautiful passages together. Annotation by Ira Gitler is an added attraction. **Best cuts:** "Night Coming Tenderly," "Antoinette."

**CHARLIE BARNET—Live At Basin Street East, HEP 2005.** Produced by Alastair Robertson. The Mad Mab fronted this swinging, uninhibited big band briefly in 1966, and the 11 tunes captured on tape at the New York nitery disclose what a power Barnett was on soprano and alto saxes, as well as the tenor pipe. Most of the charts are by Bill Holman. Giants like Willie Smith, Clark Terry and Nat Pierce bolster the band's personnel. This is a truly valuable album, one that reflects the spirit and drive of an era long gone. **Best cuts:** "It Had To Be You," "Basieville," "Jeep's Blues."

**TAL FARLOW—Trilogy, Inner City IC1099.** Produced by Teo Macero. Farlow records only rarely these days. This LP was taped five years ago for the Japanese market, yet it sounds strictly 1981 because Farlow's artistry will never sound dated. He offers nine selections, all of them delightfully performed, even with only Mike Nock and Lynn Christie as accompaniment. **Best cuts:** "If I Should Lose You," "But Not For Me."

**JOHN WOOD—Nearer, Los Angeles LAPR 1008.** Producer unlisted. "Nearer" marks Wood's fifth album. He's a Los Angeles pianist with a big future on record and here he's aided by Ray Pizzi, Joe Henderson, Woody Shaw, Billy Higgins and other highly regarded jazzmen laying down six tracks, some of which run too long to sustain interest. Wood divides his solos between acoustic and electric piano and sounds fine on both. **Best cuts:** "Nearer," "Candles."

**CLARE FISCHER—Alone Together, Discovery DS820.** Produced by Hans Georg Brunner-Schwer. Recorded in Germany in 1975, pianist Fischer roams the big Steinway through seven fetching, exceptionally musical tracks, unaccompanied. Fischer, a Californian, is only now beginning to receive his due after many years. This album is his finest yet. **Best cuts:** "Touch Of Your Lips," "Everything Happens To Me."

**PUNTO: FOUR HORN CONCERTOS—Tuckwell, Academy of St. Martin-in-the-Fields, Marriner, Angel SZ37781.** British hornist Barry Tuckwell uses a wide dynamic compass in bringing out the excitement in these crisp, attractive 18th century pieces, and Marriner's Academy plays its part with accustomed brilliance and attention to detail. The horn pyrotechnics and the stunning album sonics qualify this for some retail spins.

# ALFA'S PLANS Dealer Questionnaire Tests Waters For Label Expansion

By SAM SUTHERLAND

LOS ANGELES—One month after its launch as a U.S. label, Alfa Records is testing the retail waters on tape packaging, store merchandising, pricing/returns policies and audiophile product potential via an extensive questionnaire distributed to dealers.

Alfa's direct mailing to an estimated 2,000 accounts is just one facet of the young independent's entry into the domestic American market, which both U.S. management and senior executives at its parent company in Japan see as a test for further international expansion.

That questionnaire, accompanied by a contest offer as an incentive, is part of a merchandising kit for Alfa's first four album releases. Apart from drawing attention to that product, they ask respondents to forecast overall business levels, break down sales by category, evaluate the effectiveness of local media and estimate consumer price-resistance points on LPs.

Such research is to play a central role in laying a market base that both Kunihiko Murai, founder of the original Alfa label in Japan, and Bob Fead, American label chief, be-

lieve will differ from the music industry's traditional vision.

When Alfa first unveiled its network of independent distributors, Murai vowed that it would address an older, adult market rather than court the younger rock fan, which he feels, continues to dominate the target priorities for major U.S. disk and tape marketers.

"The concept of the youth market really started in the 1950s," theorizes Murai, interviewed during a recent visit to Alfa's American base here. "It remained accurate in the 1960s, and in the 1970s we saw the end of that era, I think."

Those buyers, he asserts, have in fact grown up to become the adult market now perceived by recent consumer-research studies as the most numerous sector of the music buying public. And while rock continues to have sales currency, Murai sees a growing consumer interest in "more sophisticated music, when compared to classic rock 'n' roll."

Fusion thus figures prominently in Alfa's first four LPs, with releases by Yutaka Yokokura and Casiopeia. Alfa's other titles by Billy & The Beaters and the Corbin/Hanner

Band are also slanted toward older buyers, the first auguring both AOR and pop radio potential while the second is eyed for a country/pop crossover strategy.

Fead says this opening release shouldn't be interpreted as evidence of a purely adult focus, though. "They happened to fall into place that way," he admits. "While Kuni has questioned whether we in the U.S. were really addressing where the coming market is, Alfa will certainly be looking at mainstream rock 'n' roll as well as other kinds of music."

Fead believes other U.S. majors are adapting their signings strategy to this new adult dominance, but adds that one advantage to Alfa's clean slate at its formation has been the ability to avoid the top-heavy rock image, common in older firms.

Both executives say Alfa's small size will remain a constant even if the project proves profitable more rapidly than they now forecast.

"The charter of the company is to build a quality-oriented, creative record company with a long term goal of profitability within three years," summarizes Fead, who updates that estimate by adding his own conviction that the black ink barrier will be breached within two years.

"In terms of a specific dollar commitment, there really isn't one: the parent company will subsidize us according to our realistic needs, as we present them. And we have a view of this project that if we get beyond 25 people on staff, we've failed in our task."

One key to that scenario is Fead's assertion that Alfa can rely on its distributors to supply the necessary local and regional followthrough to the label's directives, minimizing the need for full-time or independent sales and promotion staffers in the field.

Murai, who admits his own longing for a more creative role since retiring from production to direct Alfa's activities in Japan, echoes that goal by stressing that "small is beautiful" in his blueprint for Alfa's American arm.

"This year we had over \$40 million in sales and became the number five company in Japan," he explains. "But when I started the company 12 years ago, there were just five people on staff, and now there are 80. I find it gets harder as a company grows in size."

As a result, Murai says he prefers "a small company with a strong leader" to one relying on larger complements of support personnel.

As for the price tag, he confides that at its inception, Alfa's U.S. venture was bankrolled at \$2 million by its owners, Alfa of Japan and their corporate parent, Yanase & Co. "We're a privately owned company, though," he observes, "so if we agree, we can put up virtually any amount of money we need to down the line."

Allowing that rough guidelines have been set for such further infusions of capital, he still stresses this flexibility due to private ownership as a major plus for the new company.

Fead agrees that launching the label during the recent trade slump has involved "taking a risk, because we're entering in a down market. But we're convinced it's already bottomed out and has nowhere to go but up."

To assist Alfa's goal of participating in that recovery, Fead says Alfa has made an initial priority of estab-

(Continued on page 100)

# Publishing

## British Ties Keeping Island Profits Rosy

By PAUL GREIN

LOS ANGELES—"I feel very sorry for a lot of American publishers," says Lionel Conway, president of Island Music in the U.S. "They're being eaten up as profit margins get smaller and smaller. I'm doing better because I've got my British copyrights."

Indeed he has. Island Music in a split copyright deal with Almo/Irving has the publishing on Steve Winwood's smash "Arc Of A Diver" LP, now in its sixth week in the top five.

Conway, at 42 a 25-year publishing veteran, moved to the U.S. in 1975 to oversee Island's American interests.

"Before that we were never really interested in American copyrights," he says. "We just had an agency here making sure everything was protected and registered. Six years ago Chris Blackwell and I decided to set up a bona fide publishing company here."

"Since then I've signed American acts, but none of them have really come through. What I'm having suc-

cess with are actually English copyrights in America.

"I don't look for America or England as being our gravy," Conway says. "It's the rest of the world. It used to be that you had to have success in America, but it's not necessary now, as long as you can break France, Germany, Holland and Australia. The mechanical rate is so disastrous here, whereas there it's based on the price of the album. You get double what you get here."

While some labels have an arms-length relationship with their publishing affiliates, at Island the two work very closely. In addition to being chairman of the Island publishing companies worldwide and director of the U.K. company, Conway is on the board of Island Records.

"I used to be vice president of the record company in charge of West Coast a&r," says Conway, "but that became a bit of a joke, because no one really signs acts to Island but Chris. I wanted to sign Oingo  
(Continued on page 89)

## Siegel Keeps U.K.'s ATV Aware Of American Mart

By IRV LICHTMAN

NEW YORK—It's a rare music publishing post with an unusual direction.

That's the new position of Jay Siegel as international coordinator of ATV Music Ltd. U.K., based out of ATV offices in New York.

The veteran music man is a former lead singer of the Tokens, founder of the B.T. Puppy label and director of record production for Don Kirshner's music complex.

The function? In the main, it's to make ATV Music's English writers more aware of lyric approaches to the American market.

"I've just been over there and I notice that lyrics are getting very political, a reflection of the general unhappiness of youth in England," says Siegel, who reports directly to Peter Phillips, director of ATV Music Ltd. in London. "I'm hearing themes on the order of what-a-ter-

rific-day-for-the-world-to-end."

Siegel, who obviously believes this is not the direction for American-market lyrics, hopes to convince the writers that he can get more covers here if changes can be made to make the songs, in his view, more "commercial and viable."

Siegel says he expects to make trips two or three times a year to England to meet with writers and tell them about pop music directions. He'll coordinate activities with ATV U.K. professional staffers Charlie Crame and Tim Davies and Steve Love, ATV Music Group vice president.

Siegel, whose background credits also include coproduction of hits by Tony Orlando & Dawn, will also be involved with certain projects for ATV Music Publishing of Canada and ATV/Northern Songs of Australia.

## Rep Partners Beginning 2nd Year

NEW YORK—Al Altman and Stu Greenberg are celebrating the first anniversary of their publishing representation company.

The publishing veterans start their second year with a new account, the material penned by Stephen Bishop. Covering the U.S./Canada and London, the pair cast material, go after a recording and contact artists, a&r staffers and producers.

## 4-Song Sheet By April-Blackwood

NEW YORK—April-Blackwood Music has bowed its version of a 4-song folio, recently introduced by Chappell Music.

The music publisher, distributed through Bradley Publications, is, however, charging \$1 more (at \$3.95) for its Super Pack piano/vocal/guitar versions, while charging \$2.95 for big note piano (grades 1 and 2) and student piano (grades 3 and 4) versions.

The first Super Pack consists of "Angel In The Morning," "Same

Old Lang Syne," "But You Know I Love You" and "Unchained Melody." Others are in production.

April/Blackwood has also marketed two new regular folios, "Same Old Lang Syne & Other Pop Chart Hits" (\$5.95) and "Big Note Pops" (\$4.95) and Bradley itself is bowing its first chart song, "Somebody Send My Baby" (\$2.50) and two publications, "Organ Improvisation—The Art Of Instant Composition" (\$5.95) and "Church Service Playing" (\$5.95), both by Dr. Joyce Jones.

Survey For Week Ending 5/16/81

Billboard® Hot Latin LPs™  
Special Survey

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MIAMI (Salsa)		LOS ANGELES (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	HANSEL, RAUL Y LA CHARANGA Con la lengua de fuera Suave 712	1	EMMANUEL Intimamente Arcano 3535
2	CHARANGA CASINO La bamba SAR 1017	2	LUPITA D'ALESSIO Ya no regreso contigo Orfeon 16-047
3	HERNAN GUTIERREZ Gotas de dolor, common cause 13007	3	CARLOS Y JOSE El chubasco TH 2099
4	CHARANGA COLONIAL Neon 103	4	CAMILO SESTO Amaneciendo Pronto 1086
5	RAY BARRETO Fuerza gigante Fania 579	5	JOSE JOSE 15 grandes exitos Telediscos 1015
6	CHEO FELICIANO Sentimiento tu Vaya 95	6	JULIO IGLESIAS Mi vida en canciones CBS 50301
7	ADALBERTO SANTIAGO Fania 591	7	LOS JONICS 14 super exitos Atlas 5084
8	HECTOR CASANOVA Fania 579	8	VICENTE FERNANDEZ 15 exitos mas grandes Telediscos CBS 20422
9	SONORA PONCENA Unchained force Inca 1077	9	JUAN GABRIEL Con mariachi Pronto 1080
10	ROBERTO TORRES SAR 1016	10	CAMILO SESTO 15 exitos mas grandes Telediscos 1011
11	CELIA CRUZ Celia Johnny, & Pete Vaya 90	11	YURI Esperanzas Profono 3036
12	INDIA DE ORIENTE A bailar el son Guajiro 4004	12	ESTRELLAS DE ORO Vol 3 Telediscos 1013
13	PAQUITO GUZMAN Esa mujer LAD 349	13	ROBERTO CARLOS Grandes exitos CBS 12303
14	ROBERTO ROENA Looking out for number 1 Fania 588	14	RAY CONNIFF Exclusivamente Latino CBS 10312
15	LINDA LEYDA SAR 1015	15	DYANGO La radio Odeon 74112
16	CHEQUERE Amor con pecado Teca 3015	16	LIZA LOPEZ Si quieres verme llorar Hacienda 6981
17	ANDY MONTANEZ Salsa con cache LAD 341	17	JOSE LUIS RODRIGUEZ Atrevete TH 2095
18	LUIS RAMIREZ Salsero Cotique 1104	18	MERCEDES CASTRO Puras de Jose Alfredo Musart 10824
19	OSCAR DE LEON Al frente de todos TH 2115	19	LOS BUCKYS Profono 3024
20	LITA BRANDO Con sabor, Perudis 151	20	VICKY CARR Canta en Espanol CBS 20463
21	ISMAEL MIRANDA Fania 593	21	RAMON AYALA Los mejores corridos Fredy 1195
22	BOBBY VALENTIN Bronco 114	22	ALFONSO ARAU Mojado power Profono 3035
23	TIPICA DOMINICANA Salsa por adelante Discolor 30030	23	RIGO TOVAR Con mariachi Profono 3034
24	SALSA MAYOR Velvet 3027	24	NAPOLEON Lena verde Refit 9079
25	CONJUNTO CREMA SAR 1011	25	JULIO IGLESIAS Hey CBS 50302

# Links With Labels Only Way to go, Says Islands' Lionel Conway

• Continued from page 88

Boingo and Wall of Voodoo, but Chris was never on the West Coast, so it was difficult.

"The main reason I want to get involved with a&r for the record company is to bring in publishing. It's getting harder and harder to do deals for acts for the U.S. and Canada, mainly because lawyers want to retain those rights.

"I think publishing companies that are affiliated with record companies are the only ones that have a chance today. At least when you sign an act for recording, you can get the publishing."

Conway decries a number of other developments in publishing which he says are making independents suffer. "Lawyers and managers have to understand what's happening," he says. "Do they want us to go out of business?"

"They want us to give them source deals where they collect direct from each major territory. But a company like Island that doesn't have its own company in each territory doesn't benefit from that.

"And the lee-way in our profit margin is getting smaller and smaller. Years ago all deals were 50-50, but now writers want, say, 75% of the publisher's share, which is leaving the publisher with almost nothing after his overhead.

"Another problem," says Conway, "is that they don't give you any retention. You've got three years to get all these covers and then everything reverts, so what's the point? It's another situation where lawyers will have to give publishers a break. If we get a cover, we're entitled to keep it for 10 years.

"The new mechanical increase of four cents is going to help," Conway says, "although a lot of record companies have said they're only going to pay 75% of the statutory rate. Two of the biggest companies have told us not to expect them to pay more than 30 cents."

Conway is cheerier about copublishing. "That's the only break a publisher has now. When you sign a band you can do a copublishing deal."

Conway, a 13-year Island Music veteran, oversees the firm's U.K. office, though he has a managing director there as well, Peter Cornish. Island has had considerable European success this year with Ultravox (on Chrysalis in the U.S.), Robert Palmer (Island here), Visage (Polydor) and Sparks (RCA).

Island Records is venturing into more soundtrack projects in the wake of "The Harder They Come," which Conways says is up to about one million units worldwide.

"Chris is working on movies now," Conway says, "and we'll obviously have most of the music. Now he's doing 'Country Man,' which has a reggae, Jamaican-influenced soundtrack. And Island Records is starting Island Visual Arts in August, which we'll be involved with."

Island's print is handled by Warner Bros. Its biggest sellers are the songbooks to Cat Stevens' first six LPs, through "Buddah And The Chocolate Box."

Conway recently signed an administration deal with Skyhill Music, Shelter Records' publisher, for the U.S. and Canada.

Island Music has a staff of seven.

Conway says he next wants to add a representative in New York. I think New York is probably more open than L.A.," he says. "Here it seems to be dictated and run by lawyers. I

somehow think in New York it's like London where an act can probably decide its own future."

In addition to Winwood, Island Music has U2, Russ Ballard, Grace

Jones, Great Buildings, the McCrarys, Tim Moore, Charlie Dore, the B-52s, Ian Matthews, Sparks, Richard Thompson, AWB and the Plastics, a Japanese group.



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### Catalog Rep

NASHVILLE—The Abilene Music catalog, owned by George David Weiss, will be represented by Linda Dotson in Nashville. Included in this catalog are such Weiss-associated tunes as "Can't Help Falling In Love With You," "Wheel Of Fortune," "I Don't See Me In Your Eyes Anymore," and "Cross Over The Bridge."

## 11th MEET VIEWED AS WATERSHED

## IMIC Focus: Satellites, Cable, Copyright Protection

(This story prepared by Mike Hennessey, Wolfgang Spahr and Richard M. Nusser.)

WEST BERLIN—Leaders of the world's recording industry left here last week with increased awareness of the impact that new technologies will have on the industry's future, following an intensive three-day session of the International Music Industry Conference, sponsored here by Billboard April 26-29.

For many participants, it was the first time the varied themes of satellite communications, cable television, and the protection of rights of musical compositions in the future were assembled and presented for debate in one forum.

Hence, the 11th IMIC is viewed as a watershed meeting, the first industry-wide attempt to grapple with the inevitable revolution in home entertainment.

The range of topics, and the frankness with which they were discussed in open sessions, were often as controversial as the IMIC site, a divided city that represents the aspirations of both the capitalist and socialist worlds.

The German media and the West Berlin Senate both took appropriate note of the occasion. The Senate sponsored a cocktail party in IMIC's honor. The media marvelled over "the courage and frankness" that dominated the discussions, and described the presentation of a Trendsetter Award to Switzerland's Studio 24 radio station as a "media political bomb." The award expressly congratulated the private transmitting station for breaking the government's broadcast monopoly. Such monopolies have long been taken for granted in Europe.

But, as more than one expert in attendance noted, that will no longer be the case in an age when satellite transmission brings the world's performers into most living rooms.

In addition to the problems that never seem to go away—piracy, home taping and parallel imports—the thrilling yet threatening prospect of the new technological age posed

massive and seemingly intractable problems about protecting the creators of intellectual property from the potential ravages of uncontrollable dissemination.

The prodigious resources and immense investments of companies such as Warner Amex Satellite Entertainment Corp. in cable television that promises 104 channels and round-the-clock musical variety programming presage a world in which authors' societies will become increasingly powerless to defend the interests of their members.

Chriet Titulaer, head of the educational study division of Teleac, the enterprising Dutch publishing and cable tv company, outlined how low-cost receivers, legal and illegal, can be utilized to tap satellite and normal broadcast signals, thus evading controls imposed by corporate and government authorities. He pre-

dicts that 50% of the homes in the U.S. will have cable tv by 1990 or sooner, and that Western Europe won't be far behind. In fact, he points out that in countries such as Holland, the use of cable tv as a marketing tool is far more sophisticated than U.S. systems at present.

That is why there were numerous calls during the IMIC sessions for unification among the creators of music—record producers, publishers, writers, artists and broadcasters—in fighting for wider ratification of the Universal Copyright Convention, the Berne Convention and the Rome Convention, as well as more effective national legislation dealing with copyright breaches.

A major focal point of the debate was the vexing question of whether mechanical royalties in Europe should be paid on a flat rate or percentage basis, fore-shadowing the

protracted negotiations to come between the International Federation of Producers of Phonograms and Videograms and BIEM, a federation of collection agencies. There is a provisional agreement in force, where recommended retail pricing has broken down in Europe. A new system has to be determined on which to base calculation of the mechanical royalty.

The advent of commercial broadcasting throughout Europe was another prime topic for IMIC, since it heralds a communications revolution on the continent. The question

is no longer whether this will happen, but how rapidly will it take place. The prospect of extensive cable and satellite broadcasting means that state-run broadcasters will be subject to formidable challenges from private entrepreneurs and will have to radically change their programming in order to survive and compete.

Full coverage and photos of Billboard's 11th International Music Industry Conference will appear in the May 30 issue.

## Toshiba Audio Sales Goal Set At \$458M

TOKYO—Toshiba Corp. aims to up its audio equipment sales in fiscal 1981 (April, 1981, to March, 1982) to \$458.7 million on the strength of increased sales of portable equipment and expanded exports.

Toshiba Corp. is second only to Matsushita Electrical Industrial Co. in the output of color tv sets, but it has been behind other electric equipment makers in the production of audio equipment.

Through increasing sales in fiscal 1981, it hopes to become one of the top three within the next few years. Currently, the top three are Pioneer Electric Corp., Matsushita and Sony Corp.

Toshiba's audio equipment sales in fiscal 1976 came to \$229.3 million and have been increasing at the rate of about \$46 million a year. In fiscal 1980, which ended on March 31, 1981, the total came to \$408.25 million.

Toshiba began making Stereo Walky, the headphone stereo sets, at the rate of 20,000 units a month in August, 1980. Production was increased to 55,000 units a month at the beginning of this year, but supply has been unable to keep up with

demand. Toshiba intends to put a new model on the market soon to compete against Sony's Walkman II.

Another best-selling item is Bombeat RT-S63W, a portable radio-cassette recorder, from which two persons can listen separately to the radio and the cassette tape. It was placed on sale in February with production at 10,000 units a month. Production has now been upped to 20,000 a month but demand continues to surpass supply.

Toshiba will also concentrate efforts on promoting exports. The ratios between domestic sales and exports in fiscal 1976 were 65% and 35%, respectively, and the export rate was upped to 45% in fiscal 1980. However, this is still lower than the 60% for other major makers. Toshiba aims at attaining 50% in fiscal 1981.

The export promotion efforts will not only be aimed at Europe, which is Toshiba's best customer now, but also at the United States, Central and South America and the Middle East. Toshiba wants to raise its export rate to 60% in the next year or two.

## Country Festival In U.K. Pulls 50 Acts, 33,000 Fans

Continued from page 72

The wide musical scope of the festival was emphasized by appearances by acts such as Doc and Merle Watson, Jim & Jesse and the Virginia Boys, Mac Wiseman and Vernon Oxford, Bobby Bare and Hoyt Axton. Other acts who gained strong receptions included Joe Sun, Gene Watson and Canada's Family Brown, all regulars on tour in the U.K. during the past year. George Hamilton IV, on the heels of a record-breaking 56-city British tour, made a brief appearance on the Sunday evening show.

On the local front, the Roxon Road Show, comprising U.K. musicians and singers, put on a set which compared well with the U.S. acts for originality and presentation. Songwriter/composer Paul Kennerley, creator of "White Mansions" and "The Legend Of Jesse James," launched his artist's career with a contemporary package that leaned heavily on six-part harmonies. And the White Rose Band did well as the backup group, supporting 14 acts over the four days.

Susan McCann, Ray Lynam,

Brendan Quinn and Rose Marie gave attractive performances among the 10 Irish acts involved and Norway's Bjoro Healand repeated the success of his 1980 festival debut.

Other U.S. artists appearing at Wembley this time out included Razyzy Bailey making his U.K. debut, Skeeter Davis, Hank Thompson, Melba Montgomery, Don Gibson, Susie Allanson, Diane Pfeifer, Buddy Emmons, Terry McMillan and Tom Gribbin and the Saltwater Cowboys.

## Cole Spanish LP From EMI

MADRID — EMI-Odeon is launching a \$300,000 publicity campaign to promote the release of the LP "Inolvidable Nat King Cole, en Espanol." The album will include 16 songs, recorded in Spanish by the late singer, which were big hits in Spain 20 years ago. The publicity campaign is composed of 13, 20-second television spots, radio spots and a strong marketing campaign in the 120 most important retail sectors in the country.

## PolyGram Tops In U.K. Mart Share

Continued from page 3

Using the PolyGram Group as a corporate company, it picked up 21.7% of the singles market—leading EMI (14.3%) and CBS with 13.8%. Under the same corporate terms, the group had 17.9% of the album market, with EMI again in second place \$16.5% and CBS again third (13.2%).

The January-March period this year proved as successful for PolyGram as the heady days of 1978, and much of the triumph is due to Polydor doubling its singles market share, upturning to 11.1%. But PhonoGram also virtually doubles its share of albums (to 6%), while Decca turned in most acceptable figures of 3.2% albums and 1.7% singles.

For EMI, it was a difficult quarter, kicking in its worst market share figures for at least two years, though topping both singles and albums sector. CBS did not do well, on a comparative-basis, and A&M lost ground.

In a separate label analysis, CBS came top in albums with 9%, and Polydor top in singles (9.5%). The individual artist of the quarter was the murdered John Lennon, in the sense that product sales of the ex-Beatle gave the new Geffen label 3.5% of the singles action and 2.5% of the album area.

Lennon was top album and single

artist, on the analysis. But top individual single was "Vienna" by Ultravox (Chrysalis) and top album "Kings Of The Wild Frontier" by Adam And The Ants (CBS).

## Swiss Disk Distributor Into Video

ZUG—Leading Swiss record distributor Musikvertrieb has moved into the video market with the formation of a new company, Videophon, headquartered in Baar.

President is Jack Dimenstein, also president of Musikvertrieb, and Hans Flury, president of Grammo Studio, is general manager. It's emphasized, though, that their personal cooperation does not imply that Musikvertrieb has acquired any financial interest in Grammo Studio or its 17 outlets.

The new distribution company has, however, acquired the chain of 37 retail and rental outlets established over the last 18 months by the SMS chain throughout Switzerland, and it intends to strengthen and extend this chain.

Every advantage will be taken of SMS's know-how in the video field, and marketing concepts tested by SMS, including the patented "video tower" for in-store display, will be put into operation.

Videophon says it will be working to license new material so as to increase the choice and availability of video programming, with the emphasis on recent feature films.

## Ensign Planning Debut In U.S.

LONDON—Ensign Records, one of the most successful of U.K. independents, is to be launched in the U.S. soon, according to label chief Nigel Grainge.

He says he is at an advanced stage of negotiations with a U.S. major, not named as yet, for a license deal which will give Ensign its own label identity there.

## CZECHS FREE POP SINGER

PRAGUE—Czechoslovakian pop singer Karel Soukup, 29, has been released from prison after serving nearly a year of a sentence for singing "nonconformist" songs at the wedding reception of a friend here.

He is a one-time member of the group Plastic People of The Universe, which was banned at government level in Czechoslovakia in 1976.

## British Industry Rallying Behind \$20 M Video Plan

LONDON—A consortium of British banks and other companies including British Aerospace and Trident Television has been formed here to invest over \$20 million in satellite broadcasting and to explore other broad- and narrow-cast services.

The new company, Satellite Television, plans to use one of the satellites to be launched by Eutelsat, the international organization of European telecommunications systems. Director Brian Haynes believes European satellite broadcasting could produce more than \$4 billion annually in advertising revenue.

In a separate announcement, BBC director general Sir Ian Trethowan has said the corporation is working with British Aerospace on a satellite project that could lead to the introduction of a subscription-tv system by 1985, described as "a limited service to those who pay for it."

The British government has already taken an initiative in the field of pay tv, offering 12 licenses to cable operators for a trial period of two years, though with advertising excluded and only the 250,000 U.K. homes that already have cable television participating in the initial experiment.

MARCOS AGREES

## Broadcasters In Philippines Move To Establish Own Rates

By CES RODRIGUEZ

MANILA—A plaque of appreciation was presented to Philippine president Ferdinand E. Marcos by representatives of the National Broadcasters Assn. (KBP) during a courtesy call arranged here recently at the presidential palace.

The KBP acknowledged the work undertaken by the recently-dissolved Broadcast Media Council (BMC), a self regulatory standards committee created by a presidential decree in 1974 to replace the largely government-controlled Media Advisory Council. Marcos abolished the BMC earlier this year after announcing the lifting of his eight-year martial rule. It was Marcos' first encounter with the broadcast group since the BMC's dissolution.

The KBP, led by its president, Antonio C. Barreiro, took the opportunity to discuss several items contained in two memos Marcos had issued earlier to the minister of transportation and communications and the chairman of the National Telecommunications Commission.

One item Marcos readily agreed to scrap concerned the deregulation of broadcast rates authorized by the Ministry of Transportation and Communications. Antonio Barreiro, such an action would result in "ruinous competition" among radio and television stations. Marcos allowed the KBP to adopt the standard broadcast rates initiated by the BMC.

Also revised was the obtainment of certificates of public convenience from the National Telecommuni-

cations Commission, which the KBP contended was redundant in the light of Congressional franchises already issued to most broadcast stations.

In a related development, the KBP has unanimously voted to adopt all the resolutions passed by the BMC and to create the Broadcast Standards Authority to replace the defunct council.

The KBP also elected to reinstate Teodoro F. Valencia as chairman of the new regulatory body. Valencia—widely-read newspaper columnist and influential spirit behind such organizations here like the Popular Music Foundation of the Philip-

ppines and the Philippine Assn. of the Record Industry—held the chairmanship of the BMC until it was abolished.

The Broadcast Standards Authority is expected to assume all powers of the defunct BMC, including the authority to create resolutions and recommend appropriate penalties for violators of broadcast codes.

While KBP president Antonio Barreiro admits that the new body's clout will not approach the authority implicit in the government-created Broadcast Media Council, he believes that the presence of the standards authority will nonetheless "strengthen self-regulation."

## China Is Potential Classical, Not Pop, Market, Says EMI's Asia Topper

HONG KONG—China won't be ready for flamboyant rock acts for a while, says EMI Southeast Asia regional director Malcolm Brown, but he still hopes to be able to market his company's products there someday soon.

Brown, who recently returned from a trip to Thailand, Malaysia and Singapore, has also been in contact with Chinese cultural officials, but he would only discuss these talks in the most guarded terms.

He foresees little likelihood of an open market for Western music in China, and believes the preference will be for classical recordings, rather than any pop or rock material that could be construed as erotic or political.

He recalled the appearance last

year in Canton of several local EMI pop acts, who would be considered staid by Western standards. Nevertheless, the Chinese regarded the lyrics as being too avant-garde.

Brown says his trip revealed that some progress is being made in the continuing war against pirates in this region, but he expressed fears about the pirates' growing tendency to fight back in violent fashion against attempts to put them out of business.

He says a law has been introduced in Taiwan that would outlaw piracy there. He hopes to see it enacted this year. Brown also has high hopes for the Asian Music Industry Assn., formed last year, in achieving industry unity on the pirate issue.

## Dubbing Hurts, Says PolyGram Austria

By MANFRED SCHREIBER

VIENNA—Austrian record industry statistics covering 1980, claimed to be more complete than in previous years, show total record and cassette unit sales of 11.1 million, with a retail price total of \$90.4 million.

PolyGram here funded the market research which yielded the statistics, collecting input from 5,700 sources. An outside research institute was used. Previously, official industry figures reflected data from member companies of IFPI only.

If the overall figures seem reasonably satisfactory, problems arise when the report gets on the subject of piracy. It says that in 1980 a total 10.5 million units of blank tapes were sold in Austria, with a recording capacity of 12.25 million hours.

On the other hand, total recorded product sales incorporated three million singles, 5.4 million albums and 2.7 million prerecorded cassettes. That gives a total playing time of around 6.1 million hours, and the report claims that 83% of blank cassettes are used for recording music from various sources.

And, the report says, most blank tapes are used several times so that an estimated 25 million hours of music were recording during the year.

Wolfgang Arming, president, PolyGram Austria, says: "If this trend goes on, there'll be no more investments from record companies in the music scene. The break-even point for our own productions by artists such as Wolfgang Ambros, Andre Heller or Georg Danzer is between 15,000-18,000 albums on each release.

"It's necessary to make investments to reach that kind of unit turnover. But if there are no profits, that investment is just not possible."

No solution is in sight. Soon a copyright tax on blank cassettes, containing compensation of up to \$714,000 will be established here by law. But the record companies remain unhappy for they'll get only \$71,400 of that total, the remaining 90% going to artists and their pension funds.

The statistical survey here underlines the fact that the record industry needs a higher "copyright tax" on blank cassettes. Arming adds: "It's important to awaken the conscience of the people that recordings for anything but private use are acts of theft. But first, we have to have a legal basis to work on."

The new report shows 2.5 million soundcarrier customers split their cash into 61% on albums, 29% on cassettes and 10% on singles. A breakdown of music categories shows 58% of the turnover went on international pop, 20% on Austrian-produced pop, 13% on classical music and just 9% on country.

The latter figure is seen here as surprisingly low, but can probably be part attributed to a strict definition of what is country and what is pop.

But classical sales figures are seen as surprisingly high. An analysis of buyers in this field shows a build-up of interest in the 20-29-year-old group and a high percentage of buyers in the main cities here.

Gratifying to PolyGram was the 32% share of the \$90.4 million turnover by its companies Amadeo, Phonogram and Polydor. Of that, according to Arming, two-thirds went to Polydor, with Phonogram in second place.

## Concert In France A Shocker

PARIS—A scandal has broken out here over a performance in the small town of Jativa by the new rock group the Electroniks, whose music is avowedly "neo-Nazi." But no one is quite sure whether it's really a case of rock used for political ends or simply a joke in bad taste.

The arrival of the band caused an outcry. Its three members plastered local walls with swastikas and portraits of Hitler. Then when part of their act turned out to involve smashing furniture, members of Parabellum, due on stage afterwards and afraid the crowd's outrage would be turned on them, telephoned the police.

Electroniks' three members were arrested and will doubtless be charged with breach of the peace. But first the police have to find out whether the band was serious or merely trying, with some success, to shock.

## Caroline Still Off Air

LONDON—Radio Caroline, the so-called pirate ship-based radio station, failed to get back on the air over the Easter weekend and no rescheduled transmission date has been set.

The key problem is completing work on the new transmitter, but the New York-based advertising agency handling the sales area says response has been "slow" so far from international advertisers.

## CBS Pacts Hispavox

MIAMI—CBS Records has contracted to distribute Spain's Hispavox label in the U.S. and Puerto Rico.

The move, which surprised some in the industry here, was negotiated by CBS vice president and general manager Ron Chaimowitz and Jose Luis Gil. The deal reportedly calls for a three-year pact, with options, and includes catalog product as well as new releases. Hispavox has been tied to several U.S. deals in the past, most recently Alhambra Records, which had distributed Julio Iglesias. CBS will continue to distribute product from its Spanish subsidiary, including Iglesia's work, which it now distributes.

Chaimowitz says that CBS won't be handling any other labels here or in Puerto Rico. He says he regrets not being able to crack the U.S. salsa market. Salsa, a dance music that had a brief run on the U.S. pop charts prior to the disco explosion, remains popular with Latins in the U.S.

## Hispavox Signs Venezuelan Act

MADRID—Mirla Castellanos, Venezuelan recording artist, has signed an exclusive contract with Hispavox, the Madrid-based Spanish company's first signing from South America. Her first album is to be produced by Rafael Trabucchi. The deal represents further expansion by Hispavox into what it sees as an increasingly lucrative Latin American marketplace.

FROM BPI

## Island Goes On With 1-Plus-1 Cassette Despite Condemnation

By PETER JONES

LONDON—Chris Blackwell, founder and boss of Island Records, is going to press on with his controversial one-plus-one tape series, despite what amounts to total condemnation from the British Phonographic Industry.

What has particularly irked him, he says here, is that the BPI, industry watchdog organization, has not properly consulted him on the matter. The one-plus-one system provides music on one side and blank tape on the other, and is held by the BPI to be a positive inducement to home taping.

Blackwell says: "The fact is that BPI has tried to damage and hold up our scheme without bothering to hear our side. The BPI even says that what we're doing is damaging its own efforts to lobby for a government levy on blank tape.

"That's rubbish. I'm very interested indeed in there being a levy. As a record company boss, as a producer of recorded music, I'm all for protecting our copyrights."

He adds that the one-plus-one configuration is producing month-by-month sales increases of up to 1,000% on back catalog, citing particularly Cat Stevens' "Tea For The Tillerman," which he claims sold

1,100 on one-plus-one last month alone, while selling 1,300 through the whole of last year.

Blackwell insists his one-plus-one is now just a get-rich-quick policy. He believes the blank tape side is a bonus to people who buy Island's prerecorded cassettes. And he's insistent that the future of the record business is in the cassette format.

He says: "For too long, the record industry has ignored the fact that the cassette has a major role to play. Currently, the cassette is some 25-30% of the market.

"But cassettes are hardly ever released at the same time as albums. Record companies also over-price cassettes. Yet the cassette is, mostly, not of the same quality, value or feel as the album, despite being priced in the same range. Quality control just doesn't go into pre-recorded cassettes."

Of the sales success of his one-plus-one system, Blackwell stresses that the retail price is some \$2.25 lower than albums, but hold that that is right because cassettes are not as good value as the disk.

He says: "The cassette can do for the record industry what the pa-

perback book did for publisher. Albums should be like hardbacks, first editions, something worth collecting. Cassettes, like paperbacks, should be a cheap attractively packaged alternative, but with quality content.

"There are now cassettes in just about every home, one way or the other. We have to give people what they want at the right price. That is the law of supply and demand. Putting blank tape on one side is feasible. Records have to have two sides because of technical limitations, but cassettes don't."

Blackwell, saying that he'd even defend his one-plus-one configuration in court if necessary, says the record industry is too late making its complaints.

"All tape machines have record buttons. So, in the main, the battle has been lost. It's not time now, 20 years after the invention of the cassette, to start complaining."

He concludes that he will launch one-plus-one in other territories, though concedes that other countries are watching to see whether BPI actions against Island work. And he has no worries about paying a possible levy on the blank side of his cassettes.

## Japanese Culture Agency Ups Broadcasters' Copyright Fee 5%

TOKYO—The director-general of the Culture Agency has approved a hike of 5% in the copyright use fees to be paid by broadcasting stations. The new rates are 0.69% for the semi-government Japan Broadcasting Corporation (NHK) and 0.65% for the commercial broadcasting stations.

The previous rates, which were raised in stages from 1978 to 1980, were 0.66% and 0.62%, respectively.

JASRAC, the Japanese rights organization, had submitted a request Feb. 12 for a 40% hike. Discussions were held with the broadcasting stations, but no agreement was reached.

The matter was discussed in a meeting of the copyright use fees subcommittee of the Copyright Council on March 27, and it was decided that a 5% hike would be appropriate.

The director-general of the Culture Agency visited the JASRAC office on March 27 and reported the conclusions of the subcommittee.

JASRAC held an emergency meeting of its Blanket Negotiating Committee March 30, amidst heated debate. Although strong dissatisfactions were voiced, it was decided to accept the 5% hike since the sub-

committee had decided the amount and the Culture Agency approved it.

Consequently, the director-general of the Culture Agency approved the 5% hike on March 31.

JASRAC chairman Koichiro Kunishio has resigned, and managing director Harumi Ishii is serving as acting chairman. Ishii was previously chief prosecutor at the Sapporo High Public Prosecutor's Office until February 1980, when he retired and returned to law practice.

The copyright use fees can only be collected from those places stipulated under the law. The law presently does not permit collection of such fees from "pachinko" (Japanese pinball games) parlors, coffee shops, bars and restaurants, which play records or tapes all day long.

The fees can be collected from hotels, nightclubs, cabarets, discos and from concerts. Toshiaki Marumoto, deputy head of JASRAC's publicity department, said that JASRAC is working hard to hike the percentage of such establishments from which the fees can be collected.

Since it became possible to impose the fees on discos Aug. 1, 1980, progress has been made in collecting such fees from October, 1980.

Marumoto said the biggest diffi-

culties were being experienced in checking on nightclubs, cabarets and bars because many of them are in business for only a few years or change owners so frequently.

Concerning the 5% hike approved on March 31, 1981, Marumoto pointed out that it is valid for only one year, so that negotiations will have to be held again next year prior to the end of fiscal 1981, which falls on March 31, 1982.

## MISSING LINK? Sony Says New Color Video Will 'Change Concept Of TV'

TOKYO—The Sony Corp. says it has developed a new color video recording and playback system with filmic qualities called "Sony High Definition Video System." The company showed a prototype HDVS featuring 1.125 scanning lines and 60 fields per second with a frequency band width of about 30 MHz. It takes one-inch wide band tape.

Joseph A. Flaherty, vice president for engineering and development of the CBS Television Network, says the Sony HDVS will have "a profound impact on tv" and called it one of the few inventions after color

## Soviets Slate Jazz Fests

MOSCOW—As ever, a great number of jazz festivals and other events, both national and local, will be held in the Soviet Union this year.

Major events include the Moscow festival in May, a concert marathon featuring a whole army of musicians and some famous international guests, and the Riga event, with its informal jams and riverboat jazz night.

Equally important, though less publicized, are the numerous local festivals. More limited in their artistic scope, these nevertheless provide an opportunity for younger talents who would not have a chance to per-

form at the big metropolitan festivals.

Two such events, held in March, were the Jazz Over Volge festival in Yaroslavl, and the seventh Donetsk 112 festival in Donetsk. The former event showcased more than 30 bands.

A special occasion was the concert held in Tbilisi recently in memory of pianist/composer Vagif Mustafazadeh, who died in 1979. Melodiya had released nine of his albums. A posthumous LP and cassette of the pianist performing his own compositions in a small group setting have been released.

## Big Journey Promo Push In Japan

TOKYO—To break away from Journey's past image of a group tied in with space and the Milky Way suggestive of the night, CBS/Sony has gone all out in promoting a "live under the blue sky" image for the group in conjunction with the release of the two-record album, "Captured," on March 21.

Usually CBS/Sony releases anywhere from four to six new titles

from the international repertoire dept. on the 21st of each month. In March, however, the Journey album was the only one released, proof that CBS/Sony is intent on making Journey as popular a group in Japan as it is in the U.S.

In keeping with the "live under the blue sky" image, CBS/Sony made special bags for the album carrying color photographs of the Jour-

ney's outdoor concerts. Record stores will use these special bags.

Also, the album has a sleeve printed in Japanese that contains the words, "Live Energy," to indicate how powerful the group is. The "Live Energy" term also appears on the special bags.

Videotapes of the Journey's performances were used in video conventions for dealers, deejays and reporters in Tokyo, Osaka and Fukuoka to promote the new album.

Toshikazu Kikuno, product manager for the Columbia label in the International repertoire dept., says the initial press is 12,000 sets. "The biggest Journey seller so far was the 'Departure' album which sold 35,000 copies," Kikuno says. "We would like to sell 50,000 sets of the 'Captured' album, especially since Journey is returning in mid-July for a tour of Tokyo and Osaka."

## Rose Tattoo To Tour In Europe

SYDNEY—Australian power rockers Rose Tattoo hope to duplicate the success of AC/DC in the European market.

Originating from the Albert Productions stable, Rose Tattoo repre-

sents another Harry Vanda & George Young exercise in the pure principles of hard rock. The group is presently touring in a number of countries, working an album recorded almost three years ago.

WEA Germany issued the LP during 1980 and saw the single "One Of The Boys" become a top 20 item. WEA France reportedly passed on the act, allowing CBS's Philippe Duwat to secure the band for his territory. During the first 10 days of release, the album sold more than 15,000 copies and is heading for a gold disk award. Duwat hopes to hasten this by arranging for the act to tour Europe in April.

Jerry Greenberg's new Mirage label has issued Rose Tattoo in the U.S. where it has gotten some FM response. **GLENN BAKER**

## Gott Disk Exports Surpass 1 Million

PRAGUE—Czechoslovak state record company Supraphon and export company Artia have announced that exports of recordings by Karel Gott, indisputedly the country's top MOR singer, now total more than one million units. This figure does not include albums released on a license basis in Russia and East Germany, nor does it cover Gott's entire Polydor and Supraphon output.

## Joint Label Auditions Successful

TOKYO—Schinichiro Kawakami, a 22-year-old employe of a company in Sapporo City, and the Resonance duo from southern Japan were finalists in the joint auditions held by Nippon Columbia and For Life Records here (Billboard, Feb. 14, 1981).

There have been previous cases where record companies and talent agencies have carried out joint auditions, but this is the first time involving two rival labels.

Kawakami won the Columbia Award with his song, "Kamen"

(Mask), while the Resonance duo's song was "Flower Baby Love."

The finals were held at Egg-Man, a venue in Shibuya, Tokyo, that Nippon Columbia opened in March, 1981, so new artists can gain experience.

Almost 2,000 applications were received for the joint auditions in three months from November, 1980, and 12 singers and groups were selected for the finals at Egg-Man. Columbia will be putting out Kawakami's debut record, while For Life will issue Resonance's debut disk.

## Murray Meets Label Managers

AMSTERDAM—Capitol pulled out all the stops for the promotional visit by singer Anne Murray in late April, inviting label representatives from all over Europe to a meeting at the RAI Congress Center here.

Twenty-four label managers, from the U.K., France, West Germany, Scandinavia, Italy, Spain and elsewhere met the artist, going on to attend a Capitol, Liberty and EMI America video presentation. The singer's visit, which also took in Britain, coincided with the release of her latest album "Where Do You Go When You Dream" and the showing on Dutch TV of a 45-minute Anne Murray special.

## New HMV Store

LONDON—The HMV retail division is opening a massive new store in Manchester in June, a \$500,000 center of 7,500 square feet of floor space set to stock video software as well as records and tapes.

and videotape that "is really new and will change the whole concept of tv."

Director Francis Coppola, who had come to Japan for the HDVS announcement, says the HDVS will break the "link to film" and calls it "the missing step" in movie making. He says he is "very pleased about this advance" and points out, "Not only the close-up shots, but also the long shots, are very sharp because of the dynamic range."

Flaherty says that even people in the industry in the United States have said that it will take at least 20 years before a high definition video system could be devised, but Sony has already produced a prototype. "High definition is already here," he said, "and a practical system is possible within this decade."

Coppola called the HDVS a gift that will make it possible to produce

## Grosvenor House U.K. Season Set

LONDON—The annual midsummer cabaret season at the plush Grosvenor House Hotel here this year links Andy Williams, Sarah Vaughan and the Nelson Riddle orchestra for the first time on the same bill.

The season runs June 22-27, and Sarah Vaughan will work with her own quartet. Previous headliners at this venue have included Sammy Davis, Count Basie, Lena Horne, Ella Fitzgerald and Oscar Peterson.

The package is presented by Abbey Executive Services, along with Grosvenor Theatrical Productions, and is a first move by the company to stage top entertainment here.

Top-price for tickets for this summer's season is roughly \$150, including dinner and cabaret.

## French Hi-Fi Sales Rise 18%

PARIS—Despite the recession, sales of hi-fi equipment in France rose by 18% last year, with the number of stereo systems purchased topping the 1 million mark for the first time.

The statistics indicate that the public here remains faithful to recorded music and should come as an encouragement to the record industry. Once money is more freely available disk and tape sales should grow, and home-taping, which clearly has economic roots, could be less of a problem.

Despite a general trend to better quality equipment, hardware prices have fallen by around 5% and the growth in unit sales was counter-balanced by a slight drop in turnover.

## WEA France Set To Rent Videodisks

PARIS—Parisians have been given a first taste of the new videodisk technology, courtesy of drug-store Publicis, which laid on a week of demonstrations with SelectaVision disks imported direct from the United States.

Videocassettes were also given an airing, with "Grease" attracting most attention. Videotape rental here continues to develop. Latest move is the agreement reached by Warner-Filipacchi video president Jacques Souplet with newsagent chain Maisons De La Presse, which will distribute videotapes on a contract basis beginning June 1, when the first 20-30 titles become available.

Contracts of between 3-6 months will be offered, with an accompanying guarantee that none of the featured cassettes is on general sale. Conversely, none of the titles offered for sale will be included in the lending catalog, though from time to time material will be transferred from rental to sale and vice versa.

## LICENSE TO ALHAMBRA

NEW YORK—Alhambra Records, based in Hialeah, Fla., is now the exclusive licensee for the Latin pressings of PolyGram and Phonogram in the U.S., Puerto Rico and the Dominican Republic.

The deal, effective May 1, will be launched immediately with releases by Yndio, los Yonics, Trigo Limpio and Oscar Chavez. Alhambra president Enrique Inurrieta says the long-term agreement will help artists maintain continuity since PolyGram has changed companies each time its license expired. Inurrieta says different personnel will be assigned to each of the companies now handled by Alhambra. These include EMI, Discosa and PolyGram. For many years, the company handled Julio Iglesias exclusively.

Negotiations were conducted among Inurrieta, Kuno Von Einem of PolyGram Germany, and Andre Toffel, PolyGram's Latin American representative, based in Mexico.

## U.K. Topper: Worst Over

LONDON—For the past few years, the record business has been “dogged by enthusiastic amateurs,” but now there is a return to professionalism and as a direct result the industry has turned the corner of economic problems and is on the way up.

So said Ron White, president of the Music Publishers’ Assn. and managing director of EMI Music

here at the annual Gramophone Magazine record awards ceremony.

White referred to the record industry’s technological advances and said the cassette tape configuration had originally been dismissed as just a passing phase, but now had, in some ways, become one of the industry’s greatest problems.

But alongside White’s optimism was a demand from Harry Tipple, chairman of the Record And Video Retailers’ Organization (RAVRO) that value added tax be dropped on music generally in the U.K. It is currently 15 percent on disks and tapes.

Said Tipple: “If the government would agree to treat music as cultural, in the way books are treated, and then zero rate them for this tax, record dealers wouldn’t have to spend so much time and money on VAT matters.

More optimistic, however, was conductor Sir Charles Groves, who said records had a great affect on musical appreciation. “I think the digital recording system will bring a fresh era of prosperity to the industry,” he says.

## Secret Service’s First 2 Albums Turn Gold

STOCKHOLM—Top Sonet, Sweden, act Secret Service, currently a big-selling act throughout Europe, has collected gold disks for its first two albums, “Oh Susie” and the latest “Ye-Si-Ca,” covering sales of 50,000 units of each in Sweden alone.

The band now goes on a two-week promotional tour which takes in South American territories, including Mexico, Colombia, Peru, Brazil and Argentina.

## WIPO Plans 2nd Piracy Meeting

WEST BERLIN—Following the success of its international meeting on audio and video piracy in Geneva March 25-27. The World Intellectual Property Organization (WIPO) is planning a second public meeting for next year, to deal with the piracy of music, radio and television programs, books and magazines.

This was announced at the 11th IMIC here by John Hall, director-general of IFPI, when he opened the session on anti-piracy measures. Hall, a key speaker at the March WIPO meeting (Billboard, April 4, & 11, 1981), read a message from Dr. Arpad Bogsch, director-general of WIPO, wishing the IMIC participants success in the continuing battle against piracy.

## Content Rule Is Working, Says CAPAC

TORONTO—The Canadian Content legislation requiring broadcasters to give needle time to domestic productions has been in dispute for a decade, but financial figures recently released by CAPAC evince a definite benefit the regulations offer to domestic talent.

The performing rights organization, CAPAC, collected \$21 million, including a sum of \$1,669,482 received from foreign performing right organizations on behalf of CAPAC members. Total distributions to the organizations own members in Canada increased from \$7,485,741 in 1979 to \$8,289,623 last year.

General manager John V. Mills, Q.C., comes out strongly in favor of continuance for the legislation which has become a hot topic of debate within the broadcast community again in the past year.

Mills notes that the boost to the entire Canadian music industry is reflected in the increased use of Canadian music everywhere in the world. Foreign income for CAPAC writers and composers was up by \$1.25 million over 10 years ago. Distribution of wealth is also emphasized with 884 different CAPAC members earning money from outside Canada in 1980, compared with 313 in 1971.

Domestic revenues increased by approximately \$2 million over 1979 with license fees and interest totaling \$19,315,301.

# Canada Pay-For-Plays Plan Proposed By WEA

• Continued from page 27

ket first class mailing of album product is made available. The “Radio Service Plan,” as it is known, offers a number of alternate programs as well. For instance, a station only wishing to receive rock product is charged \$375. Country stations can receive an annual mail-out of pertinent product for as low as \$50.

In addition, under the new program, the subscribing stations can receive multiple copies of new product at no extra cost, providing the extra copies are authorized by the regional branch manager.

Green says programmers have expressed some reservations about the system. Many have said they’re concerned that the company is trying to pull a fast one on them.

“I have had to speak with a lot of programmers on a one-to-one basis,

explaining there is nothing more to the plan than meets the eye and emphasizing just how the plan can save them money. It is cutting out a lot of the paper work and back ordering problems and I’m sure that once they see this saving, the plan is going to become an example that other companies are going to want to adopt.”

The plan increases the cost on replacement copies for some catalogue product, but Green says that the radio plan shows no profit, but merely cover the company’s mailing cost.

One nice feature of the program is that campus stations get a 25% reduction in the fee structure, providing their signal is non-commercial. These stations can also benefit by signing up for a program that would include classical, jazz and spoken word product from the label.

DAVID FARRELL

## Artists Showing Strong Presence On U.S. Charts

TORONTO—Canada’s presence on the U.S. LP and singles chart remains strong at this time, largely due to the strong profiles of touring acts such as Rush and April Wine in the market.

The first top five album by Rush, “Moving Pictures,” has revived interest in the release’s predecessor, “Permanent Waves,” which the Canadian management company re-

ports is within a hair’s length of turning platinum in the U.S.

Another veteran Canadian act is April Wine that has two charting albums in the top 200 at this time. Most prominent is the “Nature Of The Beast” LP in the top 30, whereas the previous “Harder . . . Faster” LP has climbed back into the top 150 region of the chart.

Another major Canadian LP on the U.S. chart at this time is Loverboy’s debut self-titled LP. Being touted as the biggest out-of-the-box success in this country, the Vancouver band’s LP is close to triple platinum in Canada with more than 250,000 LP sales, CBS reports.

Other Canadian offerings charting include “Nightwalker” by Gino Vanelli, “Anne Murray’s Greatest Hits” and “Where Do You Go When You Dream” albums, as well as “Love Life” by Brenda Russell.

MAY 16, 1981 BILLBOARD

## Tell’s Gold LP Adds Vigor In Quebec

MONTREAL—The uncharacteristically sedate Quebec record market is rejuvenating its spirit, currently rallying around songstress Diane Tell whose latest LP, “En Fleche,” has turned gold.

The precious metal award follows in the wake of an ambitious concert tour in the province, a recent spotlight on national television and a second place win at the SPA international song contest in Switzerland last year.

The 23-year-old singer made a well received showcase on national tv earlier in the year when she performed “Si j’etais un homme” for the Juno audience, alternating verses in English and French.

## Gold Series From WEA

TORONTO—WEA is introducing a new catalog of double header hit singles with its \$1.98 list Gold Standard series this month.

Repertoire is culled from the Warner/Elektra/Atlantic group of labels, spanning a spectrum of music from Frank Sinatra with “Cycles/My Way” through the Electric Prunes with “I Had Too Much To Dream/Get Me To The World On Time.” to recent Grammy winner Christopher Cross whose hit, “Sailing,” is backed with “Ride Like The Wind.”

The series will be marketed with gold colored sleeves, the singles carrying the original release catalog number and collector information printed on the labels showing the highest Billboard chart position, along with the month and year it charted.

## Leyden Zar Planning Concerts

MONTREAL—A combination of good fortune and hot tunes has combined to launch local band Leyden Zar into the mainstream of rock radio across the country.

Keyboardist Pascal Mailloux says the group started in the bar circuit around the city and when CHOM-FM held its local talent contest last year, the group submitted a tape. Mailloux says he was surprised when they found out that the band had placed in the finals. More surprises were to come, however.

Saving money to record semi-professional demos at Le Studio, owner Andre Perry liked what he heard and took over production of what

would eventually turnout to be a complete LP.

Through Perry, Leyden Zar inked a North American contract with A&M Records, although the LP was signed through the Canadian office. Leyden Zar has just completed a national promotion tour and concert dates are now being co-ordinated. If all this wasn’t enough, the debut single, “Backstreet Girl,” was an immediate add on practically every major rock station in Canada within two weeks of release.

The name, Leyden Zar, Mailloux says, doesn’t have any meaning, but it suggests sounds “like Led Zeppelin or Iron Butterfly.”

## 2nd Freedom LP Slated In May

TORONTO—Freedom Records, the newly formed Canadian independent helmed by former MCA Canada general manager Scott Richards, releases its second LP this month by the Madcats.

The established rock act is fronted by Grant Fullerton, something of a legend in this country, first as the lead singer for the 13-piece Light-house, and later as an accomplished rock bassist in Mudd and Fullerton Damn.

Madcats released a debut LP two years back on the Quality label and limited U.S. distribution was made available through Buddah Records.

The Freedom LP is titled “Street Game” and simultaneous with its release is the first single, “Call It Quits.” A short Ontario tour is underway with the band’s new drummer, Gary McCracken. McCracken comes from the disbanded Max Webster band.

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## Specialty Shops Biggest Retailers They Account For 70% Of Turnover, Conference Told

WEST BERLIN—Statistics given at a conference of the West German record market April 29-30 here show 70% of industry turnover comes from specialty retailers. Wholesalers account for 17%, jukebox sales 3% and rackjobbing 9%. Mail order and miscellaneous sources provide the balance.

Organized jointly by the Berlin Fair Association, various dealer organizations and by AMK, the company that handles fairs in the International Congress Center, the event was timed to coincide with the end of IMIC, but attracted only around 100 participants, far less than the numbers hoped for.

More than half the industry's earnings come from about 1,000 top shops, it was said, and 29% of these are owned by a mere 30 retailers.

Slightly conflicting figures came from Deutsche Grammophon president Rudolf Gassner, who said that of the record industry's \$1.2 billion turnover, \$600 million came from specialty outlets, \$200 million from department stores, and \$160 million from major supermarkets.

Record company executives at the conference urged the retail trade to stock in depth and work back catalog material, as the best policy for survival. "Lamentation and com-

plaints won't help the retailer," said Rudolf Gassner, "but efficiency will." Instead, some retailers waited too long before stocking new musical styles like punk.

Video specialists present discussed the potential of music on video, saying that only major events, operas recorded live or video programs tailored specifically for home video rather than broadcast use would prove good sellers. WEA's video managing director Michael Haentjes disclosed that his company's videocassette of the Woodstock Festival had been sold out within weeks.

## DIGITAL MINIDISK *Telefunken, Teldec Lessen Contact With Vinyl Disk*

WEST BERLIN—Telefunken and Teldec have further refined their MD digital minidisk system to reduce direct contact with the surface of the record.

While the developers still have found no licensee for their technology, they remain optimistic about its chances for international acceptance following an agreement by CBS representatives at IMIC here this year to investigate the MD system further.

The MD announcement was coupled here with news of a new Teldec mastering process, DMM, for conventional audiodisks, which will make it possible to cut the metal positive (mother) directly, improving the sound significantly while speeding up the mastering process.

Telefunken/Teldec's IMIC demonstration came just two weeks after Sony and Philips previewed their CD laser-read digital audiodisk in Salzburg. Proponents of CD had hoped that the Japanese Digital Audio Disk Association (DADA) would recommend their system as the sole world standard.

But in its final report, DADA apparently has accepted both CD and MD without making a clear choice.

Although both systems offer a new level of sound reproduction, MD has several advantages. Its 5.3-inch diameter vinyl records can be pressed on current production facilities and are playable on both sides for a total of 120 minutes per disk, compared to CD's 60 minutes per disk on one side only.

Telefunken/Teldec claim their records are both cheaper to produce and less susceptible to quality control problems with CD disks.

Price could also be a factor in MD's favor. Telefunken says its hardware price range could start as low as \$150, about one-third of Philips/Sony projections. There is no MD car player in development, but a single microdisk is available, three inches in diameter, with 10 minutes capacity per side.

A major selling point of CD has been its laser technology, which avoids physical contact with the disk. Teldec has reduced this advan-

tage through "micro float," a thin layer of atoms on which the tiny diamond stylus floats in the groove.

Both CD and MD offer random program access and supplemental information display for artist and selection.

The Telefunken/Teldec technology is distantly related to RCA's Selectavision videodisk, just as there are similarities between CD audio and Laservision videodisks. And while the differences between audio and video versions are significant, sources at Teldec concede they are watching closely the videodisk systems battle in the U.S., hoping that Selectavision will establish the market viability of a high performance capacitance disk.

Teldec seems to be aiming its MD sales efforts primarily at companies such as CBS which have committed themselves to Selectavision.

A Telefunken spokesman says the MD system could be marketed in two years. However, he emphasizes the need to attract licensees before announcing manufacturing plans. The rival CD system already has Philips and Sony gearing up to debut hardware in the fall of 1982, and PolyGram exclusively committed to manufacturing laser audiodisks.

Ready for public debut this year is Teldec's DMM direct metal mastering technology, which could set a new standard in analog audiodisk sound. DMM eliminates the "father" step and the need for silvering from the mastering process. Teldec claims this results in improved surface and better signal-to-noise ratio and transient response.

DMM was not demonstrated at IMIC but will premiere at the Berlin Audio/Video Fair in late August. A Teldec spokesman hints there has already been interest shown in DMM by a major international record company.

## Operatta From EMI Electrola

COLOGNE—Classical product action at EMI Electrola here is highlighted by a recording of the complete Franz Lehár operetta "Friederike," a co-production with Bavarian Radio and the Munich Radio Orchestra, Helen Donath and Adolf Dallapozza singing the leading roles.

Organist-composer Lionel Rogg is recording for EMI Electrola a complete set of the church sonatas of Wolfgang Amadeus Mozart, along with the Orchestre de Chambre de Lausanne, conducted by Arpad Gerecz.

BLASTS GEMA

## PolyGram's Video In Aggressive Bow

By WOLFGANG SPAHR

HAMBURG—PolyGram here moves into video distribution at the end of this month with the launch of its Spectrum videotape catalog, consisting initially of 70 titles.

The new PolyGram Video operation is headed by managing director Goetz Kiso. Distribution chief is Dietrich Herbst with a team of 10 salesmen covering disk retail outlets and record departments of major stores.

Launch catalog leans heavily on feature film material but included are titles from James Last, Pink Floyd and Abba, plus sports, documentary and children's programming.

Kiso feels the time is right for video, with music and children's software achieving particularly good sales. But we are not going to accept unreasonable conditions; we have to have a realistic breakeven," he adds.

In his view, the demands of copyright society GEMA for the use of music on video are far too high. "They want 10% of the selling price. At that figure, there would be no sensible relation between the film

producer's side and the musical side of a video program."

PolyGram plans some cooperation with other video companies, and also intends acquiring American product to avoid parallel release of feature films and videocassettes.

Meanwhile, in the U.K., the Spectrum catalog will be distributed by a newly formed PolyGram Video division headed up by David Hockman. Available since late 1979, Spectrum product was previously distributed by Thorn EMI Videogram, through an agreement which expired January, 1981.

The Polygram Record Operations depot at Chadwell Heath will handle physical distribution and the PRO sales force will also look after sales to record outlets, PolyGram Video head office selling to major multiples, key accounts and wholesalers.

The launch is accompanied by an extensive press campaign and dealer display materials. PolyGram Video plans to release around eight new titles a month in the U.K.

## Dealers Seeking Campaign To Counter Money Woes

WEST BERLIN—In an unprecedented move, the German Record Dealers' Assn. took advantage of the IMIC meeting here last week to urge the conference to pass a resolution pledging support of a campaign to ease retailers financial difficulties.

Speaking at a press conference in Bonn, Berthold Liebernickel, chairman of the association, said: "The

situation of German record dealers has deteriorated alarmingly over recent months because of three major problems.

"One is the contamination of the market by illegal recordings, not only from foreign countries but also from within West Germany.

"A second is the total failure of the record industry to find a new music trend to capture the public's imagination and reactivate stagnating record sales.

"And the third problem is the industry's pre-occupation with huge volume sales on a limited number of titles and a lack of active promotion across a broad range of repertoire."

Liebernickel added that the record industry was panicking in the face of tough market conditions and was reacting with drastic and ruthless rationalization and with an increasing tendency to create sales through club and mail order outlets and even to open its own retail shops.

He said unless something was done to ease the situation, more and more dealers would be forced out of business.

## WEA In Sales Push For Rock

HAMBURG—"Rock The Nation!" is the promotional banner for a sales drive here by WEA Germany to cash in on the fast-growing local market for heavy rock product.

On a linked sampler, the major is showcasing its heavy rock roster under the same title. It features such groups as Van Halen, Foreigner and Z.Z. Top, plus Helen Schneider with the Kick.

Also part of the campaign are new albums by Van Halen and Rose Tattoo, the latter group set for a German tour as is U.K. band More, which now has its first album, "Warhead," out in Germany.

## Lindenberg Disk Cut In English For U.K. Mart

By JIM SAMPSON

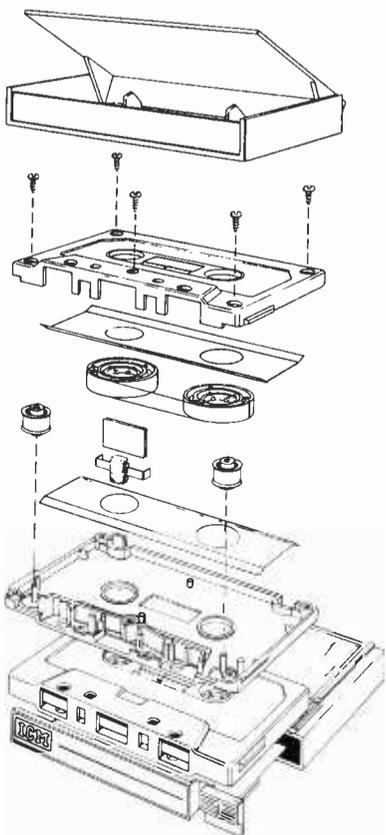
WEST BERLIN — Udo Lindenberg, West Germany's top domestic rock star, returns to the U.K. market with a new English language maxi single, to be released by Island May 18.

The vocalist, who this month turns 35, has dominated the German rock scene since the mid '70s. A new German album "Utopia," his 15th on the Teldec label, predictably entered the national sales charts immediately after release. Lindenberg's tours in 1978 and 1980 were the most successful ever by a German rock act.

A previous attempt to parlay this popularity at home into stardom abroad failed. Decca's 1977 English language LP "No Panic" attracted few British buyers, despite a promotion tour and production assistance. Lindenberg called this effort a "poor translation" of his German recordings.

Last year, Lindenberg went to New York and Nassau, The Bahamas, for new English language recording sessions. Teldec found a licensee in Island, which chose three songs for the initial release. Teldec marketing chief Manfred Peter says the recording will not be available in other markets, including Germany, pending reaction to the U.K. release.

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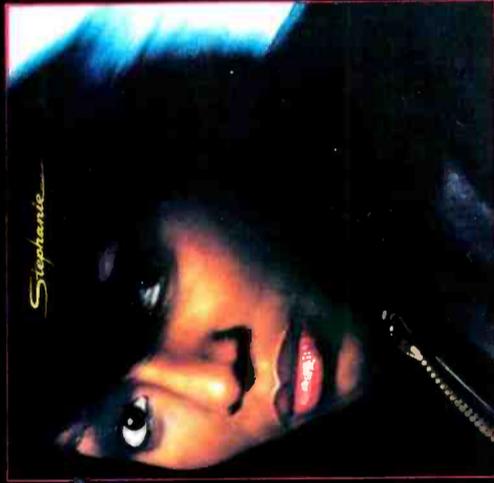
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\*Teddy Pendergrass appears through the courtesy of Philadelphia International Records and Teddy Bear Productions, Inc.

Manufactured and Distributed by RCA Records



# MAY IS HOTTER THAN JULY

All the newest of new from Motown!

## HIGH ENERGY

High Energy

High Energy made their first quantum leap with "You Can't Turn Me Off (In The Middle Of Turning Me On)" and added even more momentum with "Hold On." The fifth album, *Hi Energy*, is a showcase for their high-energy harmonies and a new potpourri of R&B/Pop tracks. Produced by Steve Buckingham (Dionne Warwick, Peabo Bryson, Melissa Manchester) and McKinley Jackson (Kim Carnes), *Hi Energy* sparkles with ballads ("Heaven's Just a Stop Away"), mid-tempo numbers ("Goin' Through the Motions") and moves into high gear with their brand new single, "I Just Wanna Dance With You" (G7201F). Three supertalented ladies who will be making a lot of noise—that sounds great.

Also available from High Energy: TURNIN' ON G7-978 RI, G7-978 HT, G7-978 HC; STEPPIN' OUT G7-982 RI, G7-982 HT, G7-982 HC; SHOULD'A GONE DANCIN' G7-987 RI, G7-987 HT, G7-987 HC; FRENZY G7-989 RI, G7-989 HT, G7-989 HC.



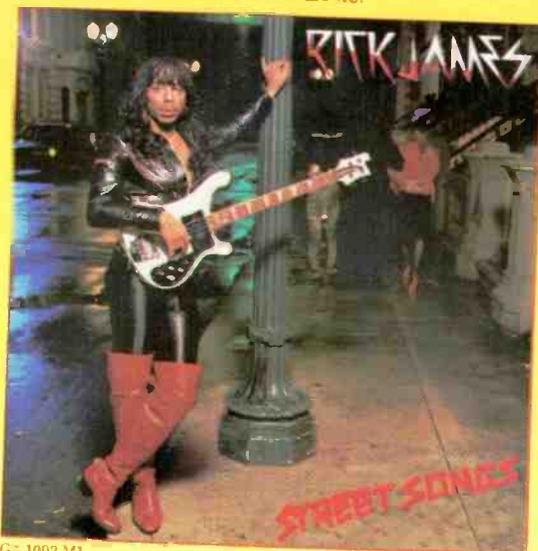
G8-1005 M1 G8-1005 KT G8-1005 KC

## RICK JAMES

Street Songs

After releasing his platinum debut album in 1978 and dominating the "Best New R&B Band" awards in Record World and Cash Box, Rick James has established himself as a consistent gold-seller—and still the pioneer of punk/funk/rock 'n' R&B. *Street Songs* shipped gold within two weeks of its release—thanks to one of the hottest singles around: "Give It To Me Baby" (G7197F). A videotape of the single and of "Super Freak" is now available as well as new Rick James posters. A major late summer/fall tour will soon be announced.

Also available from Rick James: COME GET IT G7-981 RI, G7-981 HT, G7-981 HC; BUSTIN' OUT OF L SEVEN G7-984 RI, G7-984 HT, G7-984 HC; FIRE IT UP G7-990 M1, G8-990 KT, G8-990 KC; GARDEN OF LOVE G8-995 M1, G8-995 KT, G8-995 KC.



G2-1002 M1 G8-1002 KT G8-1002 KC

## TEENA MARIE

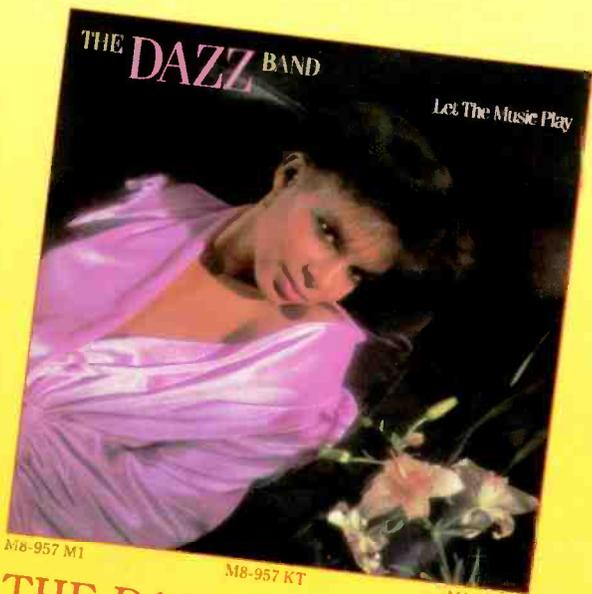
It Must Be Magic

It took more than magic to make Teena Marie one of the most talked-about emerging artists of 1980—it took the smash single "I Need Your Lovin'," and scores of appearances on shows such as "American Bandstand," "Soul Train," and "Solid Gold." Rick James put her on the Motown priority list by working with her on some early releases, but as a bonafide super-talent, Teena earned her own stripes as one of a handful of females producing, writing, and arranging their own material. *It Must Be Magic* shows phenomenal growth & brand new dimension added to the background vocals. Listen for the rapturous "Square Biz" or "Any Old Revolution" and the infectious title cut, "It Must Be Magic." Teena's now gearing up for a major tour, which, combined with this new blockbuster, will put her squarely on top.

Also available from Teena Marie: WILD & PEACEFUL G7-986 RI, G7-986 HT, G7-986 HC; LADY T G7-992 F1, G7-992 HT, G7-992 HC; IRONS IN THE FIRE G8-997 M1, G8-997 KT, G8-997 KC.



G8-1004 M1 G8-1004 KT G8-1004 KC



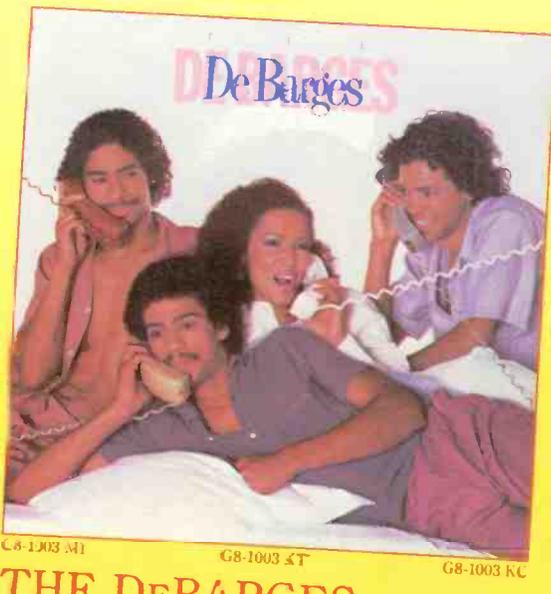
M8-957 M1 M8-957 KT M8-957 KC

## THE DAZZ BAND

Let The Music Play

Their name is their business: they'll DAZZle you. This Cleveland outfit made more than a name for themselves on their last album, *Invitation to Love*, spanning the scale from uptempo numbers to ballads. Their second Motown album, *Let the Music Play*, shows a progression from the jazz-oriented first LP to a new R&B/funk sound—showcasing slick new vocal arrangements and horn embellishments. Listen for the upbeat "Let the Music Play" (in the "Shake It Up" tradition), the energetic "Freaky," and the mesmerizing ballad "Knock Knock" . . . The same fiery backbeats and well-crafted rhythm sound that made a name for this band last year—yet even more unforgettable songs this time out.

Also available from the Dazz Band: INVITATION TO LOVE M8-946 M1, M8-946 KT, M8-946 KC.

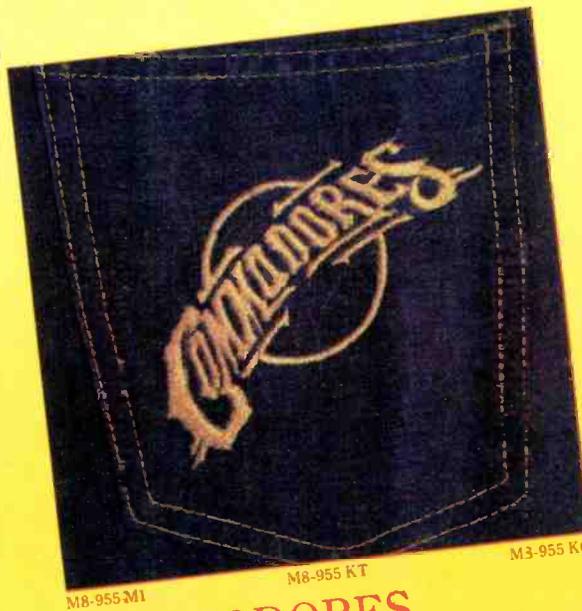


G8-1003 M1 G8-1003 KT G8-1003 KC

## THE DEBARGES

DeBarges

The DeBarge family has 12 musical children—but only 6 were old enough to sign to Motown. Two of them have already made names for themselves: Bobby and Thomas, the nucleus of Switch. Bobby produced, along with Eldra and Bunny DeBarge, this debut family album, sparkling with teen appeal, from lush ballads to energetic dance music, kicked off by "What's Your Name." The group describes its album as "pop party music" with plenty of variety and surefire crossover potential. Considering the illustrious sibling footsteps they're following in, that prediction should be right on the money.



M8-955 M1 M8-955 KT M8-955 KC

## COMMODORES

In the Pocket

In seven years, the Commodores have struck metal every time, racking up five gold albums, two platinum albums, one double-platinum album and two triple platinum albums. They've accounted for seven top 5 singles and six other Top 10 R&B singles. In their 15 year career, they've won every available award and have never changed personnel. *In the Pocket*, produced by James Anthony Carmichael & the Commodores, is a brilliant culmination of their career to date—a blockbuster with nine new songs—nine new standards—nine new milestones. . . Starting with a new classic Richie ballad, "Lucy," through the infectious "Saturday Night." New Commodores posters will be available in June.

Also available from the Commodores: MACHINE GUN M7-798 RI, M7-798 HT, M7-798 HC; CAUGHT IN THE ACT M7-820 RI, M7-820 HT, M7-820 HC; MOVIN' ON M7-849 RI, M7-849 HT, M7-849 HC; HOT ON THE TRACKS M7-867 RI, M7-867 HT, M7-867 HC; COMMODORES M7-884 F1, M7-884 HT, M7-884 HC; NATURAL HIGH M7-902 RI, M7-902 HT, M7-902 HC; GREATEST HITS M7-912 E1, M7-912 HT, M7-912 HC; MIDNIGHT MAGIC M8-926 M1, M8-926 KT, M8-926 KC; HEROES M8-939 M1, M8-939 KT, M8-939 KC.

# ON MOTOWN



If it's on Motown, believe it.

# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	
☆	2	23	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲	8.98		36	36	5	VARIOUS ARTISTS Concerts For The People Of Kampuchea Atlantic SD-2-7005		13.98		71	71	21	YARBROUGH AND PEOPLES The Two Of Us Mercury SRM-1-3834 (Polygram)	●	8.98	SLP 9	
	2	1	16	STYX Paradise Theatre A&M SP 3719	▲	8.98		37	39	5	JEFFERSON STARSHIP Modern Times Grunt BZL1-3848 (RCA)		8.98		72	72	25	LAKESIDE Fantastic Voyage Solar BXL1-3720 (RCA)	●	7.98	SLP 19
	3	3	18	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)	●	7.98		38	38	16	APRIL WINE The Nature Of The Beast Capitol S00-12125	●	8.98		73	74	8	RUFUS Party 'Til You're Broke MCA MCA-5159		8.98	SLP 30
	4	4	7	THE WHO Face Dances Warner Bros. HS 3516		8.98		39	41	33	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Polygram)		8.98		74	73	10	U-2 Boy Island ILPS 9646 (Warner Bros.)		7.98	
★	5	5	27	GROVER WASHINGTON JR. Wineflight Elektra 6E-305	●	7.98	SLP 5	40	45	27	STEVIE WONDER Hotter Than July Tamla 18-373M1 (Motown)	▲	8.98	SLP 20	75	75	13	TOM BROWNE Magic Arista/GRP GRP-5503		8.98	SLP 11
★	6	6	5	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033		8.98		41	42	7	JUDAS PRIEST Point Of Entry Columbia FC 37052		8.98		76	43	18	THE WHISPERS Imagination Solar BZL1-3578 (RCA)	●	7.98	SLP 17
	7	7	11	RUSH Moving Pictures Mercury SRM 1-4013 (Polygram)	▲	8.98		42	46	9	A TASTE OF HONEY Twice As Sweet Capitol ST-12089		8.98	SLP 12	77	87	5	THE DREGS Unsung Heroes Arista AL 9548		7.98	
	8	8	9	ERIC CLAPTON Another Ticket RSD RX-1-3095		8.98		43	54	8	FRANKE & THE KNOCKOUTS Franke & The Knockouts Millennium BXL1-7755 (RCA)		7.98		78	78	9	DAVE GRUISIN Mountain Dance Arista/GRP GRP 5010		7.98	
	9	9	24	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98		44	44	5	GRATEFUL DEAD Reckoning Arista AZL-8604		13.98		79	83	5	THE JEFF LORBER FUSION Galaxian Arista AL 9545		7.98	SLP 47
	10	10	9	JAMES TAYLOR Dad Loves His Work Columbia TC 37009		8.98		45	57	5	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)		8.98		80	49	27	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98	
★	11	13	10	PHIL COLLINS Face Value Atlantic SD 16029		8.98		46	47	24	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL1-3852	●	8.98	CLP 3	81	91	2	ROBERT WINTERS AND FALL Magic Man Buddah BDS 5732 (Arista)		7.98	SLP 28
★	12	14	10	SMOKEY ROBINSON Being With You Tamla 18-375M1 (Motown)		8.98	SLP 1	47	48	10	ATLANTIC STARR Radiant A&M SP-4833		7.98	SLP 7	82	82	14	TERRI GIBBS Somebody's Knockin' MCA MCA-5173		8.98	CCP 11
	13	11	25	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98		48	52	8	ROSANNE CASH Seven Year Ache Columbia JC 36965		7.98	CLP 9	83	50	5	DEVO Devo-Live Warner Bros. Mini-3548		5.99	
★	14	16	16	LOVERBOY Loverboy Columbia JC 36762		7.98		49	58	5	DAVID SANBORN Voyeur Warner Bros. BSK 3546		7.98	SLP 25	84	81	11	KLEER License To Dream Atlantic SD 19288		7.98	SLP 16
★	15	18	7	QUINCY JONES The Dude A&M SP-3721		8.98	SLP 4	50	55	19	SHALAMAR Three For Love Solar BZL1-3577 (RCA)	●	8.98	SLP 10	85	85	24	STEELY DAN Gaucho MCA MCA-6102	▲	9.98	
	16	17	31	KENNY ROGERS Greatest Hits Liberty LOO 1072	▲	8.98	CLP 4	51	53	23	ABBA Super Trouper Atlantic SD 16023	●	8.98		86	112	2	LEE RITENOUR Rit Elektra 6E-331		7.98	
★	17	19	5	SANTANA Zebop Columbia FC 37158		8.98	SLP 36	52	68	3	RICK JAMES Street Songs Gordy GB-1002M1 (Motown)		8.98	SLP 8	87	116	2	SOUTHSIDE JOHNNY & THE ASBURY JUKES Reach Up And Touch The Sky Mercury SRM-2-8602 (Polygram)		11.98	
★	18	20	6	GINO VANNELLI Nightwalker Arista AL 9539		8.98	SLP 31	53	56	9	CHAMPAIGN How 'bout Us Columbia JC 37008		7.98	SLP 14	88	88	29	THE DOORS Greatest Hits Elektra 5E-515	●	8.98	
	19	12	30	THE POLICE Zenyatta Mondatta A&M SP-3720	▲	8.98		54	40	13	JOURNEY Captured Columbia KC-2-37016	●	13.98		89	98	10	RICK SPRINGFIELD Working Class Dog RCA AFL1-3887		7.98	
★	20	22	13	.38 SPECIAL Wild Eyed Southern Boys A&M SP-4835		7.98		55	63	5	CHANGE Miracles Atlantic/RFC SD 19301		7.98	SLP 15	90	92	6	GREG KINN Rockin'roll Beverly BZ 10069 (Elektra)		7.98	
★	21	23	40	DARYL HALL & JOHN OATES Voices RCA AOL1-3646		8.98		56	66	12	ADAM AND THE ANTS Kings Of The Wild Frontier Epic NJE 37033		7.98		91	100	7	DENIECE WILLIAMS My Melody ARC/Columbia FC 37048		8.98	SLP 13
☆	26	5	RAY PARKER JR. & RAYDIO A Woman Needs Love Arista AL 9543		7.98	SLP 2	57	65	7	PHOEBE SNOW Rock Away Mirage WTG 19297 (Atlantic)		7.98		92	102	5	RONNIE MILSAP Out Where The Bright Lights Are Glowing RCA AAL1-3932		8.98	CLP 15	
	23	24	32	BARBRA STREISAND Guilty Columbia FC 36750	▲	8.98		58	61	9	CAROL HENSEL Dancersize Vintage VNI 7701 (Mirus)		8.98		93	76	9	WAYLON & JESSI Leather And Lace RCA AAL1-3931		8.98	CLP 13
☆	32	3	KIM CARNES Mistaken Identity EMI-America SO 17052		8.98		59	59	9	GARLAND JEFFREYS Escape Artist Epic JE 36983		7.98		94	84	45	EDDIE RABBITT Horizon Elektra 6E-276	▲	7.98	CLP 7	
	25	15	39	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		60	60	31	KOOL & THE GANG Celebrate De-Lite DSR 9518 (Polygram)	▲	8.98	SLP 38	95	94	107	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	CLP 16
	26	27	66	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98		61	62	14	DON McLEAN Chain Lightning Millennium BXL1-7756 (RCA)		7.98		96	103	50	SOUNDTRACK Fame RSD RX-1-3080	●	8.98	
★	27	29	5	PRETENDERS Extended Play Sire Mini 3563 (Warner Bros.)		5.99		62	90	2	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project Epic FE 36918		8.98	SLP 23	97	97	33	ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110	▲	8.98	CLP 21
	28	21	39	AC/DC Back In Black Atlantic SD 16018	▲	8.98		63	30	7	THE ROLLING STONES Sucking In The Seventies Rolling Stones COC 16028 (Atlantic)		8.98		98	99	16	T.S. MONK House Of Music Mirage WTG 19291 (Atlantic)		7.98	SLP 27
	29	25	23	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98		64	64	9	WILLIE NELSON Somewhere Over The Rainbow Columbia FC 36883		8.98	CLP 1	99	NEW ENTRY		STEPHANIE MILLS Stephanie 20th Century T-700 (RCA)		8.98	
	30	31	21	THE GAP BAND III Mercury SRM-1-4003 (Polygram)	▲	8.98	SLP 3	65	28	9	THE ISLEY BROTHERS Grand Slam T-Neck FZ 37080 (Epic)		8.98	SLP 6	100	79	11	RAINBOW Difficult To Cure Polydor PD-1-6316 (Polygram)		8.98	
★	31	33	11	JUICE NEWTON Juice Capitol ST-12136		8.98	CLP 5	66	77	3	ANNE MURRAY Where Do You Go When You Dream Capitol SD0-12144		8.98	CLP 37	101	101	12	SISTER SLEDGE All American Girls Cotillion SD-16027 (Atlantic)		8.98	SLP 33
★	32	34	8	ALABAMA Feels So Right RCA AHL1-3930		7.98	CLP 2	67	67	8	PAT TRAVERS Radio Active Polydor PD-1-6313 (Polygram)		8.98		102	86	29	BRUCE SPRINGSTEEN The River Columbia FC 236854	▲	15.98	
★	33	35	10	SHEENA EASTON Sheena Easton EMI-America ST 17049		8.98		68	37	9	ROBIN TROWER WITH JACK BRUCE AND BILL LORDON B.L.T. Chrysalis CHR 1324		7.98		103	128	3	PURE PRAIRIE LEAGUE Something In The Night Casablanca NBLP 7255 (Polygram)		7.98	
☆	80	2	CHAKA KHAN What Cha' Gonna Do For Me Warner Bros. HS 3526		8.98	SLP 18	69	69	13	EMMYLOU HARRIS Evangeline Warner Bros. BSK 3508		7.98	CLP 8	104	105	7	KROKUS Hardware Arista OL 1508 (Arista)		7.98		
☆	51	3	GARY U.S. BONDS Dedication EMI-America SO-17051		8.98	SLP 60	70	70	10	DIANA ROSS To Love Again Motown M8-951M1		8.98	SLP 35								

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

MAY 16, 1981 BILLBOARD

## Closeup

**GARY U.S. BONDS—Dedication, EMI-America SO-17051. Produced by Steve Van Zandt, Bruce Springsteen, Garry Tallent, Gary U.S. Bonds, Lanny Lambert and Rob Parrisi.**

The story goes something like this: Gary U.S. Bonds was doing his "Holiday Inn" act somewhere in Jersey one night about three years ago when Bruce Springsteen leapt onstage to join the ageless singer for a spirited version of his 1961 hit, "Quarter to Three."

Bruce knew the tune, all right. After all, he grew up on Gary's music and had been performing "Quarter to Three" in his set for years. A friendship ensued, and soon Gary found himself collaborating in the studio with Springsteen and E Street Band guitarist (Miami) Steve Van Zandt. Members of the E Street Band and Gary's own group were summoned to the Power Station in New York last fall, and in two weeks a record called "Dedication" was in the can.

The album has brought Bonds back in a big way. "This Little Girl," the bulleted single now in its fourth chart week, is Gary's first hit since "Seven Day Weekend" went top 40 in the summer of 1962. Born Gary



Gary U.S. Bonds: With a little help from Bruce and friends.

Anderson in Jacksonville, Fla., Bonds sang in church as a youngster, and in 1960 he teamed with producer Frank Guida to record such dance tunes as "New Orleans," "School Is Out" and "Dear Lady Twist." The sound was unforgettable—triple-tracked vocals, a bottom-heavy rhythm section, gritty tenor sax support and the sort of calculated studio pandemonium that fueled stories that Guida actually recorded Bonds in the vicinity of departing jet planes.

Springsteen and Van Zandt apply the white noise formula to the uproarious title track and come away with a rocking live sound. Bonds also sings with a shameless abandon on "Your Love," a Springsteen tune that features the vintage harmonies of Chuck Jackson and Ben E. King and a lumbering bass drum beat from (Mighty) Max Weinberg. Van Zandt's arrangement for the Asbury Jukes horn section is one of the finest of the budding producer's career.

As for "This Little Girl"—a springtime anthem for over-protective boyfriends—Bruce's message is clear: "I know what's on your mind/Know what you want to do/ But if you mess with her/I'm gonna mess with you/ You like the way she moves/ You like to watch her walk/ You better listen up/ 'Cause man this ain't just talk/ You better watch yourself/ You better stay in line/ 'Cause this little girl is mine." E Street saxophonist Clarence Clemons evokes the big hearty sound popularized by Gene "Daddy G" Barge of Gary's old band, and his tradeoff with Bruce on guitar gives way to a joyous finale.

That intensity can also be found in "Jole Blon," the rollicking cajun standard on which E Street keyboardist Dan Federici steps out on the accordion; in the assertive interpretations of Bob Dylan's "From a Buick 6" and Jackson Browne's "The Pretender"; and in the album's centerpiece, a Van Zandt ballad written as a tribute to Gary called "Daddy's Come Home."

"I still feel like a kid, like I'm 21 years old," Bonds says. "I guess I never seemed to grow up."

LEO SACKS

## General News

## Chartbeat

### 'Eyes' Bright: Kim's No. 1; 'Winelight' Outshines 'Life'

• Continued from page 12

Ellington: Walter Murphy's "A Fifth Of Beethoven" (1976) was a disco treatment of Ludwig Von Beethoven's Fifth Symphony.

Larry Verne's "Mr. Custer" (1960) was written about General George Armstrong Custer; Donna Summer's "MacArthur Park" (1978), about a park named after General Douglas MacArthur.

The pioneer of the famous-name genre, in more ways than one, is Bill Hayes' 1955 smash "The Ballad Of Davy Crockett."

Some will insist that Herman's Hermits' immortal 1965 topper "I'm Henry VIII, I Am" should be included, yet it was named not for the British monarch, but for a gent who lived next door to a widow with a penchant for Henrys. (She wouldn't have a Willie or a Sam.)

"Bette Davis Eyes," finally, marks the first No. 1 hit for Jackie DeShannon. As a composer, she hit number four twice in the '60s, with Brenda Lee's "Dum Dum" in 1961 and her own "Put A Little Love In Your Heart" in 1969.

★ ★ ★

With "Bette Davis Eyes" vaulting to No. 1, Grover Washington Jr.'s "Just The Two Of Us" (Elektra) becomes the third single so far this year to log three weeks in the runnerup spot without breaking through to the summit. Neil Diamond's "Love On The Rocks" had the bridesmaid blues in January; John Lennon's "Woman" in March.

But "Just The Two Of Us" is still one of the four highest-charting pop hits to emerge from a No. 1 jazz album in the 12-year history of Billboard's jazz charts. Isaac Hayes' "Theme From 'Shaft'" (1971) and Herb Alpert's "Rise" (1979) both hit No. 1 pop; Deodato's "Also Sprach Zarathustra" (1973) also peaked at number two.

George Benson's highest-charting single, "Give Me The Night," peaked at number four last Septem-

ber. The same slot Chuck Mangione's "Feels So Good" reached in 1978.

Washington's "Winelight" LP also makes news this week by holding at No. 1 on Billboard's jazz album chart for the 22nd week. That surpasses the Crusaders' 1979 LP "Street Life" for the most weeks at No. 1 since the jazz chart went weekly three years ago.

Following "Winelight" with 22 weeks at No. 1 and "Street Life" with 21 weeks are a pair of George Benson LPs—"Give Me The Night" (17 weeks) and "Livin' Inside Your Love" (12 weeks)—and a pair of albums by Bob James—"One On One" with Earl Klugh (11 weeks) and "Touchdown" (10 weeks).

On the pop chart, "Winelight" is starred at number five for the sixth straight week.

★ ★ ★

Washington, however, loses his star in his fifth straight week at number three on the soul singles chart. Ray Parker, Jr. & Raydio's "A Woman Needs Love" moves up to No. 1 on that list, changing places with A Taste Of Honey's "Suki-yaki."

This is the third No. 1 r&b single for Arista in just over two years, following G.Q.'s "Disco Nights (Rock-Freak)" in April, 1979 and Tom Browne's "Funkin' For Jamaica" (on Arista/GRP) last fall.

While the G.Q. record made number 12 pop and Raydio is currently up to number 15 pop, the Tom Browne hit never even dented the Hot 100.

"Funkin' For Jamaica" is one of only five No. 1 r&b hits in the 33-year history of Billboard's black music charts to have completely missed charting pop. The others are the Isley Brothers' "I Wanna Be With You" (1979) and "Take Me To The Next Phase" (1978); Bootsy's Rubber Band's "Bootzilla" (1978) and Tyrone Davis' "Turning Point" (1976).

Another No. 1 r&b hit by the Isleys and two more soul toppers by producer George Clinton besides "Bootzilla" also fell short of the pop top 60. The Isleys' "The Pride" (1977) peaked at number 63 pop; Parliament's "Aqua Boogie" and Funkadelic's "(Not Just) Knee Deep" (both 1979) climbed on the pop chart to 89 and 77, respectively.

Raydio's move to No. 1 this week caps the group's four-year climb to the top. "Jack And Jill" hit number five r&b in 1977; "You Can't Change That" made number three in 1979 and "Two Places At The Same Time" hit number six a year ago.

★ ★ ★

Capitol/EMI/Liberty is the big cheese on the Hot 100 this week, with four of the top eight singles. Front-runner Carnes is backed by Juice Newton at number four, Sheena Easton at five and A Taste Of Honey at eight.

On the album chart, it's WEA all the way, with the corporate giant holding down five of the top 10 spots. Steve Winwood at number three is backed by the Who at four, Grover Washington at five, AC/DC at six and John Lennon at nine.

★ ★ ★

The column's running long this week, so I have no space to point out that Sheena Easton, Dottie West and J.D. Souther are all in the pop top 30. Where's Freddie North when you need him?

## Lifelines

### Births

Boy, Spencer Roland, to Wendy and Greg Douglass April 29 in Sausalito, Calif. Father is the songwriter who performs with former Doobie Brother Tom Johnston.

★ ★ ★

Boy, Sean Alexander, to Joey and David McKay May 3 in Denver. Father manages the Rainbow Music Hall in Denver.

★ ★ ★

Boy, Jesse Austin, to Jill and Dana Stokes. April 8 in Boulder, Colo. Father is a singer and songwriter.

★ ★ ★

Girl, Danielle Jane, to Jenny and John Daubenspeck April 14 in Cleveland. Father is bass player with Deadly Earnest & the Honky Tonk Heroes.

★ ★ ★

Girl, Halina Joanne, to Holly and Paul T. Riddle April 17 in Spartanburg, S.C. Father is drummer with the Marshall Tucker Band.

## Marriages

Terry Frost, drummer, to Christine Mallon May 2 in Anaheim, Calif. Bride is with Brown Record Distributors in Buena Park, Calif.

★ ★ ★

Kathy Poff, editor of Billboard's International Talent & Touring Directory, to Donald Schnurr May 9 in Cincinnati.

## Deaths

William Alonzo "Cat" Anderson, 64, trumpeter-composer famed for his high notes with Duke Ellington and other big bands, April 30 of cancer in Los Angeles. A South Carolinian, he is survived by his widow, Dorothy.

★ ★ ★

Gene Russell, 48, pianist, personal manager and operator of record labels in Southern California, May 3 in Los Angeles of cancer. (See Counterpoint column).

★ ★ ★

Marlin Skiles, 75, composer, arranger and conductor for a half-dozen big bands in the '30s and '40s, and whose work was heard more recently in more than 200 motion pictures, May 1 in Rancho Bernardo, Calif. of complications resulting from cancer.

★ ★ ★

Clair LeRoy Stout, 68, general counsel, director and vice president of Golden West Broadcasters, April 11. He began a new career with Golden West in 1968 after retiring from his law practice. He is survived by his widow, Iris, and three daughters.

★ ★ ★

Clyde Baum, 63, former mandolin player for the late Hank Williams, of lung cancer April 14 in Pollock, La. Baum was a longtime original member of the "Louisiana Hayride."

★ ★ ★

Jack L. Levy, 56, a vice president at Capitol Records and Dot/Paramount in the 1960s, of cancer April 18 in Los Angeles.

★ ★ ★

D'Arneill Pershing, for nine years arranger for Johnny Mathis and a part-time faculty member at the Univ. of Southern California, March 29 of a heart attack in Los Angeles. He is survived by his widow, Karen, two children and a brother.

## Alfa Tests Label Expansion Waters

• Continued from page 88

lishing a clear image to their accounts. Product quality, graphics and packaging, which includes double-laminated sleeves and plastic inner liners, are all being touted as elements of the "quality image" Fead and Murai say they're reaching for.

As for the questionnaire, Fead believes it can yield "some in-depth answers in terms of both a national market overview and a more localized view of accounts in specific markets."

It should also influence such pending ventures as audiophile disks, which Alfa eyes as an incremental market appropriate to a number of existing masters from Alfa in Japan, and how Alfa will respond to dealers' needs for a universal cassette package other than the plastic Norelco jewel box that still dominates.

Pete Jones, the marketing vice president and architect for the dealer questionnaire project, also admits that the mailing is designed to convince accounts that Alfa is open to their suggestions and eager to hear their views on the market's problems and potential. With respondents eligible to win a "Body/

Sonic" chair—a playback system that transmits music through the body, already on sale in Japan but not marketed here yet—Jones reports "very positive" responses just one week after the mailing.

Though Alfa is still a very young company here, Murai confirms that he's already reviewing the potential for licensing arrangements in other international markets. "We're doing research into that now," he reports, adding that the Common Market countries and Canada are a first priority in these investigations.

However, wholly-owned com-

## Pop Crossover

• Continued from page 3

product. Gary U.S. Bond's "Dedication," coproduced by Bruce Springsteen, hits the soul chart this week, joining such other pop titles as Santana's "Zebop" and Gino Vannelli's "Nightwalker."

Earlier this year Steely Dan's "Gaucho" hit the soul top 20 and Blondie's "Autoamerican" cracked the soul top 25.

Reflecting the increased crossover in the current music market, Billboard now lists 75 country LPs, up from 50 a year ago.

panies like Alfa/U.S. would be contingent on finding strong management, so he demurs at projecting whether future Alfa affiliates would be subsidiaries or just licensees. But the basic goal of entering other markets is one Murai sees as consistent with the growth of European, Asian and African markets, which he cites as the cause for "the more and more international flavor" he finds in such global giants as CBS, PolyGram and WEA. "The first market is still the U.S., but in the future we have to think equally about growth outside the country," he argues.

With the U.S. label in negotiation with four new acts (seen as signing within the next two weeks, and a fifth that would carry them into the black music field), Murai reports that Alfa is testing classical-product waters through its Japanese company.

"This is my test on how we can promote classical product to those who are unfamiliar with it," he says. "If it works, I'd like to try it in the U.S. So Alfa's policy is to think big, do things very small but precisely, and pick up the best material we can in every genre of music."

"It's not going to turn into a big corporation."

# TOP LPs & TAPE

POSITION  
105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	95	30	RONNIE MILSAP Greatest Hits RCA A&M 1-3772	●	7.98	CLP 12	169	149	32	CLIFF RICHARD I'm No Hero EMI America SW-17039		8.98	
106	93	9	BRIAN ENO & DAVID BYRNE My Life In The Bush Of Ghosts Sire SRK 6093 (Warner Bros.)		7.98		170	150	25	EAGLES Eagles Live Asylum BB-705 (Elektra)	▲	15.98	
107	89	13	JIMMY BUFFETT Coconut Telegraph MCA MCA-5169		8.98		171	156	30	ARETHA FRANKLIN Aretha Arista AL 9538		8.98	SLP 40
108	186	12	SHERBS The Skill Atco SD-38-137 (Atlantic)		8.98		172	NEW ENTRY		CAROLE BAYER SAGER Sometimes Late At Night Boardwalk FW 37069 (CBS)		7.98	
109	113	61	WILLIE NELSON Stardust Columbia JC 35305	▲	7.98	CLP 36	173	169	28	PRINCE Dirty Mind Warner Bros. BSK 3478		7.98	SLP 68
110	115	15	REO SPEEDWAGON You Can Tune A Piano But You Can't Tuna Fish Epic JE 35082	▲	7.98		174	NEW ENTRY		BILLY & THE BEATERS Billy & The Beaters A&M AAA-10001		7.98	
111	NEW ENTRY		CHUCK MANGIONE Tarantella A&M SP 6513		11.98		175	148	49	DIANA ROSS Diana Motown M8-936M1	▲	8.98	SLP 75
112	142	3	BILLY SQUIER Don't Say No Capitol ST-12146		8.98		176	NEW ENTRY		JOHN O'BANION John O'Banion Elektra 6E-342		7.98	
113	107	10	THE ALAN PARSONS PROJECT I Robot Arista L 4180		7.98		177	145	7	ROBERT FRIPP The League Of Gentlemen Polydor PD-1-6317 (Polygram)		8.98	
114	125	6	DEBRA LAWS Very Special Elektra 6E-300		7.98	SLP 41	178	188	2	SYLVIA Drifter RCA A&M 1-3986		8.98	CLP 18
115	122	4	SOUNDTRACK This Is Elvis RCA CPL2-4031		13.98		179	NEW ENTRY		DAVID LINDLEY El Rayo-X Asylum SE-524 (Elektra)		8.98	
116	120	27	THE POLICE Regatta De Blanc A&M SP-4792		7.98		180	190	2	PAUL ANKA Both Sides Of Love RCA A&M 1-3926		7.98	
117	96	23	OUTLAWS Ghost Riders Arista AL 9542		8.98		181	182	3	SKY Sky 3 Arista AB 4288		7.98	
118	118	10	BERNARD WRIGHT Nard Arista/GRP GRP-5011		7.98	SLP 26	182	183	4	RUSH 2112 Mercury SRM-1-1079 (Polygram)		8.98	SLP 39
119	119	27	OIRE STRAITS Making Movies Warner Bros. BSK 3480	●	7.98		183	184	3	SOUNDTRACK Nighthawks Backstreet BSR 5196 (MCA)		7.98	
120	130	2	AC/DC Highway To Hell Atlantic SD 19244		8.98		184	NEW ENTRY		MASS PRODUCTION Turn Up The Music Columbia SD 5226 (Atlantic)		7.98	SLP 46
121	109	7	THE VAPORS Magnets Liberty LT-1090		8.98		185	179	25	BOZ SCAGGS Hits Columbia FC 36841	●	8.98	
122	114	83	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	▲	7.98		186	NEW ENTRY		BILL WITHERS Greatest Hits Columbia FC 37199		7.98	
123	110	7	APRIL WINE Harder-Faster Capitol ST-12013		8.98		187	123	14	ELVIS COSTELLO & THE ATTRAXIONS Trust Columbia JC 37051		7.98	
124	111	29	SLAVE Stone Jam Columbia SD 5224 (Atlantic)	●	7.98	SLP 29	188	192	2	VARIOUS ARTISTS The Music Of Cosmos Arista ABL1-4003		8.98	
125	135	2	ROGER TAYLOR Fun In Space Elektra SE-522		8.98		189	NEW ENTRY		TOM JOHNSTON Still Feels Good Warner Bros. BSK 3527		7.98	
126	133	5	ROBERT GOROON Are You Gonna Be The One RCA A&M 1-3773		8.98		190	NEW ENTRY		THE DILLMAN BAND Lovin' The Night Away RCA A&M 1-3909		7.98	
127	121	29	RANDY MEISNER One More Song Epic NJE 36748		7.98		191	191	53	AIR SUPPLY Lost In Love Arista AB 9530	▲	8.98	
128	117	6	BRENDA RUSSELL Love Life A&M SP 4811		7.98	SLP 48	192	NEW ENTRY		MUDDY WATERS King Bee Blue Sky JZ 37064 (Epic)		7.98	
129	189	2	STARS ON LONG PLAY Stars On Long Play Radio Records RR-16044 (Atlantic)		7.98		193	178	4	ROBIN LANE & THE CHARTBUSTER Imitation Life Warner Bros. BSK 3537		7.98	
130	129	26	DELBERT McCLINTON The Jealous Kind Capitol/MSS ST 12115		8.98		194	196	2	ONE WAY Love Is MCA MCA-5163		8.98	SLP 22
131	131	9	TED NUGENT Intensities In 10 Cities Epic FE 37084		8.98		195	174	14	GRACE SLICK Welcome To The Wrecking Ball RCA A&M 1-3851		8.98	
132	144	7	BILL SUMMERS AND SUMMERS HEAT Call It What You Want MCA MCA-5176		8.98	SLP 24	196	200	12	REO SPEEDWAGON Live (You Get What You Play For) Epic PEG 34494		7.98	
133	NEW ENTRY		JIM STEINMAN Bad For Good Epic/Cleveland International FE 36531		8.98		197	171	6	JERRY KNIGHT Perfect Fit A&M SP 4843		7.98	SLP 42
134	136	69	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98		198	198	7	RUSH Permanent Waves Mercury SRM-1-4001 (Polygram)		8.98	
135	137	49	DEVO Freedom Of Choice Warner Bros. BSK 3435	●	7.98		199	172	18	JOHN LENNON Shaved Fish Capitol SW 3421		8.98	
136	138	62	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98		200	127	13	TODD RUNDGREN Healing Bearsville BHS 3522 (Warner Bros.)		8.98	
137	132	24	HEART Greatest Hits/Live Epic KE 2-3688	●	13.98								
138	140	13	HANK WILLIAMS, JR. Rowdy Elektra/Curb 6E-330		7.98	CLP 6							
139	157	2	TANGERINE DREAM Thief (original soundtrack) Elektra 53-521		8.98								
140	104	16	JOE SAMPLE Voices In The Rain MCA MCA-5172		8.98	SLP 71							
141	141	18	BEATLES The Beatles 1967-1970 Capitol SKBO 3404		14.98								
142	152	6	DOTTIE WEST Wild West Liberty LT-1062		7.98	CLP 10							
143	147	6	JOE ELY Musta Notta Gotta Lotta Southcoast/MCA MCA-5183		8.98								
144	134	15	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic JE-2-36444	●	13.98								
145	155	3	JERMAINE JACKSON Jermaine Motown M8-948M1		8.98	SLP 21							
146	187	2	STARPOINT Keep On It Chocolate City CCLP 2018 (Polygram)		8.98	SLP 37							
147	NEW ENTRY		DAVE EDMUNDS Twangin' Swan Song SS-16034 (Atlantic)		7.98								
148	139	15	MARVIN GAYE In Our Lifetime Tamla T8-474M1 (Motown)		8.98	SLP 32							
149	165	4	T.G. SHEPPARD I Love 'Em All Warner Bros. BSK 3528		7.98	CLP 14							
150	160	4	CLIMAX BLUES BAND Flying The Flag Warner Bros. BSK 3453		7.98								
151	153	21	TIERRA City Nights Boardwalk FW 36995 (CBS)		7.98								
152	108	23	ONNIE IRIS Back On The Streets MCA/Carousei MCA 3272		7.98								
153	124	15	THE CLASH Sandinista Epic E3X 37037		14.98								
154	154	363	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98								
155	158	6	LEON REDBONE From Branch To Branch Emerald City EC 38-136 (Atlantic)		7.98								
156	151	61	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98								
157	167	4	MICHAEL JACKSON One Day In Your Life Motown M8-956M1		8.98	SLP 45							
158	146	16	BEATLES Abbey Road Capitol SO-389		8.98								
159	163	2	HUMBLE PIE Go For The Throat Atco SO 38-131 (Atlantic)		7.98								
160	170	4	POINT BLANK American Excess MCA MCA-5189		8.98								
161	143	18	BEATLES The Beatles 1962-1966 Capitol SKBO 3403		14.98								
162	162	14	ORIGINAL CAST Annie Columbia JS 34712		8.98								
163	175	4	THE ROVERS Wasn't That A Party Cleveland International/Epic JE 37107		7.98	CLP 55							
164	176	3	WILLIE NILE Golden Down Arista AB 4284		7.98								
165	159	17	BEATLES White Album Capitol SWBO 101		14.98								
166	168	29	SPYRO GYRA Carnaval MCA MCA-5149		8.98								
167	173	13	PHIL SEYMOUR Phil Seymour Boardwalk FW 36996 (CBS)		7.98								
168	126	13	BOB JAMES All Around The Town Live Columbia/Tappan Zee C2X 36786		11.98								

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

A Taste Of Honey	42
Abba	51
AC/DC	6, 28, 120
Adam And The Ants	56
Air Supply	191
Alabama	191
Alan Parson's Project	80, 113
April Wine	38, 123
Atlantic Starr	47
Paul Anka	180
Beatles	141, 158, 161, 165
Pat Benatar	25, 122
Blondie	29
Gary U.S. Bonds	35
Tom Brown	75
Billy & The Beaters	107
Jimmy Buffett	107
Kim Carnes	24
Rosanne Cash	48
Champaign	53
Change	55
Eric Clapton	8
Stanley Clarke, George Duke	62
Clash	153
Climax Blues Band	150
Phil Collins	11
Cosmos	188

Elvis Costello	187
John Cougar	39
Christopher Cross	26
Devo	83, 135
Neil Diamond	13
Dillman Band	190
Dire Straits	119
Doors	88
Dregs	77
Eagles	170
Sheena Easton	33
Joe Ely	143
Brian Eno & David Byrne	106
Dave Edmunds	147
Frankie & The Knockouts	43
Aretha Franklin	171
Roberta Frapp	177
Gap Band	30
Marvin Gaye	148
Terril Gibbs	82
John Lennon	126
Robert Gordon	126
Grateful Dead	42
Dave Grusin	78
Daryl Hall & John Oates	21
Heart	137
Carol Hensel	58
Humble Pie	159
Don McLean	61
David Lindley	179
Randy Meisner	127
Stephanie Mills	99
Ronnie Milsap	92, 105

Michael Jackson	157
Bob James	168
Rick James	52
Jefferson Starship	37
Garland Jeffreys	59
Waylon Jennings	95
Billy Joel	156
Tom Johnston	189
Quincy Jones	54
Journey	84
Kleer	34
Chaka Khan	84
Greg Kihn	90
Jerry Knight	197
Kool & The Gang	60
Krokus	104
Lakeside	72
Robin Lane	193
Debra Laws	114
John Lennon	199
John Lennon/Yoko Ono	9
Jeff Lorber Fusion	79
Loverboy	14
Chuck Mangione	111
Delbert McClinton	130
Don McLean	61
David Lindley	179
Randy Meisner	127
Stephanie Mills	99
Ronnie Milsap	92, 105

Anne Murray	66, 97
Mass Productions	184
Brenda Russell	64, 109
Juice Newton	31
Willie Nile	164
Ted Nugent	131
One Way	194
John O'Banion	176
Outlaws	117
Ozzy Osbourne	45
Ray Parker Jr.	22
Dolly Parton	46
Pink Floyd	154
Point Blank	160
Police	19, 116
Pretenders	27, 134
Judas Priest	41
Prince	173
Pure Prairie League	103
Eddie Rabbitt	100
Rainbow	94
Leon Redbone	155
Reo Speedwagon	1, 110, 144, 196
Cliff Richard	169
Lee Ritenour	86
Eddie Rabbitt	103
Smokey Robinson	12
Kenny Rogers	16
Rolling Stones	63
Diana Ross	70, 175
Rovers	163
Rufus	73

Todd Rundgren	200
Rush	7, 182, 198
Rush	128
Carol Bayer Sager	172
Joe Sample	140
David Sanborn	49
Santana	

## Douglas: Moving Up From Ground Floor

• Continued from page 6

"We were working on 'Walking On Thin Ice' and I knew we'd finish fairly early one night, so I arranged it so my Karen Lawrence session would start at 10 p.m. Then we were supposed to meet in the morning to master. I'd just sat down in my next session and 20 minutes later I heard.

"It was a disaster for me. Three or four days after it happened, Yoko and I went back into the studio and put together some collages with John's voice and music. It was almost like a funeral service because there wasn't any funeral service. We teetered back and forth between hysteria and concentration. We did that for two nights. That seemed to provide some kind of therapy or release."

Douglas cut 23 songs with John and Yoko, nine more than appear on "Double Fantasy." The original plan was for a second LP to be issued this spring. Now Douglas doesn't know if it will ever be released. He's heard a rumor that it will come out on Dec. 8, the first anniversary of the shooting, but says that's all up to Yoko.

As for Yoko's solo album, Douglas reports that she's parted company with Phil Spector and will now have dance whiz Ray Caviano supervise the mix. The songs themselves, says Douglas, are more avant-garde and poetic than those on "Double Fantasy."

Douglas' work with Lennon was fitting, since he says the Beatles' White Album was his "real introduction to production." Douglas had the chance to work with George Martin when he produced Aerosmith's version of "Come Together" for the ill-fated "Sgt. Pepper."

"The film was a disaster," Douglas concedes. "But I came out of it with a hit."

Douglas hooked up with Aerosmith through his mentor Bob Ezrin. "I was working with Bob engineering Alice Cooper albums, when he got a call to produce Aerosmith. Bob passed and said, 'You'd probably like them because you like the Yardbirds. They're really raw and nasty; they'll bite your head off.' I said 'Sounds perfect, just like my neighborhood in the Bronx.'

"I did five albums with Aerosmith, from 'Get Your Wings' to 'Love.' By then we had just worn each other thin. Neither one of us could bear the other. I think it's good to change after awhile."

Ezrin also lined up Douglas' first jobs as a producer. "Bob sent me to open out of town," Douglas quips. "My first album was in Canada by a group called Crowbar. Then I took Alice Cooper's 'Muscle Of Love,' which was the last group album. That was a funeral Bob didn't feel like being involved with, but it was a good experience for me."

Douglas' biggest talent discovery is probably Cheap Trick, which he

found playing in a bowling alley in Waukesha, Wis.

"I produced their first album," Douglas says, "and was supposed to produce all their records, but I got stuck on an Aerosmith album ('Draw The Line') that took nine months. So I had to pass on the second Cheap Trick album and didn't get back to the band again until 'Live At Budokan,' where I supervised the mix."

Douglas' music involvement began in 1962, when, at 16, he played bass in the first of several bands. He'd decided to switch to the other side of the glass by 1969, when a friend told him to look for a job at the just-opened Record Plant studio in New York.

"I ran down there," Douglas says. "I remember I had a suit on: I wanted to impress them. I was supposed to ask for Roy Cicala and when I did he said he did have one opening."

"He handed me a broom, a dust pan and some stuff to clean the toilet bowls. It paid \$60 a week."

"It was great," Douglas recalls. "I felt like I was in on the ground floor and I was going to make it. After that I became tape librarian and then assistant engineer. I'd get up to do a 9 a.m. jingle session and then an afternoon jazz date and at night I'd do a rock date and sleep in the studio. It was a really good training ground because you had to work fast."

"And when there was no one in the studio I would sneak in and call up some musician friends and start doing dates. I got caught about five times and Chris Stone would fire me. Roy saved my neck constantly. He'd go to Chris and say, 'you've got to listen to these tapes because they're not half-bad.'"

"Within six months I was bringing in a lot of clients. I was very comfortable, making \$30,000 to \$40,000 a year. But Bob Ezrin told me, 'You could be making \$200,000 or \$300,000 a year if you'd hit on an act. He talked me into it and he was right.'"

Douglas is now working with the Humans, an act he discovered opening for Squeeze in Winnipeg a year ago. "One of the reasons I'm working with them is that they're perfect for video," Douglas says. "I really want to get my foot in the door in both video and features."

Douglas is recording the Humans using 3M 32-track digital technology, the same system he used nearly two years ago with 1994 (which featured Karen Lawrence). Douglas disagrees with those who claim that digital and rock'n'roll don't mix; that it makes it sound too sterile, too perfect.

"Digital isn't going to make it sound any more 'real,' Douglas says. "It's just not going to make it sound any more distorted. I like to hear exactly what I've worked for, and digital does that."

## Record World Store Adds Video

NEW YORK—The biggest store in the Times Square Stores/Record World chain is now carrying prerecorded video.

The Record World outlet in

Roosevelt Field, N.Y., is serviced with 250 titles in Beta and VHS by A&H Distributing, the wholesale arm of the Video Shack retail chain, owned by Arthur Morowitz.

Says TSS/Record World's Roy Imber, the deal with A&H is similar to a rack arrangement, except that Imber is free to change inventory. Since initiating his video center four weeks ago, Imber says so far "it's no great thing." He also says he is seriously considering rentals, because it's probably "the right thing to do."

RIAA Certified  
Records

Gold LPs

Journey's "Captured" on Columbia. Disk is their fourth gold LP.

## Inside Track

### Bringing It Back Alive And Encoded:

CBS topper William Paley reportedly in Nippon recently palavered with U.S. Pioneer's parent firm. Did they discuss cable, videodisk and CX-encoding circuitry in Pioneer's stereo receivers and amplifiers, as well as add-on decoders? If the CX game plan is to succeed, it must be built into home playback equipment.

**POLYGRAM POLICY:** Ranking some tonnage users are two recent terms of sale additions on the reverse of PolyGram invoices. Titled "Delay In Payment," the first provision succinctly states that when and if PolyGram feels an account is overdue, "then all obligations incurred by buyer may, at the option of PDI, become immediately due and payable." "PDI's Security Interest," states the distributing organization, "shall retain a security interest in merchandise sold by it to buyer until full payment by the buyer. In the event PDI wishes to file a financing statement to perfect its security interest in merchandise sold by it to buyer, buyer hereby appoints PDI or an officer thereof selected by PDI as buyer's agent and attorney-in-fact, and hereby authorizes PDI or its officers to execute on buyer's behalf, a financing statement covering the merchandise in question and any other documents required to perfect PDI's security interest therein. This power of attorney shall be automatically revoked upon full payment to PDI of all sums due."

The Cleveland backyard of **Harvey Korman's** manse will be glutted with industry personages Saturday (30) when the **Piks Distributing** co-principal gives away in marriage daughter, **Lori**, to **Arista Midwest** fieldman, **Tom Moran**. Lori is national AOR promo chief for **Ovation Records**. Moran once worked in **Billboard's** chart research department in L.A. . . . **Jules Stein**, who became a legend in his time with the many innovations he brought to the entertainment industry, split his \$10 million estate between his family and UCLA when the late MCA founder-chairman's will was read last week. Ironically, he stated in his will that he hoped none of his family by blood or marriage would ever become officials at MCA, carrying out an opposition to nepotism that marked his entire business career.

According to the **Wall Street Journal**, **Warner Communications' chairman and chief executive officer Steve Ross's** 1980 cash bonus plummeted \$2,500,325 in 1980, when he received \$999,675, from 1979's \$3.5 million. But Ross' woes might be salved a bit by the \$450,000 the industry giant is spending to put a projection-screening room in Ross' Manhattan abode. The data was contained in a recent WCI proxy statement. . . . **Don Ellis**, now managing director of **RCA, U.K.**, and **Kent Duncan, Kendun and Sierra Audio** prexy, have buried the hatchet. Ellis was suing Duncan in L.A. Superior Court, which suit has been dropped.

## King Karol

• Continued from page 10

Zloty. A 50 cent a day charge for overdue records—they are rented for only a day—is applied when LPs are late in being returned. No classical, budget or imports are allowed for the rental service and after an LP is rented out 10 times it can be sold for as low as \$1.50.

Customers at Sam's also sign a specifically worded contract to rent records. In this case, it states the purpose isn't intended to tape records, rather to preview LPs. Mrs. Zloty says that at least 95% of the rented LPs are returned.

"What do the record companies expect," Mrs. Zloty says. "Kids can't afford their high prices and now the list may go to \$9.98 this year. All the local record promo men are aware of our rental practice and they don't say anything."

In the New York metropolitan area, an independently-owned unit of the seven-store Music Warehouse chain has been renting albums since late January. Owner Art Fahie initiated the program in his Commack, L.I., store in July 1980, but suspended it last Thanksgiving. The store charges \$2.50 to rent any single record in the store (excluding imports) for 36 hours with a \$7 deposit; \$4 to rent a double LP; and \$10 if the consumer rents five disks simultaneously. "We've been forced to rent records to survive," he says. Like Karol, he says he does not advertise the program, and "it's rare that we rent and sell tape at the same time."

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**Kenny Rogers** will be a father about the time CBS-TV programs his flick, "Coward Of The County," in October. Wife is **Marianne Gordon** of "HeeHaw." Rogers also has negotiated the acquisition of the old **ABC** recording studios on Beverly Blvd., now better known as **Concord Recording Center**. . . . **The Cars**, too, have joined the swing toward acts owning studios. They plunked down some big ones to acquire **Intermedia Studios** in hometown Boston. . . . **Jim Conkling** reportedly has been appointed director of the "Voice of America," following **Track's** exclusive report that the former **Warner Bros./Capitol** nabob would get a **Reagan** appointment (Billboard, May 9, 1981). . . . **Artie Mogull** shopping pressing plants for prices in readying his new **Applause Records**. . . . **Nelson Riddle** and **Lyle "Spud" Murphy** receive the "Golden Score" award of the **American Society of Music Arrangers** at the Ambassador Hotel, L.A., June 7 when the scorers hold their annual dinner party. Write to ASMA Party, 6520 Selma, #613, Hollywood 90028 for details.

**New York Federal District Court Judge George Pratt** sentenced **tape pirate Murray Kaplan** to three years probation and fined him \$5,000 for pleading guilty to one count of interstate transportation of illegal merchandise and one count of copyright infringement. His secretly-made tape recording of a conversation with **Sam Goody's Sam Stolon** was played for the jury at the recent tape trafficking trial. . . . **Arista's** latest deletions list with a June 30 deadline includes: 50 **Freedom** and 15 **Novus** jazz titles; 50 pop; 15 **Buddah**; 10 **Passport**; 3 **GRP** and 1 **Ariola**.

**LATE FLASH:** **Pickwick Distribution** companies' president **Jim Moran** and his indie label distributing aide **de camp** senior vice president **Jack Bernstein** rumored huddling with **Harry Apostoleris** of **Alpha Distributing**, New York. The Pickwick pair would add the integral New York-New England link if they could acquire the powerful **Apostoleris** setup. . . . **Kay and Jim Moran**, whose **Sound Warehouse** disco departments led the way, have opened their first video software/hardware department in the flagship Westheimer Dallas store. The new enclosed area in the middle of the key location sets a high for decor. Track is told. To our knowledge, this is the first isolation given video in a retail record/tape/accessories chain store. The Westheimer store now has three enclosed departments: general, classical and video.

Effective May 18, **Arista** raises its distributor prices on \$7.98's or more about 3.6%, while the price of albums with list of \$5.98 and all 7-inch and 12-inch singles go up about 5%.

—EDITED BY JOHN SIPPEL

## 'Live' AOR Talk Program

• Continued from page 14

fact the show airs during a normally commercial-free music slot where music as opposed to "verbal" is the norm.

All three program directors note that each has some talk programming mostly dealing with local issues, or a taped artist interview.

But it's the excitement of live radio that is agreed upon as the show's calling card.

"People always said that rock per-

sonalities have nothing of interest to say," says producer **Kritzer**, who founded "Rock Around The World," the first artist interview show back in 1974.

"But if they are communicating through their music then they have something to say. The artists are reaching real people and there is immediate feedback. It allows the artist to talk to his fans up close. Album radio is the last place where talk wasn't available," says **Kritzer**.



**SPECIAL PLAQUE**—Epic's REO Speedwagon receives a special plaque from CBS honoring the group for its eight gold and platinum records, including the triple platinum LP, "Hi-Fidelity." Seen, from left, are: **Bruce Hall** and **Gary Richrath** of REO; **Walter Yetnikoff**, president of the CBS Record Group; **John Baruck**, manager of the group; **Kevin Cronin** of REO; **Alex Kochin**, co-manager of the group; **Neal Doughty** and **Alan Gratzner** of REO; **Don Dempsey**, senior vice president and general manager of Epic, Portrait and Associated Labels.

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- "While You See A Chance"... #1 Radio & Records... Top Ten Billboard, Record World, Cashbox
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6/12-13 Oakland  
6/16 Las Vegas  
6/18 Fresno

6/19 Los Angeles  
6/20-21 Los Angeles  
7/02 Milwaukee  
7/03-05 Detroit  
7/07 St. Paul  
7/09 Indianapolis

7/10-11 Chicago  
7/14 Pittsburgh  
7/16 New Haven  
7/17 New York  
7/18 Long Island  
7/20-21 Philadelphia

7/24-25 Boston  
7/28-29 Largo, Maryland  
7/31 Buffalo  
8/02 Cleveland  
8/04 Toronto  
8/05 Montreal