

CASHBOX 2

MAY 30, 1981

SPOTLIGHT ON BLACK MUSIC





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The cover art and illustration on page 6 were compiled from a commemorative series by artist Avery Clayton of Los Angeles, who developed the drawings of great black artists and statesmen from his work at the Western States Black Research Center run by his mother Mamie Clayton. The artist's work is being featured during the 1981 Black Music Assn. Conference and will be on display during the Los Angeles Bicentennial Celebration.

SPOTLIGHT ON BLACK MUSIC

DEDICATION



This year's Spotlight On Black Music is dedicated to the late Bob Marley — a musical giant whose devotion to the brotherhood of man served as an inspiration for millions. Marley is shown performing with Stevie Wonder at the inaugural BMA Conference.



Avery Clayton

Will This Be The Year?

With the Black Music Assn.'s Third Annual Conference currently underway in Los Angeles the outlook has never looked brighter for black artists who are trying to crack the lucrative pop market. If 1980 was the year country music came into its own, 1981 may go down as the year soul became fully integrated into the mainstream of popular music.

The signs of black music's mass appeal are everywhere: Records by black artists are capturing an ever increasing share of the pop music charts, record companies are signing black acts in record numbers and concert promoters are booking more black music shows than ever before. Add to this the fact that white consumers now account for more than 40 percent of all soul records bought in the United States and it becomes apparent why black music is regarded as a major growth area for the recording industry.

Nowhere is the power of soul more evident than on the Cash Box pop albums chart, where this week black artists hold down 60 of the Top 200 positions, led by saxophonist Grover Washington, Jr.'s top 5 Elektra Records LP "Winelight." The album has also spawned a top 5 pop single, "Just The Two Of Us."

It used to be that black music as "big business" was synonymous with Berry Gordy and his Detroit-based Motown label. Not so today. With black music sales topping \$500 million annually, it's no surprise that every major label now has a separate department devoted exclusively to black music. In addition, many companies have signed multi-million dollar distribution deals with aggressive black-owned labels like Philadelphia International and Solar.

Record company executives cite a number of reasons for black music's explosive growth over the past few years — from stepped up marketing and promotion on the part of the major labels to the consistent exposure provided by black radio to the emergence of black "crossover" groups such as the Commodores, Earth, Wind & Fire, Kool & The Gang, The Jacksons and Raydio.

Still, it remains to be seen whether 1981 will go down as the year that black music finally achieved commercial success commensurate with its artistic excellence. On this and the following pages Cash Box examines the current state of black music marketing from a variety of viewpoints, including manufacturing, retail, publishing, radio and concert promotion. In addition, BMA president LeBaron Taylor candidly discusses the association's progress towards gaining financial independence in the face of economic uncertainty.

by Michael Martinez

The market potential of black music has continued to expand like a bustling boomtown, yet that potential remains largely untapped, much like unmined platinum and gold mineral veins. As a business venture, music makers and entrepreneurs are flocking to the black music sound as a means of deepening their riches. The music has retained its traditional elements, diversified to obtain pop mass appeal and gone on to set the pace for other music idioms to emulate.

The gold and platinum success of George Benson, Michael Jackson, Diana Ross, Smokey Robinson, Stevie Wonder, and Kool and the Gang, to name a few, has reinforced the contention that black music sells beyond its base community. Add to that the accomplishments of newcomers like the S.O.S. Band, Yarbrough and Peoples, Sister Sledge, Prince and The Gap Band, then it appears evident that black music as a marketable entity has a bright, promising future.

Another important barometer of black music's crossover or mass appeal potential is the recent success pop artists have enjoyed performing music with its roots in the black music scene. It is becoming essential

for artists like Blondie, Rod Stewart, Kenny Loggins and even Kenny Rogers to gather the support of black radio and retail enroute to their next plateau of pop stardom.

It's easy to see why established pop stars are turning to soul. Recording Industry Assn. of America (RIAA) gold certifications for black music during 1980 totalled 39, more than 20% of all gold albums certified during that year. An equally strong showing for black music was registered in gold singles certifications, with the genre capturing 18 of 42 awards, or more than 40% of the total.

Attaining platinum remains a frustrating effort for some of the most popular artists. But black-oriented music earned 11 platinum albums during 1980, more than 15% of the total 66 awards, and all three platinum single awards were given to black-oriented product.

Many record companies are aware of the strength of the black consumer in maintaining the consistent sell-through of black product and that the music has continually gained a larger share of the white consumer dollar spent on prerecorded music. Some companies note that since 1977, black music dollar earnings have jumped 1,000%.

At the recent National Assn. of Recording Merchandisers (NARM) convention, it was revealed during a workshop titled "Black Music Is Green," that the sale of black music represents 25% of total industry figures.

But in a Warner Communications, Inc. (WCI) consumer attitude study, also unveiled at NARM, it was noted that the total dollar purchase of black music has only risen one percent since 1977, from 13% to 14%, although the percent of current buyers of the music is up four percent over the 1977 figure, from 10% to 14%.

Such figures serve to underscore the question asked by all segments of the industry: If there is growing consumer interest in black music, how can we maximize its sales potential?

Industry veterans agree that certain problems must be addressed before the sales potential of black music can be fully realized. Some of those problems include: strengthening support to small black retailers, upgrading professionalism among such retailers, gaining more airplay for new black acts at both pop and black radio, getting the pop retail market to stock a wider variety of black product and successfully marketing black catalog product.

Charged with finding solutions to such problems are newly established or retrenched black music depart-

Most record companies are aware of the consistent sell-through of black product. Some labels note that since 1977, black music dollar earnings have jumped 1,000%.

Creative Packaging: Key To Concert Success

Carefully assembled packages of self-contained funk bands with good-selling records have become the most successful format for black music tours, according to a **Cash Box** survey of agents and promoters. The packaging of acts that are able to headline shows on their own has become a key element in mounting a successful tour. Self-contained bands, usually featuring several lead singers, are drawing audience dollars away from standup singers and vocal groups who use backup bands, and to a lesser degree from fusion jazz groups.

"Packaged tours are successful because they represent good value for money," says Steve Ellis, president of the Steve Ellis Agency, "and it's got to be a package that makes sense musically."

"We try to package between three and five acts that are musically compatible and have a record in about the top 30 to create a mini-festival show or concert," says Norby Walters, president of Norby Walters Associates. "For the audience, this type of show transcends seeing a particular act, which helps support acts on the road and adds to record sales. This creates momentum so a tour can continue if an act drops out. For instance, on the Kool & The Gang tour, we had The Gap Band, Slave and Yarbrough & Peoples. When Kool came off the road, the tour was able to continue with The Gap Band headlining."

Jody Wenig, head of Associated Booking Corp.'s concert department, adds "for an arena show with three acts, the middle act should be able to headline a smaller building on their own. Younger audiences like black rock and funk bands and these groups are being packaged and put into large buildings. Fusion jazz and standup singers tend to appeal to an older audience that doesn't like big arena shows, so these acts are playing places where the audience can sit down and listen."

Charles Carter, entertainment consultant to concert promoters W.G. Enter-

prises sees a positive trend away from vocal groups because "young singers are now playing instruments, forming bands and getting club work. I'll use young bands as opening acts on a bigger show to gauge audience reaction, and because they'll remember you gave them a shot when they get bigger. I used The Gap Band as an opening act three years ago."

Carter also stresses the need for musical compatibility, noting "if you have a funk and a fusion band on the same show, they drive each other's audience away. Fusion groups are adding vocals because they find that too much instrumental kills the groove. Rap music doesn't work well on live shows, because when people see a group performing with a DJ playing records or tapes to back them instead of a live band, they feel they're not getting their money's worth."

Another factor in the success of the funk bands is that they are drawing more mixed audiences. "Even deep funk acts like Kool and P-Funk are drawing much more of a white audience than they were a few years ago," noted Walters. "The black audience is only one-seventh the size of the white audience and yet many black artists sell the same amount of records as white acts with a much larger potential audience."

With the growth of the funk bands, standup singers must be polished entertainers in order to draw audiences. Steve Ellis points out that Jerry Butler, whom he represents, "works seven months a year doing festival dates, theatres in the round and summer venues, with no record in sight."

With fewer national acts on the road, some agents are working with local acts on regional club circuits. Norby Walters has been working with Trouble Funk, a Washington D.C. based group, Florida-based Silver Platinum and Californian Robert Winters. Silver Platinum records for Spector International and Winter for Buddah, while Trouble Funk is on a local label. According to Walters, "we're working these acts on the club circuits and working with local promotion, record distributors and retail to build sales and attract national attention. But we don't want to put them on national tours too soon. Taana Gardner has one of the hottest records in New York — 'Heartbeat' — and she's played 25 metro area venues in the past two months. When the record starts to break nationally I expect to put her on a national tour."

Promoter Bill Washington, president of Dimensions Unlimited in Washington D.C. has been working local self-contained bands Parrish and Experience Unlimited who have local record releases on a regional level.

Carter of W.G. Enterprises notes that southern regional performers such as Clarence Carter, Betty Wright, Lattimore and the Reddings are good for nightclub work in venues seating between 700 and 1000, but aren't suitable for tour packaging. "Each of them could draw 800 by themselves, but if I put them together they might all draw the same 800 people."

The club scene is getting stronger, Carter continues, because "a lot of clubs that went disco are now reverting to live shows, and these clubs provide a lot of work for local artists."

New wave rock clubs are also becoming vehicles for black artists, says Steve Ellis, "because people are recognizing that a lot of rock's roots are in black music." But, he cautions, "Some of the smaller clubs can't afford them because a black act with a hit record can make more money playing than a new wave band."

dan nooger



Even solid rock funk outfits like the Bar-Kays are beginning to attract white audiences to their concerts.

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Self-contained funk or dance bands exhibiting melodic balance and crossover potential have the best chance of being signed today.

ments. At the dawn of the '80s, most major manufacturers have established autonomous black music divisions usually encompassing A&R, promotion, marketing and, in some cases, merchandising functions.

"Having an autonomous department, under our new structure here, allows us to incorporate A&R, promotion and marketing functions because it truly supports the team concept," explained Ray Harris, divisional vice president of black music marketing for RCA.

While the entire department may be involved in product development in one way or another, clearly the ball starts rolling with the A&R staff which has the responsibility of identifying music good enough to satiate consumers' appetites.

According to A&R staffers contacted by **Cash Box**, self-contained funk or dance bands exhibiting melodic balance and crossover potential have the greatest chance of being signed today. Another prevalent trend is the increasing input from other segments of the black music departments into the A&R process.

"The only groups doing stand-up singing now are the older groups (i.e. The Spinners, Whispers, Dramatics, etc.) who have been around for awhile," commented Dexter Wansel, director of A&R for Philadelphia International Records (PIR). "The younger groups may use the same kind of vocal arrangements, but they also play instruments as well."

Bolstering Wansel's perception of current black music trends, Sonny Taylor, director of A&R, black music, PolyGram Records, said that of the 30 tapes he has reviewed recently, "16 are young, self-contained

A&R for PolyGram, added, "The business today reminds me of the early and mid-'60s. You have to look to the street in terms of finding, selling and marketing talent."

Once an act is signed, the next step, which has become a major obstacle to new black acts, is getting black radio to expose the record.

Black radio, like its pop counterpart, has tightened its playlists in recent years, a move brought on by a variety of factors, not the least of which is the gravitation of black radio to mass appeal formats in efforts to gain wider listenership. And with many black radio stations seeking to format their broadcasts to attract an older, more adult demographic, many of the younger dance or funk outfits find getting their music played a tougher proposition.

Aside from the obvious policy of properly spacing new releases so they don't get lost in the superstar product shuffle, Bill Haywood, vice president of black music marketing at PolyGram, said the other key is to target the appropriate market for the new product.

"You don't take progressive fusion or pop product to the traditional black radio station," commented Haywood. He added that such music finds better response at "zebra" stations, where 40-70% pop music and jazz/pop records are programmed.

Haywood also explained that because of PolyGram's extensive roster featuring black funk or dance oriented bands (Con Funk Shun, Cameo, The Gap Band), "we normally take them to the traditional black radio stations," many of which are on the AM band.

Haywood said when it was difficult to get new



Music too adventurous for the average listener, such as the music made by the Art Ensemble of Chicago, still finds obstacles to wide spread radio exposure.

funk bands, mostly made up of kids 18-20 years old; four are rap records; one is a comedy act; and the balance are ballad singers."

Many A&R people also believe that the artist with crossover potential is a prime candidate for signing, especially if the act has the ability to develop its own material either as writer, arranger or producer.

Despite general agreement that self-contained bands and the desire to sign more crossover music are proliferating, most companies usually scout talent based on the label's particular needs and what trends appear to be emerging on a constantly shifting horizon.

Many label A&R executives felt that success depends on keeping the lines of communication open between their staffs and those of the marketing departments.

Feedback from local or regional promotion and sales staff not only funnel valuable information from radio and retail to the branch for use by marketing and promotion execs, but are also the street ear for the A&R process.

Robert Wright, director of black music A&R for RCA Records, said that if his promotion people didn't think they could work an act for radio he would be reluctant to sign the act. Chip Taylor, vice president of

product on the air ("particularly when we send out four of five releases at a time"), in-store airplay becomes invaluable, as does club airplay. He said both could eventually lead to radio airplay and sales.

But according to some broadcasters, the music itself is the only inducement needed for a record to be added to their playlists. Those contacted said that incentives such as time buys and contest tie-ins are useful after a record is in rotation to highlight the product, but rarely lead to a record being added.

"We can not let an air buy influence what we play," said Hal Jackson, vice chairman and vice president of Inner City Broadcasting. "It should have nothing to do with what we program or don't program."

"We listen to a record and if it fits our format it has a chance to get played," explained Don Mizell, vice president and general manager of Los Angeles' KJLH. "To a degree we do look for how far a record company will go to support the act; but that's not our basic criteria."

Mizell said because the station likes to remain on the "cutting edge of new music," store reports of sales on a particular album are not used as the sole basis for determining what is a hit. "We have very active listeners and they let us know what they like and don't like," he said.

EMI America/Liberty Records
salutes



The Black Music Association



What has not seemed to find a deep groove on any black radio playlists is alternative black music, including reggae, blues, rock and even to some extent, jazz.

While artists like the late Bob Marley and his Wailers, Third World, Dennis Brown and others have been aggressively promoted to black radio they have yet to achieve mass acceptance.

"Black mass appeal formats are more into using the traditional formula — playing the hits," commented Mizell. "Your programmer has to take the initiative to create a new market for the music; no one has a real reason to do the music a favor."

But it was generally agreed that black radio is largely receptive and supportive of new black music and that the airplay it provides often leads to pop airplay.

"Black radio has to play a black record before a pop station will move on it," contended Mizell. He also said that black radio was the key to the success of any pop artists wishing to reach new plateaus in their recording career.

Mizell continued that black programmers often attempt to sway more white listeners to their dial position by playing black-sounding records by white artists. He said not only does programming such product leave fewer spaces for newer black acts, but black radio's contribution is often forgotten when the pop artist reaches platinum paydirt.

PolyGram's Haywood said that even with a firm black radio base black acts still have a hard time getting airplay on pop stations without first attracting some interest in smaller markets. "After determining if a record has crossover potential, we usually test pop radio at the secondary level in key markets where there are major pop stations," Haywood explained.

While black radio's support of a new group, coupled with a buzz at secondary pop radio, are keys to crossing an artist, creating a firm sales base in the black marketplace is equally important.

"In trying to break black product you cannot circumvent the small ma and pa accounts," commented Hank Caldwell, vice president of the black music marketing division at WEA. "We don't evaluate the ma and pa accounts that order five to ten pieces on title the same as a major chain which orders 500 to 1,500 pieces." RCA's Harris added, "They (small black retailers) are the lifeline of the business."

While recognizing importance of inner city retailers in breaking new acts and building a sales base for established artists, manufacturers said that the small black retailer is besieged with problems such as pool business practices and product availability and selection. Many said that the returns policies adopted by most manufacturers, the soaring cost of the product and the state of the economy at large make it too prohibitive for such retailers to stock all new artists.

What has not seemed to find a groove on any black radio playlist is alternative black music, including reggae, blues, rock and even to some extent, jazz.

Publishers Ride Crest Of Black Music Boom

The current proliferation of black contemporary artists on the national pop charts has thrust black music into a limelight it has not experienced since the pop and soul days of the early- and mid-'60s. The Top 40 exposure, multi-media visibility and heightened record sales have combined to benefit not only the acts and labels, but music publishers as well.

The crossover to the pop mainstream has meant healthy royalties for such long established publishing houses as Jobete and Warner Bros. Music, as well as such newcomers to the scene as Spectrum/Hip-Trip Music. Covers of catalog material have added to the resurgence of late.

One of the most prominent beneficiaries of black music's pop crossover boom era is Warner Bros. Music, which will be headed by longtime president Ed Silvers until he retires next month and Geffen Music head Chuck Kaye takes over.

"1980 was our biggest year yet for Black music," said Silvers, "as we were helped especially by two of our biggest acts, Peabo Bryson and The Bar-Kays, who swung into the pop area. And this year the trend is continuing. Print is good receipts are good and both mechanicals and performances are up 5-10% over last year."

Silvers, who went on to say that the second quarter was especially big for Warners, said increased airplay has contributed to black music's strong pop presence. He maintained that while radio is still in a playlist quandry, it has loosened its reigns and is programming more black records. "Now, it's most important that the BMA pressure white radio effectively," added Silvers.

Another black music stalwart that is staying on par with last year's strong publishing performance is Motown's publishing wing, Jobete. With new albums by Stevie Wonder, Rick James and Teena Marie leading the way Jobete is in the

midst of another successful year, but president Jay Lowy also felt that its vast catalog should not be overlooked.

"Our catalog continues to do well," said Lowy. "There are a number of Holland Dozier Holland tunes being covered, and we're also looking at Billy Joe Royal's cover of the old Miracles hit 'You Really Got A Hold On Me' to kick in."

Almo/Irving Music is also looking to have a strong year with its catalog. Led by the Sam Dees-penned "One In A Million You," which is already becoming a standard, Almo/Irving is hard at work on recently acquired and untapped catalogs.

"We're now administering the LutDix catalog, which contains many of the old Shirelles hits and should pay for itself rather quickly," said Ira Selsky, vice president of business affairs at Almo/Irving. "And we also handle Interior Music, which contains many of the old Bill Withers songs including the bulleting Grover Washington hit 'Just The Two Of Us'."

Selsky went on to say that Almo/Irving also has a new deal with Johnny "Guitar" Watson, and administers songs by such hot black contemporary artists as Atlantic Starr, Ron Cursey, LTD, SOS, Rod Temperton and T-Connection. However, he also cited a keen interest in the Almo/Irving-owned catalog of recently deceased reggae superstar Bob Marley.

His was a loss that has affected the whole musical community," said Selsky. "He has directly influenced everyone from Stevie Wonder to The Police, and I'm sure his catalog will grow as people start to realize his huge contribution to music."

Prospering new black-oriented labels and their affiliated publishing houses, such as Dick Griffey's Solar Records and Lonnie Simmons' Total Experience Prods., are especially reaping lucrative rewards from their exclusively in-house publishing deals.

"We've had a fantastic year to say the least," said Margaret Nash, vice president creative services/publishing administrator for Solar owned Spectrum/Hip-Trip Music. "99% of our releases over the past year has been on at least one of the music charts, and all of the songs on those releases are published or co-published out of this office."

Nash added that she was especially proud of the fact that albums by The Whispers, Shalamar and Lakeside had all gone gold, and that Spectrum/Hip-Trip had all the publishing.

"The 1960s belonged to Motown, the '70s were Philadelphia International's, but the '80s belong to Solar," said Nash. She also noted that black music is continuing on the upswing and that the label will see a lot more pop activity in its new affiliation with Elektra/Asylum.

Carol Casano, general professional manager of April-Blackwood Music, perhaps best expressed the feelings of publishers when she said, "The color lines between black and white music are being broken down on the radio. People just want to hear good music, and those who were brought up with soul and Motown are demanding to hear black-oriented music again."

marc cetner



Almo/Irving music is having a strong year as a result of administering songs by top selling black acts such as LTD.

*Warner Bros.,
Elektra/Asylum, Solar
and Atlantic/Cotillion Records
salute the
Black Music Association
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to Black Music.*



"We can sympathize with the problems of the small black retailers, but the hard business facts are that our costs have risen as well," said RCA's Harris.

"We can sympathize with the problems of the small black dealer, but the hard business facts are that our costs have risen as well," said Harris, who explained that it is difficult to extend the small retailers a credit line because they couldn't buy in mass volume. He said that while all such stores represent volume sales on a collective basis, "It's not an inducement to open a credit line with such outlets."

For most small black retail accounts the one-stops stand as the funnel for much of the product they receive and most of the merchandising tools used to sell the product.

"The manufacturer realizes the importance of the small retailer, but the only way he's going to reach them is through the one stop," explained Calvin Simpson, owner and president of Simpson's Wholesale and Bad Records, Inc. of Detroit. Simpson maintained that if black retailers had more merchandising support, they would have a better chance at selling more volume, the same as retailers dealing primarily in pop product.

Agreeing with Simpson, James Cephus, owner of King James Records in Philadelphia, added that it should be the job of the one-stop to make sure that each of its accounts has an opportunity to obtain whatever merchandising aids are available. Cephus and Simpson concurred that it was of the utmost importance to equally re-distribute all the in-store display, posters and other aids that the labels offer.

"One-stops don't always funnel resources to all their accounts," said Cephus, who suggested that it is incumbent upon the one-stop operator to package the material for each of his accounts, and if necessary show them how to best use the material in their stores.

Both those retailers and most label executives contacted agreed that there must be an effort to upgrade the

professionalism of many small black retailers to make their contribution to establishing young careers in black music more significant.

The creation of a strong black sales base, accurate measurement of when sales of a particular record is at its peak and having it in steady rotation on black and pop radio in major markets are the most common conditions leading to pop promotion's move to firmly introduce the product to retailers whose business is primarily in the white marketplace — an arena both retailers and manufacturers hope to more successfully exploit in the near future.

"Obviously, on any sales of a half million or million units we must assume it is due in part to white retail," said Vernon Slaughter, vice president of black music and jazz promotion for Columbia Records.

Highlighting the importance of introducing black product to white consumers as it approaches solid sales figures in its base market, WEA's Caldwell said, "We don't wait for the pop department to move on the product. We introduce it to our pop promotion and sales staffs as soon as our field staffs have an inkling that the material is beginning to cross."

Creating an excitement about the product in the pop market was generally identified as the initial tool to forge a niche at the retail level, but other inducements — such as a pledge of advertising, merchandising and dealer/radio tie-ins — were cited as inducements offered to large chains, which may order between 500 to 1,500 pieces of an item.

Clearly, such retail chains stock the hit acts in bulk and only carry small quantities of new, yet to be proven black acts.

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Smokey Robinson

carefully monitor the sales before reordering, usually in small numbers, to avoid big returns," said Barrie Bergman, president of the 110-store Record Bar chain.

Bergman added that store location and scantily air-play on Top 40 and AOR radio made it difficult for many of his suburban-located stores to achieve mass sales of black product. He said that a combination of the music not being properly exposed to white consumers in various markets and the low store traffic must be overcome in order to maximize sales of black music to white consumers. "I don't believe that AOR and Top 40 radio play enough black music, so young white kids aren't exposed to the music," he said.

David Lieberman, chairman of Lieberman Enterprises, a major rack jobber, agreed with Bergman's assessment, adding that usually the more sophisticated white consumer is apt to buy black music at a specialty store with greater selection of product.

While recognizing an opportunity for mass merchandisers to sell more black music, Lieberman said, "It's difficult to improve sales when only five percent of the consumer traffic is black. You've got to be very select on the titles you stock.

"You should be alert to stock the Stevie Wonders, the Commodores or Earth, Wind & Fires, these are acts that are making black music more accessible to the average white consumer," he added. Such product should be treated like pop music because of its broader based appeal, according to Lieberman.

One suggestion advanced by Lieberman was that black catalog product by selected artists, if promoted aggressively, could do much in the way of educating the white consumer about the music while at the same time encouraging multiple sales. His suggestion flies in the face of a widely-held contention that black product does not have the longevity of its pop and country counterparts.

"The white consumer is a viable market for black music," said Lieberman, adding, "but it's a constant, ongoing process or overcoming the resistance of the white consumer" — a process he believed would take time and an industrywide effort.

One suggestion advanced by Lieberman was that black catalog product by selected artists, if promoted aggressively, could do much in the way of educating the white consumer about the music while at the same time encouraging multiple sales. His suggestion flies in the face of a widely-held contention that black product does not have the longevity of its pop and country counterparts.

"We've changed our views on the longevity of black acts on vinyl," said Caldwell. "I think that it's a myth

that black product is over quickly." Cephus added, "Some things we put on our wall, and they just sell consistently for six to nine months. It depends a lot on the artist."

The cultivation of black music as a mass appeal genre is a relatively new phenomenon. Yet impressive gains have been registered, indicating there is a bullish future ahead for black music. Given the prospect of many new acts making music which is both diverse and accessible, the commitment of major labels to supporting black music departments in efforts to further the music and the involvement of pop departments in taking the music to new plateaus, there is a valuable asset to the recording industry awaiting full blossom.

To continue this growth, better communications between the manufacturers and the small retailer must be developed as well as a higher level of professionalism among the ma and pa dealers. Black radio must receive the support and recognition it deserves for continuing to serve as the proving ground for untried black music. Greater penetration into the white consumer market remains a frontier for black music, a frontier that is diminishing, but still lies vast in potential.

Talent development, promotion, marketing and merchandising are all important steps in the sale of black music, but according to CBS' Slaughter, "the bottom line is the music; it's got to be in the grooves, and that's where it begins."

by Aaron Fuchs

BMA gaining ground in drive towards economic independence.

Only The Tip Of The Iceberg

In a tough year, when maintaining the status quo might have been reason enough for celebration, the Black Music Assn. (BMA) has moved significantly from talking about problems to doing something about them. So says LeBaron Taylor, a CBS Records vice president and president of the BMA. Pointing to a firm August date for a BMA benefit concert headlining Stevie Wonder, Ashford and Simpson, Grover Washington and Andre Crouch, he says the association is set to take a major step towards attaining economic independence from the major labels, a point of contention at past conventions.

"Much as it has been for all businesses and trade organizations this past year has been one of fiscal restraint," noted Taylor, who has set attainable accomplishments, rather than trying to be all things to all people." Taylor pointed to several ideas about to reach fruition. According to Taylor, some of the association's priority programs — including the minority development program, the woman's program and the skills bank — are on the verge of receiving sanctioning by the association's administrating arm, the BMA Board of Directors. Upon approval, expected in time for the upcoming convention, the foundation will then formulate plans for obtaining funding for these programs from private enterprise, while acting on already existing proposals for obtaining monies from the public sector.

Another concept the association is moving towards developing is a black music awards television program which would, according to Taylor, "compensate for the underrepresentation of black artists in currently existing awards presentations."

For Taylor, these specific programs all touch the tip of the iceberg, in terms of problems plaguing the black professional in both the creative and business sides of the industry. Taylor decried the insularity of the major labels that he feels is denying new, creative lifeblood.

"The business shifted dramatically in the past few years from a network of small manufacturers to a handful of giants. In the process, the young blacks, at best, have been given a chance to get glorified production deals," he said.

Similarly, Taylor observed, at a time when black music has become "the backbone of the industry" small



This year's Black Music Assn. Conference will transcend ceremony and focus on solutions to specific industry problems. Pictured above at last year's confab are (l-r):

BMA directors Jim Tyrrell, Kenny Gamble, Tom Draper, Ed Wright and Ewart Abner. They are among many industry leaders currently headed for L.A.



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BMA president LeBaron Taylor: "For an organization that is only three years old, we can be quite proud of our accomplishments."

black businesses such as retailers and one-stops, are falling by the wayside because of their lack of money and business acumen. The BMA's goals in the coming year will be to effect "a revitalization" in both areas, he said.

Taylor also feels that the BMA has achieved goals that can't be measured tangibly. "I think that it is alone

an achievement to say that we have avoided major controversy this year, and have presented for the first time, a united front," he said, referring to the much publicized near-secession by the black concert promoters last year. "For an organization that is only three years old," he concluded, "we can be quite proud of our progress."

NMA Joins Black Talent Search

As a salute to Black Music Month, the Black Music Committee of the Nashville Music Assn. (NMA) is currently conducting a talent search for new black-oriented music acts and will present a concert, SummerSoul '81, to showcase five new acts June 19 at the Tennessee Theatre here.

The announcement of the talent search has thus far yielded tapes from aspiring performers in the Nashville area, as well as New York, California, Georgia, Pennsylvania, Ohio, Missouri, North and South Carolina and many other states across the country, as well as Canada.

A&R executives from major record labels have committed to attend SummerSoul '81 to view the talent, including representatives from Elektra/Asylum, Epic, Handshake and Cleveland International.

A two-tier panel of judges will review cassettes submitted for the talent search to select 10 semi-finalists. The first panel of judges includes Moses Dillard, president, Dillard Music Group; Charlie



Since its inception, the BMA has had the full support of the Nashville music community. Pictured above at a reception held for the BMA by the Country Music Foundation (CMF) in 1979 are (l-r): Ewart Abner, Stevie Wonder's manager; Wonder; Glenda Gracia, executive director, BMA; Bill Ivey, director of the CMF; Diana Johnson, CMF deputy director; and Ken Gamble, BMA board member.

Fach, Musiverse; Owsley Manier, OM Communications; David Lombard, WVOI/Nashville; and Hoss Allen, WLAC/Nashville. A second panel of judges will then conduct live auditions in Nashville with the 10 semi-finalists, selecting five winners for presentation at the SummerSoul '81 concert. These judges include Dillard; Fach; Buddy Killen, Tree Publishing; Fred Harvey, WVOL; and Joe Moscheo, BMI.

The 10-semi-finalists will also have their material reviewed by a panel of Nashville publishers, including Bob Beckham, president of Combine Music Group; Bob Montgomery, executive vice president, House of Gold Music; Killen; Charlie Monk, director, Nashville and Southern operations, April Blackwood Music; Jerry Crutchfield, vice president, MCA Music; and Dillard.

The five winners of the talent search will receive, in addition to the showcase performance, six hours of free studio time, a one year membership in the NMA and an appearance on *Bobby Jones' World*, a Nashville television show on PBS affiliate WDCN-TV.

The Black Music Committee, chaired by Dillard, was one of the first committees formed by the year-old NMA. "With June being Black Music Month, we felt it would be an excellent opportunity to showcase and expose new talent," Dillard said. "The Nashville Music Assn. and its Black Music Committee felt that something positive should be done in June, and our talent search and SummerSoul '81 showcase seemed the best way to go."

By conducting a black music talent search, the NMA felt it would help focus national attention on Nashville as a total music center, which is the primary purpose of the organization.

"The response to our talent search has far exceeded our expectations," said Dale Franklin Cornelius, executive director of the NMA. "We received 107 cassette tapes, and we are now planning NMA's SummerSoul as an annual event."

jennifer bohler

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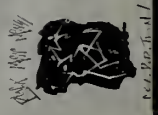


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Forget about deregulation, AM stereo and 9 kHz — Arbitron is foremost on the minds of black broadcasters these days.

Black Radio's Ongoing Frustration

by Mark Albert

The Arbitron ratings methodology for radio continues to be a thorn in the side of black broadcasters in the '80s, overshadowing such industry-wide topics of concern as deregulation, AM stereo and minority ownership of broadcast properties.

The consensus of leading black broadcasters on the eve of the Black Music Assn.'s Third Annual Conference was that the Arbitron system fails to provide an accurate measurement of black radio listenership. The broadcasters voiced anger and frustration at the firm's current sampling method, which they feel puts them at a serious disadvantage in the increasingly heated battle for market share and advertising revenues.

Steve Woods, afternoon drive personality at KDAY/Los Angeles and formerly PD and MD of the station, explained that in Los Angeles county, where the black population is 12%, less than half of that population was measured for the Winter 1981 ratings sweep. "It's a continued display of racism in my opinion," Woods stated. "I don't think they (Arbitron) place enough emphasis on or care about black listeners and black stations."

Woods, as well as other Los Angeles broadcasters, was particularly suspect of the Winter book because all of the black-formatted stations dropped, with the exception of one that held even. In fact, the same results occurred in New York City, where both WBLS and WKTU also dropped in the Winter ratings, causing concern among programmers and management.

Hal Jackson, vice chairman and vice president of Inner City Broadcasting, which owns WBLS and KUTE and KGFJ in L.A., said he was surprised at the downward trend of black formatted stations in the country's largest cities. "Ethnic listeners are noted for being loyal listeners," Jackson commented. "I don't think it's natural for all of the ethnic stations to go down at the same time. I think that the whole situation bears looking into."

Most black broadcasters surveyed by **Cash Box** agreed with Woods and Jackson and stressed the need for a change in the actual methodology currently employed by Arbitron. Without reliable ratings, according to the broadcasters, their stations are not getting proper attention or an equal opportunity to earn their share of advertising dollars, due to inaccurate reflections of black audience measurement.

"I think that all black broadcasters would agree that Arbitron's methodology impacts negatively on black stations," said Kerner Anderson, general manager at WBMX/Chicago. "It lessens the potential for black radio to gain a fair share of the pie. With our audience



Inner City's Jackson: "The whole situation bears looking into."

becoming more diffused, and with ratings of black stations declining, it represents another example of racism in America."

Arbitron currently measures black listening habits with Telephone Retrieval (TR) of information as opposed to the standard mail-out diaries. Telephone Retrieval was implemented in 1967 because blacks were less inclined to keep the diaries and mail them back, according to Arbitron. Since 1967, the TR method has been fine-tuned in an effort to gather more accurate information, but the problem continues nevertheless.

In a book published by Arbitron in 1979, which examined the studies conducted on black ethnic procedures, the report concluded that "the particular form of telephone recall interviewing practiced by Arbitron does not appear to collect as much of a respondent's total radio listening as a mail-diary . . . that a mail-diary technique is probably superior to Telephone Retrieval in terms of audience measurement." Other than to say that the current method of measuring blacks "was not ideal, but it's the best thing that we can do right now," Arbitron officials were unavailable for comment.

In discussing priorities for black radio in the '80s, a spokesman for the National Assn. of Black Owned Broadcasters (NABOB), said the key priority was to insure that black radio stations received a fair share of advertising dollars, which meant getting a fair treatment by rating services. This opinion was echoed by KDAY general manager Gary Price.

"The ratings are definitely top priority," Price said. "It's a little suspect when the black population steadily increases and the ratings decrease. It's difficult to appraise your own programming when your ratings are

unreliable. We have to solve the Arbitron problem first or we'll be out of business. After that, we can sit back and reflect about other problems."

Many activist groups have expressed concern that broadcasters would abandon public affairs programming and increase commercial loads with the implementation of radio deregulation. That type of programming, however, as well as heavy community involvement, has long been a traditional selling point for black radio.

"A truly black programmed station will always maintain its commitment to the community," said WBMX's Anderson. "There are a significant number of clients who are very interested in what we do for the community."

"In many cases," Anderson continued, "we're the only source for black-oriented news. If we abandoned that service and that commitment, where would these people go for news and information that is pertinent to them?"

Agreeing with Anderson, Norman Miller, general manager at WJLB/Detroit, said, "We're still programming what we always have, to best serve the public. That is what we are licensed to do. In fact, we're upgrading our public service programming to include more diverse topics. When we changed from AM to FM, our total service area increased, so we ascertained the needs of those communities that we weren't reaching before, and are now servicing them as well as inner Detroit."

Generally, black broadcasters did not express much faith or enthusiasm that reduced AM spacing from 10 to nine kHz would help them.

"That issue is being looked at with skeptical eyes," said a NABOB spokesman. "The broadcasters aren't sure if they want it, even though the idea is intended to make more stations available through minority ownership."

"For one thing, they don't feel that they'll get a large percentage of them anyway," the spokesman continued. "Secondly, with a large influx of stations, they're afraid that it might drain what audiences and few ad dollars they currently have."

Another subject, AM stereo, likewise drew only lukewarm response. For the most part, black broadcasters do not expect AM stereo to be the savior of AM radio. "AM stereo would initially help any AM broadcaster who could promote and market it properly to listeners," KDAY's Woods said, "but it will take years of growing pains to have any long term effects."

WJLB's Miller agreed. "It will take eight to 10 years to turn it all around," he said, "because people aren't going to just throw away their present home or car equipment and go running out to buy a new radio."

LET THERE BE NO MISTAKE: STILL THE BENCHMARK IN BLACK MUSIC

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♦ JERMAINE JACKSON ♦ MARVIN CAY



NOBODY ELSE COMES CLOSE

Chi-Sound's Carl Davis has done it all during his long career in the record business. Now he's intent on re-establishing Chicago as a major hub of recording activity.

The Windy City's Leading Independent

by Fred Goodman

"I am dedicated to the proposition that Chicago is a viable record town," said Carl Davis. "I'm trying to create the type of atmosphere that will bring Chicago back into the fold of the industry."

No one can doubt the dedication the Chicago-based Davis has towards his home town. As the production force behind Columbia Records' new Walter Jackson album, "Tell Me Where It Hurts," and president of his own 20th Century-Fox-distributed Chi-Sound Records, a label whose roster includes Gene Chandler, the Chi-Lites and the Impressions, Davis is just the man to carry the banner for the Windy City.

A catalyst on the Chicago scene, Davis, along with

production co-horts Curtis Mayfield and Johnny Pate, racked up hit after hit, as they created what came to be called the "The Windy City Soul Sound," of the '60s, a melodic style that prominently featured guitar and horns, with the emphasis on trombones.

Davis launched his career as a programming assistant to Chicago DJ Al Benson. Among Davis' responsibilities was the compilation and updating of the jock's Top 20 list, a job that brought him into contact with many of the city's label representatives and DJs. "After that it was very easy to get a job doing promotion," recalls Davis.

Confident that he had developed a good set of ears, Davis felt it was time to undertake something "more

constructive" and began casting about for his own acts to cut. He didn't have to look far.

Approached by a Chicago group, the Dukays, Davis decided to cut two sides with the group and two sides with group vocalist Eugene Dixon. For the solo date, Davis changed Dixon's name to Gene Chandler, beginning a professional relationship that continues today. The group sides produced "The Duke of Earl," Davis' first hit.

"I was promoting for Columbia at the time," said Davis, "and as a result of 'The Duke of Earl,' they gave me a shot as a producer." Thus began a five-year stint with CBS that Davis referred to as "my greatest years."

In the process of reactivating the Okeh label, CBS gave Davis the go-ahead to sign new artists to the label's roster. "I was given the freedom to go out and sign people like Major Lance, the Vibrations and Billy Butler. We had seven gold records in a row with Major." It was also the start of a long relationship with Detroit vocalist Walter Jackson.

Eventually striking out on his own, Davis formed an independent production company. Among his clients was Brunswick Records, for which he produced two hit records by Jackie Wilson, "Whispers" and "Higher and Higher." The success of the Wilson recordings brought Davis to the top A&R slot at Brunswick, and he wasted no time in delivering the label another gold record, "Soulful Strut" by the Young Holt Trio. The label's roster grew to include the Artistes, Barbra Acklin, the Chi-Lites and, again, Walter Jackson.

While still with Brunswick, Davis founded his own independent Dakar label, with distribution through Atlantic Records. The label's hot property was Tyrone Davis, with hits on "Can I Change My Mind" and "Turn Back the Hands of Time." However, the situation proved untenable for Decca, Brunswick's mother label, and it purchased Dakar for a 10% share of Brunswick. Davis' Brunswick partnership finally ended after the label's infamous payola trial. Although acquitted of all charges, Davis felt it was time to move on.

Forming his own Carl Davis Prod. and Chi-Sounds Records in 1976, Davis struck a distribution deal with United Artists Records. The label's first release, "Feelings," by the ever-present Walter Jackson, was a success, but when UA was sold to EMI, Davis moved on

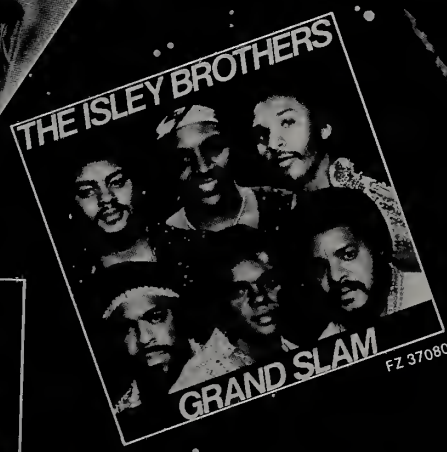


Carl Davis is looking to recapture the soft soul sounds of the '60s with his label Chi-Sound Records, which is affiliated with the 20th Century-Fox label. Pictured are (l-r): Carol L. King, R&B promotion manager western

region, 20th; Davis; Neil Portnow, president of 20th; Eugene Record of the Chi-Lites; and Paula Jeffries, A&R manager.

In the Black

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"I honestly think the little entrepreneur is going to come back," Davis said. "I know that at this moment there are guys walking the street with hit records in their back pockets."

to 20th Century-Fox for distribution. "Bunky Shepard, an old friend from Chicago, was in charge of black product over there, and that was where I wanted to be," recalled Davis.

The first release of the Chi-Sounds/20th Century-Fox union was Gene Chandler's "Get Down," a big hit that Davis feels could have been bigger had the label not been involved in reorganizing its distribution network. Since that time, Chi-Sounds has continued to record Chandler, as well as the Dells, the Chi-lites and the Impressions, while Davis continues to actively seek new talent. Among the acts he is presently working with are Merge and Seville, both funk bands. While Davis was uninterested in catering to the disco sound, the renewed interest in funk is a challenge that he is eager to meet.

"I was never a big fan of disco," explains Davis. "When I made 'Get Down' (his disco hit with Gene Chandler), I just wanted to cut a hit — it was coincidental that it hit in the discos. A lot of the good, older talent couldn't get arrested during that time. It knocked out Walter, Billy Eckstine, Lou Rawls and the rest of the stand-up singers. It also knocked out young talent that wasn't involved with an engineered sound, and it established some acts that could not fulfill their obligation when they went on stage."

Helping his acts with their live performances was one of the things Davis had in mind when he recently purchased a Chicago brownstone to serve as Chi-Sound's new home. Aside from label offices and a 24-track studio, the renovated space will give the acts rehearsal and instruction space when they're preparing their live shows. "The way I see it," said Davis, "the bands represent the company as well as themselves. A band's personal appearance is so very important."

Davis sees developing talent as a long, careful and personal process. "I feel my roster should never exceed five or six acts and should include some new, young acts we're trying to build," adds Davis. "We spend six months to a year in the studio trying to come up with a unique sound to build around each new act."

Once that sound is set, Chi-Sound takes it out to the public. Davis is still a firm believer in radio's power to break an act.

"Radio today is greater than ever," he said. "You always have the problem of PDs that will not hear what you hear in a record, but you'll have other PDs that

offset that. Plus they're more particular today. But that's fine with me, because I'm trying to come up with particular product. It seems to me that there's no more really bad stuff out there, and you just have to be exceptional to get played.

"Radio is more professional nowadays; I think the PDs will admit a mistake, whereas in the old days they wouldn't, even after somebody else had broken a record," he added. "There's just too much competition between stations now for that. Everyone has to go with the best product."

Davis also sees major changes in the way records are marketed. "Promotion and marketing have become a science," he said, adding that "you cannot shortstop anymore. You have to do your homework; you have to get the record out there to all the little mom-and-pop stores in order to really make the consumer aware of the product. A lot of the smaller outfits can't afford to do that in a city like Chicago, and you need that kind of strength behind you when you're breaking a record."

But Davis doesn't see the need for that kind of muscle spelling the end of the independent record outfit. "I honestly think the little entrepreneur is going to come back," he said. "I don't know if it will be as producers or labels, but I know that at this moment there are guys out there walking the street with hit records in their back pockets. It may be that I can't help them, they may need that major record company; but I think the independent distributors would do well to look around this city."

Davis also feels the major labels should take a closer look at Chicago, particularly for what he sees as its growing attraction as a recording center. "Acts like Peabo Bryson and Natalie Cole, that aren't from Chicago, have been coming here to record because we're getting a darn good sound."

While Davis continues to look towards the future as he builds his beachhead in the Windy City, it remains striking that so much of his success has been built on his faith in Chicago and his ability to keep long-standing ties with his successful artists.

"I have always tried to do something different, something that was unique to the market. When I formed my own company and reached out to them, the ones that were available came back. I think they realized we have a formula that works."



The Chi-Lites are the cornerstone band for Carl Davis' Chi-Sound Records.

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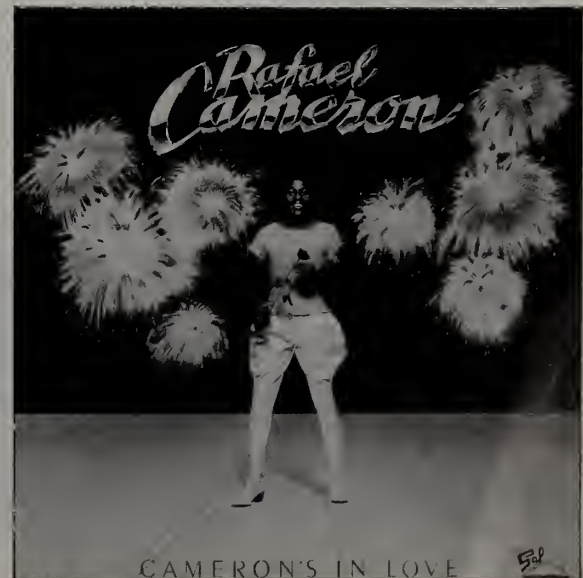
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AIR PLAY

TAKIN' IT TO THE STREETS — To say there is dissatisfaction with the Arbs among black broadcasters and PDs and GMs at stations with largely ethnic audiences would be an understatement. Anger and frustration is closer to the truth and, for some, even that is understated (see separate story in this week's Spotlight on Black Music). Not only does pressure-filled apprehension rear its head during a ratings sweep, but people have lost their jobs and formats have been sacrificed based on the results of a book or two; results that are, for the most part, viewed by broadcasters as unreliable. Add to that a common belief of black broadcasters that there is a streak of racism in the ratings and the problem becomes more glaring. Results of the Winter 1981 sweep in a few markets, particularly Los Angeles and New York where nearly every black- and ethnic-oriented station dropped, have many broadcasters more suspicious than ever of Arbitron's methodology in measuring black and ethnic audiences. While mail-out diaries are used for measuring areas that are largely non-ethnic in population, a telephone retrieval system is used for measuring black audiences (a glaring mistake, says one programmer, because many blacks don't list their phone numbers), and diaries are physically handed out and retrieved from Hispanic audiences. We contacted Arbitron to explain the problem and offer the opportunity for a suitable and fair explanation. While an Arb source admitted that the methodology wasn't ideal, it was the best the firm could do at this time. The source added that the firm was hoping to implement the standard mail-out diary for all races in a year or two. The door was left open for further questions and discussions. However, when further efforts were made to contact Arbitron spokespersons, they were always, as **Willie Nelson** says, on the road again. And that doesn't help programmers who also found the necessary people unavailable for comment. "We've been fighting this thing for four years," **Cal Shields**, PD at **KACE**/Los Angeles, said, "but I'm not going to re-activate my ulcers again." Shields and other programmers are

distracted that, if they have a down book, it's hard to evaluate where they went wrong. And in this particular book, because all but one of the black-formatted stations in L.A. went down (**KGFJ** held even), the question now posed is where did all the listeners go? "We're the leading black station in town and we dropped a couple of tenths," **KDAY's Steve Woods** said, "but where did all the black people go? None of the other black stations went up. Less than half of L.A. County's black population was sampled this time around. What about the other half? Did they just disappear off the face of the earth?" Woods' skepticism is shared by many black broadcasters. A NABOB spokesman said that some of the association's members will no longer



TM DAY — **TM Productions**, a diversified broadcast services company based in Dallas, was recently honored by the city by Dallas Mayor Robert Folsom, who proclaimed April 22 "TM Day" in the city. Pictured are (l-r): Joe Haggar, Dallas City Councilman; Tom Merriman, founder of the company; and Pat Shaughnessy, TM president.

subscribe to Arbitron, not wishing to support a service that they feel is bent on "putting us out of business." A spokesman at all-Spanish **KTNQ**/Los Angeles said none of the Spanish stations in town (which has the second largest Mexican population in the world behind Mexico City) subscribe to the service either. "You can't rely on the ratings at all," said the spokesman, "because the methodology of weighing minorities is ridiculous. Fortunately, from an advertising standpoint, we've been sold out for three months regardless of the ratings." And advertising is the bottom line and that's the rub. Broadcasters need to make money in order to survive and best serve the public it's licensed to. But if these stations can't generate revenue due to poor ratings that they find suspect, they are hard pressed to fully provide what their communities need without altering traditional program content. Do the ad agencies need to be educated? Do they even care? If the agencies are going to rely primarily on one ratings service, than the ratings methodology demands closer scrutiny with the hopes of ultimate improvement. As Woods put it, "It's a problem that's going to have to be dealt with! Either they change their methods, or some other service will come along that all broadcasters will respond to and abandon Arbitron."

NEW JOBS — **Allen Collier** has joined **NKR Prod.** as general sales manager . . . **Richard McGeary** was recently named vice president and western sales manager for the Mutual Broadcasting System. Previously, McGeary served as VP/GM at **KHJ**/Los Angeles . . . **Rob Sherwood** has become program director at **K101**/San Francisco, replacing **Rob Sisco** . . . **Neil Ross** has joined **KNX-FM**/Los Angeles as the new morning drive personality effective June 1 . . . **Elaine Baker**, formerly general sales manager at **WDRQ**/Detroit, has become the vice president and general manager at **WOMC**/Detroit . . . **Lesley Norman** was named sales manager at **CBS-FM's** Atlanta branch . . . Best of luck wishes to **Kyle Ermolan**, who resigned his general sales manager position at **KWST**/Los Angeles. Fulfilling many peoples' fantasies, he plans to simply travel, and pursue romance. The L.A. music community will certainly miss his creative energies, but if anyone wants to wish him a hearty bon voyage, he's throwing a party at local club **Gazzari's** on May 27 . . . **Susan Wallace** was named national sales manager at **KIIS-FM**/Los Angeles . . . **John Larrabee** was promoted to program director at **KSLQ**/St. Louis. Larrabee will maintain his afternoon air shift . . . Congratulations to **Walt Brown**, who has become the program director at **WSGN**/Birmingham . . . **Sharon Warantz** is now taking care of all publicity at **McGavren-Guild Radio** . . . **WRKO**/Boston PD **Charlie Van Dyke** made a quick return to **TM Prod.** in Dallas to co-produce his third ID series with the company. Van Dyke, who has worked with **TM** in the past on several projects, was collaborating on an adult contemporary series called **RKOverture**, which was designed to support the new Quarterly Measurement system of ratings . . . Also from **TM**, the programming division has added two new program consultants. **Steve Hibbard** will consult for **TM's** Beautiful Music format, while **Ron Walton** will consult **TM's** Stereo Rock format . . . **Bert Wahlen** was named vice president over Westinghouse Broadcasting's FM stations that include **WPNT**/Pittsburgh, **KODA**/Houston, **KOAT**/Dallas, **KJQY**/San Diego and **WBZ**/Boston . . . **Bob Hatrick** has become vice president of programming for the Doubleday chain.

mark albert



BOARDWALK GETS WET AT RITZ — The Boardwalk Entertainment Co. recently threw a party for debut artists **Get Wet** at The Ritz in New York. Pictured at the prom night gala are (l-r): **Ruben Rodriguez**, vice president, promotion, East Coast, Boardwalk; **Jim Urie**, CBS branch manager, New York; **Serri Beachfront** and **Zecca** of **Get Wet**; **Dale Reeves**, program director, **WKTU**/New York; **Neil Bogart**, president, Boardwalk; **Irv Biegel**, executive vice president, East Coast, Boardwalk; and **John Birge**, director of P&D operations, CBS.

FCC Delays Review Of RKO

LOS ANGELES — With a new chairman, **Mark Fowler**, at the helm of the Federal Communications Commission (FCC), the FCC may reevaluate a January 1980 decision that stripped **RKO General** of three TV licenses and placed **RKO's** remaining TV station and radio outlets in jeopardy (**Cash Box**, Feb. 2, 1980).

In a closed door session on May 21, however, the Commission decided not to ask the U.S. Court of Appeals to return the case to the FCC for reconsideration under different procedures, preferring instead to further review **RKO's** request.

RKO's attorneys asked the FCC for reconsideration, arguing that in the 1980 decision, **RKO** was denied a hearing on some of the charges that swayed the 4-3 Commission ruling. The Commission originally ruled 4-2 the previous year that **RKO General** was not qualified and was unfit to hold the license to **WNAC-TV**/Boston due to improper conduct of its parent company **General Tire & Rubber**, which admitted bribery of foreign officials, illegal political contributions in the U.S., and inadequate records keeping (**Cash Box**, Aug. 4, 1979).

The Broadcast Bureau of the FCC later ruled in favor of **RKO** in October (**Cash Box**, Oct. 13, 1979). However, after reviewing new evidence in a "special report" filed by **General Tire**, the Commission delivered its January 1980 decision against the broadcasting chain and ruled that **RKO** would

Fowler Approved As New FCC Chairman

(continued from page 8)

receive nomination for another seven-year term.

Along with **Fowler**, President Reagan nominated **Mimi Weyforth Dawson** and **Henry Rivera** to seats on the Commission. The last five years of **Brown's** term are to be filled by **Fowler**. If **Rivera** is approved, he will be finishing the final three years of **Ferris'** term. **Dawson**, a top aide for Senate Commerce Committee Sen. **Robert Packwood** (R-Ore.), would begin a full term replacing **Lee** on June 30, pending approval by the Senate Communications committee and the Senate.

While **Fowler** could not be reached to comment on his initial plans, programs and projects, he is known to hold a conservative view on many broadcasting issues. At the Senate Communications Subcommittee hearings he expressed "grave reservations" about the proposal to reduce AM spacing from 10 to nine kHz and the opinion that the FCC should reevaluate the proposal. He has also in the past stressed the need for as little FCC regulation as is necessary, which is in step with the current mood in Washington and in direct contrast to **Ferris'** approach.

have to give up its licenses to **WNAC**, **KHJ-TV**/Los Angeles and **WOR-TV**/New York.

On June 4, 1980, the FCC issued its final decision and refused **General** the right to renew its TV licenses in Boston, Los Angeles and New York. At the same time, the Commission delayed decision on the fate of **RKO's** remaining TV and radio outlets. The controversial case has been in virtual limbo ever since then.

Should the appeals court return the case to the FCC because of a procedural issue the balance could tip in favor of **RKO**. Two of the four commissioners who voted against **RKO**, former chairman **Charles Ferris** and **Tyrone Brown**, have since resigned from the Commission. Three commissioners who voted in favor of **RKO** still remain, which would appear to give **RKO** an edge in its battle to retain its broadcast outlets. However, of the three remaining members — **Robert E. Lee**, **James Quello** and **Abbott Washburn** — **Lee** will be retiring June 30 and **Quello**, whose term expired last June, still awaits renomination to a new term.

RKO officials have said that loss of the three TV stations in question would cost from \$300-400 million. The FCC's final ruling also prevents **RKO** the right to sell its licenses to other broadcasters.

Network Revenues Up, Profits Reported Down

LOS ANGELES — While eight nationwide radio networks and their 35 owned-and-operated stations (18 AM and 17 FM) showed an increase in revenues in 1980 over 1979, a compilation of financial data released by the Federal Communications Commission (FCC) on May 15, revealed that profits were down for the networks during the year. The eight networks included **CBS**, **NBC**, **Mutual Broadcasting** (two networks) and **ABC's** three AM networks and one FM network.

Net broadcast revenues for the networks and their stations in 1980 were \$292.8 million, a 16.1% increase over 1979's figure of \$252 million after deductions of payments to affiliated stations, commissions to agencies and representatives, and cash discounts.

Profits before taxes decreased 26% in 1980 to \$27.5 million, compared to \$37.2 million reported for 1979. On the other hand, profits for the network's 35 o&os increased eight percent to \$23 million in 1980 compared with \$21.3 million in 1979. Net broadcast revenues for the 35 AM and FM stations were \$184.8 million, an increase of 18.8% over \$155.5 million in 1979.

Overall, network earnings before taxes dropped 71.3% to \$4.6 million, compared to \$15.9 million in 1979, while expenses increased 28.3% to \$103.4 million from \$80.6 million in 1979.

LP Chart
Position

9 MOST ACTIVE

3 AC/DC • DIRTY DEEDS DONE DIRTY CHEAP • ATLANTIC
ADDS: None. HOTS: KROQ, KLOL, WAAF, WLIR, WGRQ, KMET, KWST, WBCN, WKLS, WMMS, WIBZ, WCCC, WSHE, WBLM, KZEL, WBAB, WYFE, KMG, WWWW. MEDIUMS: WAAL, WABX, KBPI, WCOZ, WLVO. PREFERRED TRACKS: Titus, Balls, Problem
SALES: Good in all regions.

50 ADAM AND THE ANTS • KINGS OF THE WILD FRONTIER • EPIC
ADDS: WGRQ. HOTS: KWST, WBCN, WRNW, KNAC, WLIR, KROQ. MEDIUMS: WMMS, WBLM, WBAB, KOME, WYFE, KMG, WWWW, KNAC. PREFERRED TRACKS: Dog, Antmusic, Invasion, Rancheros. Title.
SALES: Moderate in East and West; poor in others.

37 APRIL WINE • THE NATURE OF THE BEAST • CAPITOL
ADDS: None. HOTS: WMMS, WIBZ, KOME, KMG, KSJO, KNAC. MEDIUMS: KMET, KSHE, KWST, KEZY, WCOZ. PREFERRED TRACKS: Gypsy, Just Between, Future
SALES: Moderate in Midwest and West; fair in South.

6 MOST ADDED

162 MARTY BALIN • BALIN • EMI AMERICA
ADDS: KMET, WKLS, KEZY, WMMS, WOUR, WIOQ, KMG, HOTS: KMEL. MEDIUMS: WBLM, WBAB, KNAC. PREFERRED TRACKS: Hearts.
SALES: Breakouts in West and East.

36 GARY U.S. BONDS • DEDICATION • EMI AMERICA
ADDS: None. HOTS: WAAL, WNEW, KNAC, WIOQ, KSHE, KMEL, WBCN, WRNW, WMMS, WCCC, WSHE, WBLM, WBAB, KOME, WYFE, WLVO. MEDIUMS: KROQ, KLLO, WAAF, WWWW, KMET, WABX, KBPI, KEZY, WIBZ, KMG. PREFERRED TRACKS: This Little Girl.
SALES: Moderate to fair in all regions; strongest in East.

9 MOST ADDED

6 KIM CARNES • MISTAKEN IDENTITY • EMI AMERICA
ADDS: KLLO, KMET, WABX, KMEL, WYFE. HOTS: KINK, KMEL, WBCN, KBPI, WRNW, KEZY, KNX, WCCC, KZAM, KZOK, WBLM, KZEL, WLVO, WWWW, WIOQ, WAAL. MEDIUMS: WMMS, KNAC. PREFERRED TRACKS: Eyes, Break Hit
SALES: Good in all regions.

34 ERIC CLAPTON • ANOTHER TICKET • RSO
ADDS: None. HOTS: KMET, WABX, KSHE, WRNW, WIBZ, KOME, KNAC, KINK. MEDIUMS: WAAF, WCOZ, KEZY, KBPI, KWST. PREFERRED TRACKS: I Can't, Rita.
SALES: Moderate in all regions; strongest in Midwest.

THE CLASH • SANDINISTA • EPIC
ADDS: None. HOTS: WBCN, WRNW, KNAC, WLIR, KROQ. MEDIUMS: None. PREFERRED TRACKS: Police, Murdered.
SALES: Fair in East; poor in others.

191 COLD CHISEL • EAST • ELEKTRA
ADDS: KOME. HOTS: WOUR. MEDIUMS: WWWW, WCOZ, WCCC, WMMS, KEZY, KMET. PREFERRED TRACKS: My Baby.
SALES: Fair in East and West.

6 MOST ACTIVE

13 PHIL COLLINS • FACE VALUE • ATLANTIC
ADDS: None. HOTS: WBAB, WBLM, KZOK, KZAM, WCOZ, WCCC, WIBZ, WMMS, KEZY, WOUR, WRNW, WBCN, KSHE, KOME, WYFE, WWWW, WIOQ, WGRQ, KNAC, WAAL, KINK, WLIR, WAAF, KLLO. MEDIUMS: WSHE, KNX, KWST, WABX, KMG, KROQ. PREFERRED TRACKS: In The Air, I Missed, I Must Be.
SALES: Good in all regions.

74 CONCERTS FOR THE PEOPLE KAMPUCHEA • VARIOUS ARTISTS • ATLANTIC
ADDS: None. HOTS: KSJO, KMG, KOME, WBLM, WIBZ, WRNW, KROQ. MEDIUMS: KNAC, KMET, KWST, KBPI, KZEW, KEZY, WMMS, WCOZ, WBAB, WWWW, KNAC. PREFERRED TRACKS: Open.
SALES: Fair in West; poor in all others.

44 JOHN COUGAR • NOTHIN' MATTERS AND WHAT IF IT DID • RIVA/POLYGRAM
ADDS: None. HOTS: KBPI, WMMS, KZOK, KOME, WWWW, KSJO. MEDIUMS: None. PREFERRED TRACKS: Night.
SALES: Fair in all regions.

TOM DICKIE & THE DESIRES • COMPETITION • MERCURY/POLYGRAM
ADDS: None. HOTS: WBCN, WAAF, WLIR. MEDIUMS: WCOZ, KROQ. PREFERRED TRACKS: Open.
SALES: Weak in all regions.

LP Chart
Position

LES DUDEK • GYPSY RIDE • COLUMBIA
ADDS: KMG, HOTS: None. MEDIUMS: WBLM, KEZY, KOME, KLLO, KZEW. PREFERRED TRACKS: Open.
SALES: Slight response in West.

65 DAVE EDMUNDS • TWANGIN ... • SWAN SONG/ATLANTIC
ADDS: WNEW, WGRQ, KBPI. HOTS: WBAB, WCOZ, WMMS, WRNW, KROQ. MEDIUMS: WAAF, KMET, KWST, KEZY, WSHE, WBLM, KOME, WYFE, KMG, WWWW, KNAC, WAAL, WLIR. PREFERRED TRACKS: Almost, Cheap Talk, Live Again, Get Me Up.
SALES: Moderate to fair in all regions; weakest in South.

63 FRANKE & THE KNOCKOUTS • MILLENNIUM/RCA
ADDS: None. HOTS: KSHE, KBPI, WMMS, WIBZ, KZOK, KMG, WWWW, KINK. MEDIUMS: KEZY, WBLM, KOME, KNAC. PREFERRED TRACKS: Sweetheart, Come Back.
SALES: Weak in South, moderate to fair in others.

130 ROBERT GORDON • ARE YOU GONNA BE THE ONE • RCA
ADDS: None. HOTS: None. MEDIUMS: WLIR, KSJO, KNAC, WWWW, KOME, WBCN. PREFERRED TRACKS: Someday.
SALES: Fair in East; weak in others.

67 GRATEFUL DEAD • RECKONING • ARISTA
ADDS: None. HOTS: WBAB, WAAL, KOME. MEDIUMS: KMET, WBLM, KSJO, KNAC, WLIR. PREFERRED TRACKS: Road, Ripple.
SALES: Weak in South; fair in others.

172 HUMBLE PIE • GO FOR THE THROAT • ATCO
ADDS: None. HOTS: KZEL. MEDIUMS: KNAC, WGRQ, KSJO, WWWW, KOME, WBAB, WCOZ, WMMS, WBCN. PREFERRED TRACKS: Shook Up, Teenage, Tin.
SALES: Fair in Midwest; weak in others.

5 MOST ACTIVE

25 JEFFERSON STARSHIP • MODERN TIMES • GRUNT/RCA

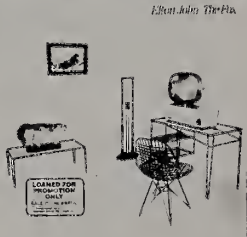


ADDS: None. HOTS: KOME, WBAB, WBLM, WSHE, WCCC, WIBZ, WMMS, KEZY, WOUR, WRNW, KZEW, KBPI, WBCN, KMEL, KSHE, KMET, WLVO, WYFE, KSJO, WWWW, KNAC, WAAL, WAAF, KLLO, KROQ. MEDIUMS: WGRQ, KWST. PREFERRED TRACKS: Way Back, Stranger, Title.
SALES: Good to moderate in all regions.

64 GARLAND JEFFREYS • ESCAPE ARTIST • EPIC
ADDS: None. HOTS: WMMS, WBCN, WBAB, KOME, KNAC, WLIR, WNEW. MEDIUMS: KROQ. PREFERRED TRACKS: Lovers, 96 Tears, Christine.
SALES: Fair in all regions, strongest in East and West.

1 MOST ADDED

ELTON JOHN • THE FOX • GEFEN



ADDS: KSHE, WBCN, WKLS, WRNW, KEZY, WMMS, WIBZ, WCCC, KZAM, KZEL, WBLM, WBAB, WLVO, WWWW, WIOQ, KNAC, WNEW, WAAL, KINK, WLIR. HOTS: WIOQ, KEZY. MEDIUMS: WLVO, WAAL, WLIR. PREFERRED TRACKS: Open.
SALES: Just shipped.

158 TOM JOHNSTON • STILL FEELS GOOD • WARNER BROS.
ADDS: WABX. HOTS: KINK, KMEL, WIBZ, KNX, KZAM, KZOK, KSJO. MEDIUMS: KLLO, WAAL, KNAC, KSHE, KBPI, KEZY, WCCC, WSHE, WCOZ, WBLM, WBAB, KMG, WWWW. PREFERRED TRACKS: Wastin', Desperado, Ticket.
SALES: Breakouts in South and Midwest.

60 JOURNEY • CAPTURED • COLUMBIA
ADDS: None. HOTS: KOME, KSJO. MEDIUMS: KMET, WBCN, WCOZ, WAAF. PREFERRED TRACKS: Party's.
SALES: Moderate to fair in all regions; weakest in South.

47 JUDAS PRIEST • POINT OF ENTRY • COLUMBIA
ADDS: None. HOTS: WMMS, WIBZ, WYFE, KNAC, WLIR, WAAF, KLLO. MEDIUMS: KSJO, KOME, WBLM, WCOZ, KZEW, KSHE, KMET. PREFERRED TRACKS: Heading Out, Solar, Circles.
SALES: Fair in all regions.

LP Chart
Position

72 GREG KINN BAND • ROCKIHNROLL • BESERKLEY/ELEKTRA
ADDS: None. HOTS: WLIR, WYFE, KOME, WCOZ, WRNW, KMEL, WAAF, KROQ. MEDIUMS: WBCN, KBPI, KZEW, WMMS, WIBZ, WCCC, WBAB, KMG, WWWW, KNAC, WAAL. PREFERRED TRACKS: Breakup, Hurting.
SALES: Fair in all regions; strongest in Midwest.

KROKUS • HARDWARE • ARIOLA/ARISTA
ADDS: None. HOTS: KLLO, KMG, WAAF. MEDIUMS: KMET, KSJO, WBLM. PREFERRED TRACKS: Easy, Burning.
SALES: Weak in all regions.

186 ROBIN LANE & THE CHARTBUSTERS • IMITATION LIFE • WARNER BROS.
ADDS: None. HOTS: WBCN, WRNW. MEDIUMS: KZEW, WCOZ, WBLM, KOME, KNAC, WAAF, KROQ. PREFERRED TRACKS: Solid, Send Me.
SALES: Fair in East, weak in others.

114 DAVID LINDLEY • EL RAYO-X • ASYLUM
ADDS: KZEW. HOTS: KMET. MEDIUMS: KEZY, KNX, WMMS, WCCC, WSHE, WBLM, WWWW, KSJO, KINK, WLIR, KLLO, KROQ. PREFERRED TRACKS: Mercu, Old Lady.
SALES: Fair in Midwest and West.

26 LOVERBOY • COLUMBIA
ADDS: None. HOTS: KNAC, KMG, WYFE, KOME, WBLM, WMMS, KWST, KMET. MEDIUMS: WWWW. PREFERRED TRACKS: Turn Me, Kid.
SALES: Moderate in all regions.

81 THE MARSHALL TUCKER BAND • DEDICATED • WARNER BROS.
ADDS: KSJO, WBLM. HOTS: WCCC, WBAB, KNAC. MEDIUMS: KSHE, KEZY, KOME. PREFERRED TRACKS: This Time, Rumour.
SALES: Weak in East, moderate in all others.

156 WILLIE NILE • GOLDEN DOWN • ARISTA
ADDS: None. HOTS: WMMS, WGRQ, WIBZ. MEDIUMS: WWWW, WCOZ, WAAF, WBLM, WBAB, KOME. PREFERRED TRACKS: Poor, Title.
SALES: Weak in all regions.

#10 MOST ADDED

999 • CONCRETE • POLYDOR/POLYGRAM
ADDS: KMG, KNAC, KSJO, WLIR, KROQ. HOTS: None. MEDIUMS: None. PREFERRED TRACKS: Open.
SALES: Just shipped.

34 OZZY OSBOURNE • BLIZZARD OF OZZ • JET/CBS
ADDS: None. HOTS: WAAF, KWST, WMMS, WCOZ, WYFE, WLVO, KMG, KNAC. MEDIUMS: KSJO, WWWW, KOME, WBLM, WSHE, WCCC, WIBZ, KZEW, KMET, WAAL, WLIR, KLLO. PREFERRED TRACKS: Crazy, I Don't.
SALES: Moderate to fair in all regions; strongest in Midwest.

1 MOST ACTIVE

11 TOM PETTY & THE HEARTBREAKERS • HARD PROMISES • BACKSTREET/MCA



ADDS: None. HOTS: KZAM, WCOZ, WSHE, WCCC, WIBZ, KEZY, WOUR, WMMS, WRNW, KZEW, WKLS, KBPI, WBCN, KWST, KMEL, KMET, KZOK, WBLM, KZEL, WBAB, KOME, WYFE, WLVO, KMG, WWWW, WIOQ, KNAC, KSJO, WGRQ, KNAC, WNEW, WAAL, WLIR, WAAF, KLLO, KROQ. MEDIUMS: KINK, WABX, KSHE. PREFERRED TRACKS: Waiting.
SALES: Good in all regions.

5 MOST ADDED

THE PLASMATICS • BEYOND THE VALLEY OF 1984 • STIFF AMERICA



ADDS: WOUR, WMMS, WBAB, KNAC, KSJO, KNAC, WLIR, KROQ. HOTS: None. MEDIUMS: None. PREFERRED TRACKS: Open.
SALES: Just shipped.

LP Chart Position

- 161 **POINT BLANK • AMERICAN EXCESS • MCA**
ADDS: None. **HOTS:** WSHE, WCOZ, KSJO, KLLOL.
MEDIUMS: KMET, WBLM, WABX, WCCC, KBPI.
PREFERRED TRACKS: Let Me, Getaway, Nicole.
SALES: Fair in Midwest; weak in all others.
- 42 **THE POLICE • ZENYATTA MONDATTA • A&M**
ADDS: None. **HOTS:** KOME, KNAC, KROQ, WLIR.
MEDIUMS: KWST. **PREFERRED TRACKS:** Don't Stand, De Do Do.
SALES: Moderate to fair in all regions; weakest in South.
- 40 **PRETENDERS • EXTENDED PLAY • SIRE**
ADDS: None. **HOTS:** WNEW, WLIR, KROQ, KSJO, KNAC, WWWW, KOME, WBAB, WIBZ, WOUR, WMMS, WRNW, WBCN, KMET, KWST. **MEDIUMS:** KBPI, KZEW, WSHE, KNCN. **PREFERRED TRACKS:** Porcelain, Message, Precious.
SALES: Moderate in East and West; fair in others.
- 84 **PURE PRAIRIE LEAGUE • SOMETHING IN THE NIGHT • CASABLANCA/POLYGRAM**
ADDS: None. **HOTS:** KNX, KZAM, KINK. **MEDIUMS:** WWWW, KOME, WBLM, WCOZ, WIBZ, KEZY, KBPI.
PREFERRED TRACKS: Still Right.
SALES: Moderate in Midwest; fair in other regions.
- 1 **REO SPEEDWAGON • HI INFIDELITY • EPIC**
ADDS: None. **HOTS:** WKLS, KZEW, KEZY, WMMS, WBAB, WIBZ, KOME, KMG, WWWW, KSJO, WBCN, KWST, KMEL, WABX, KMET, KNCN. **MEDIUMS:** WLIR, KBPI, WAAF. **PREFERRED TRACKS:** On The Run, Letter, Keep On.
SALES: Good in all regions.

#10 MOST ACTIVE

- 8 **RUSH • MOVING PICTURES • MERCURY/POLYGRAM**
ADDS: None. **HOTS:** WAAF, WLIR, WGRQ, WMMS, KNCN, WKLS, WIBZ, KMET, KWST, WBCN, KSHE, WSHE, WCOZ, WBLM, WBAB, KOME, KMG, WWWW, KSJO. **MEDIUMS:** WCCC, WAAL, KBPI. **PREFERRED TRACKS:** Tom Sawyer, Limelight, Signs.
SALES: Good in all regions.

3 MOST ACTIVE

- 16 **SANTANA • ZEBOP! • COLUMBIA**
ADDS: None. **HOTS:** KZEL, WBLM, WCOZ, WSHE, WIBZ, WMMS, KEZY, WOUR, WRNW, KZEW, KBPI, WBCN, KWST, KMEL, KSHE, KOME, WBAB, WLVO, WYFE, KSJO, WIOQ, WNEW, KNCN, WAAL, KINK, WLIR, WAAF, KLLOL, KROQ. **MEDIUMS:** KMET, WWWW, WABX. **PREFERRED TRACKS:** Winnng, Searchin'.
SALES: Good in all regions.

- 113 **THE SECRET POLICEMAN'S BALL—THE MUSIC • VARIOUS ARTISTS • ISLAND**
ADDS: KSJO, KMEL, KBPI. **HOTS:** WRNW, WCCC, WGRQ, WAAF. **MEDIUMS:** KOME, WLVO, WWWW, KINK. **PREFERRED TRACKS:** Pinball, Fooled, Drowning, 1967.
SALES: Fair in West and East; weak in others.
- 90 **SOUTHSIDE JOHNNY & THE ASBURY JUKES • REEACH UP AND TOUCH THE SKY • MERCURY/POLYGRAM**
ADDS: None. **HOTS:** WNEW, WBAB, WRNW, WMMS. **MEDIUMS:** WIBZ, WCCC, WSHE, WBLM, KOME, KMG, KSJO, KNCN, WAAL. **PREFERRED TRACKS:** Open.
SALES: Moderate in Midwest and East; fair in others.

8 MOST ADDED

- SPIDER • BETWEEN THE LINES • DREAMLAND**
ADDS: KSHE, WRNW, KZEL, WBAB, KNCN, WNEW. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

- 59 **SPLIT ENZ • WAIATA • A&M**
ADDS: WIBZ. **HOTS:** KNCN, WRNW. **MEDIUMS:** KZEW, KBPI, WMMS, WCCC, WSHE, WBLM, KOME, WYFE, KMG, KSJO, KROQ, KLLOL. **PREFERRED TRACKS:** History, Clumsy.
SALES: Moderate to fair in all regions; strongest in East and West.

LP Chart Position

- 106 **RICK SPRINGFIELD • WORKING CLASS DOG • RCA**
ADDS: None. **HOTS:** WGRQ, WAAF, WAAL, KMEL, KBPI, KZEW, WSHE, WOUR, WLVO, WYFE, WWWW, WIOQ. **MEDIUMS:** WABX, KNCN, WCOZ, WBLM, KOME, KMG, KSJO. **PREFERRED TRACKS:** Jessie's, I've Done.
SALES: Weak in West; fair in others.
- 122 **SQUEEZE • EAST SIDE STORY • A&M**
ADDS: WSHE, KNCN, WAAL. **HOTS:** WBCN, WRNW, WBAB, WNEW, WLIR. **MEDIUMS:** KROQ, KNAC, WCCC, WBLM. **PREFERRED TRACKS:** Open.
SALES: Initial breakouts in all regions; strongest in East.
- 85 **BILLY SQUIER • DON'T SAY NO • CAPITOL**
ADDS: None. **HOTS:** KMG, WLVO, WYFE, KZEL, WBLM, WSHE, WCCC, WIBZ, WBCN, KMET, WWWW, WGRQ, WAAF, WLIR. **MEDIUMS:** KOME, WBAB, WMMS, KZEW, KBPI, KSHE, WABX, KNCN, KLLOL, KROQ. **PREFERRED TRACKS:** Stroke, Daze.
SALES: Moderate to fair in all regions.
- 68 **JIM STEINMAN • BAD FOR GOOD • CLEVELAND INTL./CBS**
ADDS: KZOK. **HOTS:** WMMS, WWWW, KLLOL, WRNW, WYFE. **MEDIUMS:** WCCC, WSHE, WCOZ, WBLM, KOME, WLVO, WGRQ, KNCN, WAAL. **PREFERRED TRACKS:** Dreams, Title, Life.
SALES: Moderate in all regions; strongest in Midwest and East.

8 MOST ACTIVE

- 2 **STYX • PARADISE THEATER • A&M**
ADDS: None. **HOTS:** WAAF, WLIR, WAAL, KNCN, KSJO, WWWW, KMET, WABX, KSHE, KMEL, KWST, WBCN, WKLS, KZEW, KEZY, WMMS, WIBZ, WBAB, WBLM, KOME, KMG. **MEDIUMS:** WCOZ, WCCC, WLVO. **PREFERRED TRACKS:** Too Much, Best of, Rockin', Snowblind.
SALES: Good in all regions.
- 178 **BRAM TCHAIKOVSKY • FUNLAND • ARISTA**
ADDS: KLLOL. **HOTS:** None. **MEDIUMS:** WBCN, WMMS, WCCC, WBLM, WWWW, KNCN, KSJO, WLIR, KROQ. **PREFERRED TRACKS:** Shall We, Model, Stand.
SALES: Slight response in East and Midwest.
- 24 **.38 SPECIAL • WILD-EYED SOUTHERN BOYS • A&M**
ADDS: None. **HOTS:** WGRQ, KSJO, KMG, WYFE, KOME, WBAB, WIBZ, WRNW, WKLS, KBPI, KSHE, WAAF, KNCN. **MEDIUMS:** KMET, WABX, KZEW, WCOZ, WBLM. **PREFERRED TRACKS:** Hold On, First Time.
SALES: Moderate in all regions.
- 77 **ROBIN TROWER • B.L.T. • CHRYSALIS**
ADDS: None. **HOTS:** WRNW, KNCN, KMG. **MEDIUMS:** KEZY, WMMS, WBAB, WLIR. **PREFERRED TRACKS:** Money, Life.
SALES: Fair in South and Midwest; weak in others.

7 MOST ADDED

- 131 **TUBES • THE COMPLETION BACKWARD PRINCIPLE • CAPITOL**
ADDS: WABX, KBPI, WKLS, WCOZ, WGRQ, WAAF. **HOTS:** WLIR, WRNW. **MEDIUMS:** KEZY, WMMS, WCCC, WSHE, WBLM, WBAB, WYFE, WLVO, KMG, WWWW, KNAC, KSJO, KLLOL, KROQ. **PREFERRED TRACKS:** Talk To You.
SALES: Initial breakouts in West, East and Midwest.
- 127 **U2 • BOY • ISLAND**
ADDS: None. **HOTS:** WBCN, KROQ, KNAC, KSJO. **MEDIUMS:** KMET, WMMS, WLIR, KMG. **PREFERRED TRACKS:** I Will Follow, Out of Control, Another Time.
SALES: Fair in East; weak in others.


7 MOST ACTIVE

- 14 **VAN HALEN • FAIR WARNING • WARNER BROS.**
ADDS: KBPI, WGRQ. **HOTS:** KROQ, KLLOL, WAAF, WLIR, KNCN, WGRQ, KSJO, KMG, KMET, KWST, WBCN, WRNW, WMMS, WCCC, WSHE, WBLM, KZEL, WBAB, KOME, WYFE, WLVO. **MEDIUMS:** WCOZ, WIBZ, WABX, WWWW, WAAL. **PREFERRED TRACKS:** Open.
SALES: Good in all regions.

LP Chart Position

2 MOST ADDED


JOHNNY VAN ZANT BAND • ROUND TWO • POLYDOR/POLYGRAM



ADDS: WKLS, KZEW, WRNW, WOUR, WIBZ, WSHE, WBLM, KZEL, WBAB, WYFE, KMG, KSJO, WNEW, WAAL, WLIR, KLLOL. **HOTS:** WLIR. **MEDIUMS:** WSHE, WYFE, KMG. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

3 MOST ADDED

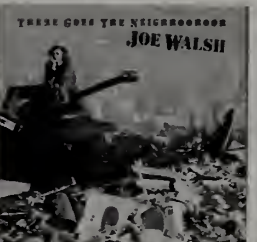
JOE VITALE • PLANTATION HARBOR • ASYLUM



ADDS: WMMS, WWWW, WRNW, WCCC, WYFE, KSJO, WAAL, KINK, WLIR. **HOTS:** None. **MEDIUMS:** WYFE. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

4 MOST ACTIVE


JOE WALSH • THERE GOES THE NEIGHBORHOOD • ASYLUM



ADDS: None. **HOTS:** WBAB, KZEL, WBLM, WCOZ, WSHE, WCCC, WIBZ, WMMS, KEZY, WOUR, WRNW, KZEW, KWST, KMEL, KMET, KOME, WYFE, WLVO, WWWW, WGRQ, WNEW, WAAL, WLIR, WAAF, KLLOL. **MEDIUMS:** KROQ, KINK, KNCN, KSJO, KMG, WABX, KBPI. **PREFERRED TRACKS:** Illusion.
SALES: Good in all regions.

4 MOST ADDED

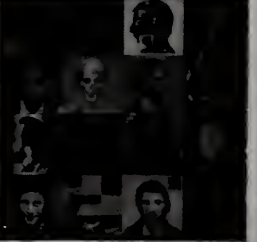
WHITESNAKE • COME AN' GET IT • MIRAGE/ATLANTIC



ADDS: KSHE, KBPI, KZEW, WIBZ, WBLM, WYFE, WNEW, WLIR. **HOTS:** KMG. **MEDIUMS:** WYFE. **PREFERRED TRACKS:** Don't Break.
SALES: Initial response from Midwest.

2 MOST ACTIVE

THE WHO • FACE DANCES • WARNER BROS.



ADDS: None. **HOTS:** WBLM, KZEL, WCOZ, WSHE, WCCC, WIBZ, WMMS, KEZY, WOUR, WRNW, KZEW, KBPI, WBCN, KWST, KMEL, KSHE, KMET, WBAB, KOME, WYFE, WLVO, KMG, WWWW, KNAC, KSJO, WGRQ, KNCN, WNEW, WAAL, KINK, WLIR, WAAF, KLLOL, KROQ. **MEDIUMS:** WABX. **PREFERRED TRACKS:** You Better, Ticky.
SALES: Good in all regions.

STEVE WINWOOD • ARC OF A DIVER • ISLAND
ADDS: None. **HOTS:** WIOQ, WWWW, KOME, WBAB, KNX, WIBZ, WMMS, KEZY, WRNW, KZEW, WKLS, KBPI, KMEL, WABX, KNCN, KLLOL. **MEDIUMS:** WLVO, KSHE. **PREFERRED TRACKS:** Arc, Chance, Train.
SALES: Good in all regions.

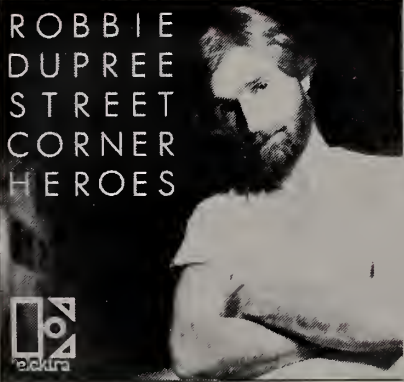
FRANK ZAPPA • TINSEL TOWN REBELLION • BARKING PUMPKIN
ADDS: KZEL, WBLM. **HOTS:** WLIR. **MEDIUMS:** WCCC, WBAB, KNCN, KROQ. **PREFERRED TRACKS:** Open.
SALES: Moderate breakouts in all regions.

LAST WEEK	THIS WEEK		WEEKS ON CHART
2	1	BETTE DAVIS EYES KIM CARNES	10
1	2	BEING WITH YOU SMOKEY ROBINSON	15
8	3	STARS ON 45-MEDLEY STARS ON 45	8
4	4	TAKE IT ON THE RUN RED SPEEDWAGON	11
6	5	SUKIYAKI A TASTE OF HONEY	13
3	6	ANGEL OF THE MORNING JUICE NEWTON	15
7	7	WATCHING THE WHEELS JOHN LENNON	10
10	8	TOO MUCH TIME ON MY HANDS STYX	11
9	9	LIVING INSIDE MYSELF GINO VANNELLI	11
11	10	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO	13
12	11	HOW 'BOUT US CHAMPAIGN	16
13	12	I LOVE YOU CLIMAX BLUES BAND	16
14	13	SWEETHEART FRANKE & THE KNOCKOUTS	13
25	14	ALL THOSE YEARS AGO GEORGE HARRISON	2
5	15	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON	16
18	16	THIS LITTLE GIRL GARY U.S. BONDS	6
19	17	AMERICA NEIL DIAMOND	6
16	18	JUST THE TWO OF US GROVER WASHINGTON, JR.	17
20	19	I MISSED AGAIN PHIL COLLINS	12
22	20	WHAT ARE WE DOIN' IN LOVE DOTTIE WEST	10
24	21	THE WAITING TOM PETTY & THE HEARTBREAKERS	5
17	22	KISS ON MY LIST DARYL HALL & JOHN OATES	19
15	23	YOU BETTER YOU BET THE WHO	11
30	24	JESSIE'S GIRL RICK SPRINGFIELD	10
21	25	SOMEBODY'S KNOCKIN' TERRI GIBBS	20
26	26	LOVE YOU LIKE I NEVER LOVED YOU BEFORE JOHN O'BANION	11
41	27	THE ONE THAT YOU LOVE AIR SUPPLY	3
28	28	SINCE I DON'T HAVE YOU DON McLEAN	8
29	29	FIND YOUR WAY BACK JEFFERSON STARSHIP	9
31	30	AI NO CORRIDA QUINCY JONES	8

LAST WEEK	THIS WEEK		WEEKS ON CHART
PRIME MOVER			
34	31	IS IT YOU LEE RITENOUR	7
ADDS: KSLQ-22, KEEL, WAXY. JUMPS: WOW Ex To 22, KYXX Ex To 30, KCPX 26 To 22, WZUU 26 To 23, WCAO Ex To 24, WISM 20 To 11, KENO Ex To 28, WBBF Ex To 25, KEZR 20 To 17, WAYS 25 To 19, KRQ 28 To 25, KOPA Ex To 27, WSGN 12 To 8, FM102 30 To 26, 14Q 26 To 23, WBCY 21 To 18, KJRB 29 To 25, WHHY 27 To 23, WRFC 29 To 26, KRTH Ex To 29, 13K Ex To 29, KINT 27 To 21, WKBW Ex To 21, WZZR 24 To 20, WNCI 29 To 24, WRJZ 28 To 24, WVBF 26 To 22, KHFI Ex To 25, WTIK 36 To 29, WANS Ex To 30, JB105 Ex To 31, 94Q 20 To 17, WBBN-FM 31 To 21, WDRQ Ex To 22, WFI 30 To 27, WSKZ 30 To 23, Z102 26 To 23, WICC 27 To 24.			
SALES: Moderate In the Midwest. Fair in all other regions.			
36	32	WINNING SANTANA	8
ADDS: WTRY, WZZR, WPGC, WLS, KTSA, KCPX, WGCL-25, WRVQ. Day-Part: WOV. JUMPS: WCAO 23 To 19, KHFI 12 To 7, WAXY 27 To 24, 96KX Ex To 25, WFIL 29 To 25, WKKX Ex To 26, KOPA 17 To 13, JB105 21 To 15, KIQQ 18 To 14, KFMD Ex To 29, WXKS 15 To 11, WZUU Ex To 30, KRBE 5 To 3, KRQ 23 To 19, WSPT 23 To 15, BJ105 Ex To 37, Q102 34 To 30, KJRB Ex To 28, WHHY 15 To 12, WRJZ Ex To 30, WISM 18 To 9, WTIK 26 To 22, WAYS Ex To 29, 94Q 30 To 27, WBCY 19 To 15, WICC 21 To 18, Y103 25 To 22, KBEQ 6 To 3.			
SALES: Fair in all regions.			
PRIME MOVER			
39	33	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES	5
ADDS: KFYE, WABC, WPRO-FM, 92X-25, WRFC. JUMPS: WCAO 28 To 22, WANS 26 To 19, WNCI 22 To 19, KFI 28 To 20, KEZR 25 To 18, WBBN-FM 27 To 16, KRAV 17 To 8, KRTH Ex To 27, KOPA 29 To 26, WSKZ 29 To 19, KHFI 22 To 18, WRJZ Ex To 28, KZZP 28 To 23, KYXX 29 To 23, WFIL Ex To 26, WMC-FM 20 To 13, WTRY 27 To 20, Q105 18 To 13, JB105 28 To 21, WQXI 19 To 5, KFMD 27 To 22, WAYS 27 To 20, B97 Ex To 29, 94Q 12 To 7, KRBE 24 To 18, WSGN 19 To 16, KCPX 18 To 14, WTIK Ex To 34, WSPT 24 To 21, WKXX 26 To 23, KENO 23 To 18, WFI 27 To 20, WHHY 24 To 17, WPGC 26 To 20, KRQ 27 To 24, WICC 26 To 22, 13K Ex To 28, KINT 19 To 12, KJRB Ex To 27, Z93 21 To 14, WAKY 22 To 19, Y103 27 To 23, KC101 26 To 21, WKKX 16 To 6, WVBF Ex To 26, KEYN Ex To 29, KIMN Ex To 24, KIQQ 31 To 26.			
SALES: Fair In the Midwest and South.			
38	34	STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE	7
ADDS: WKBO, WSEZ, KEYN, KMJK-FM, KIMN. JUMPS: WCAO 30 To 26, Y103 20 To 17, 96KX 17 To 14, KXOK 13 To 10, KOPA Ex To 28, JB105 27 To 23, KFMD Ex To 25, KEEL 25 To 21, WSPT 20 To 17, KCPX 35 To 31, WZZR 28 To 25, KDWB 9 To 7, WBBN-FM 39 To 30, WROR 25 To 22, WISM 22 To 12, WTIK Ex To 38, WKXX 24 To 21, WFI 28 To 24, WBCY Ex To 31, WICC 28 To 25, WRFC 17 To 14, KBEQ 22 To 18, KINT 25 To 19, WZUU 30 To 27.			
SALES: Fair In the East. Weak in all other regions.			
35	35	I LOVED 'EM EVERY ONE T.G. SHEPPARD	10
23	36	RAPTURE BLONDIE	18
43	37	FOOL IN LOVE WITH YOU JIM PHOTOGLO	8
ADDS: KEZR, WZZR, WVBF, WBBN-FM-37, KYXX, WISM, KJRB, KC101-28, WKBW. JUMPS: WCAO Ex To 29, KRQ 30 To 27, 14Q 29 To 24, BJ105 30 To 27, WHHY Ex To 30, WNBC Ex To 29, WPRO-FM Ex To 21, KRTH 30 To 26, WAYS Ex To 30, WFI 26 To 23, WSGN 28 To 24, WAXY Ex To 29, WGSV 18 To 14, KINT 32 To 23, Y103 19 To 16, WFIL Ex To 30, JB105 31 To 27, KCPX 19 To 15.			
SALES: Weak In all regions.			
27	38	SAY YOU'LL BE MINE CHRISTOPHER CROSS	10

LAST WEEK	THIS WEEK		WEEKS ON CHART
46	39	NOBODY WINS ELTON JOHN	4
ADDS: WSGN. Day-Part: 92Q. JUMPS: KFMD 28 To 24, KHFI 27 To 24, WHHY Ex To 29, WXKS Ex To 29, WZZR 26 To 22, KENO 30 To 26, WBBN-FM 32 To 29, KJRB 30 To 26, WSKZ Ex To 28, WKBW 27 To 12, WISM 25 To 17, WRJZ Ex To 29, 92X 21 To 18, 94Q 24 To 21, WBCY Ex To 28, WFI Ex To 25, WRFC 28 To 25, WICC 23 To 20, WGSV 24 To 20, Z93 Ex To 26, Y103 29 To 21, KOFM 28 To 22, WNCI Ex To 29, KIQQ 27 To 18.			
SALES: Moderate In the West, Midwest and South. Fair In the East.			
44	40	GIVE A LITTLE BIT MORE CLIFF RICHARD	6
ADDS: WABC, WXKS, WRJZ, WROR-24. Day-Part: 92Q. JUMPS: WCAO 27 To 23, KRQ Ex To 30, KOPA 16 To 11, KDWB 19 To 16, 14Q 25 To 22, KFRC 40 To 35, WSPT 11 To 9, WTIK 37 To 32, WHHY 25 To 22, WFI Ex To 28, WBBN-FM 33 To 28, WBBQ Ex To 29, WSGN 26 To 20, WICC 29 To 26, Y103 16 To 13, KHFI 23 To 20, WFIL 26 To 22, JB105 17 To 10, KCPX 20 To 17.			
SALES: Weak in all regions.			
45	41	SAY WHAT JESSE WINCHESTER	7
ADDS: 14Q-30, KFYE, 13K, WZZP, WKBO, WSEZ-34, WAKY-22, KTSA, KOFM. Day-Part: WXKS. JUMPS: WTRY Ex To 30, JB105 35 To 30, WSPT Ex To 30, Z102 27 To 24, WHHY 29 To 25, KCPX 25 To 18, KRQ 29 To 26, WSKZ Ex To 30, FM102 Ex To 27, WISM 29 To 22, BJ105 40 To 32, WAYS Ex To 28, WROR 20 To 17, WSGN Ex To 32, WMC-FM 19 To 14, WGSV 15 To 11, WFI 25 To 22, KINT 30 To 24, WKKX 26 To 21, WNCI Ex To 30, WZUU 27 To 24, WFIL 27 To 24.			
SALES: Weak in all regions.			
32	42	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR	18
CASH SMASH			
64	43	ELVIRA OAK RIDGE BOYS	4
ADDS: WCAO, KEZR, WSEZ, WFIL, KEEL, KERN, WTIK. Day-Part: WANS, 94Q. JUMPS: WKIX 8 To 4, 92Q 20 To 12, KFMD 22 To 9, BJ105 Ex To 40, WHHY 13 To 7, WRJZ 20 To 10, WAYS 12 To 10, WHB 13 To 10, WSGN 18 To 10, KIQQ Ex To 40, WGSV 21 To 16, WNCI Ex To 27, KRAV Ex To 20, KHFI 15 To 9, KTSA Ex To 30, KNUS 31 To 20, Z102 31 To 25.			
SALES: Good in the Midwest and South. Moderate in the West and East.			
56	44	SEVEN YEAR ACHE ROSANNE CASH	8
ADDS: 13K, WZZR, KRAV, KHFI, KC101-30, WBBQ, KIQQ, WZUU-28. JUMPS: KOPA Ex To 30, Z93 23 To 16, WSPT 28 To 25, WHHY 12 To 10, WISM 27 To 21, WRFC 10 To 6, WNCI Ex To 28, Z102 24 To 15, BJ105 Ex To 39, WRJZ 18 To 15, WQXI 18 To 4, 94Q 7 To 4, WTIK Ex To 39.			
SALES: Good in the South. Moderate in the Midwest. Fair in the West and East.			
37	45	HOLD ON LOOSELY .38 SPECIAL	13
40	46	BLESSED ARE THE BELIEVERS ANNE MURRAY	10
50	47	TIME ALAN PARSONS PROJECT	7
ADDS: WHHY, BJ105. JUMPS: WCAO 26 To 21, KMJK-FM Ex To 29, KRBE 16 To 10, KDWB 11 To 9, WSPT 27 To 24, WKBW 19 To 6, WZZR Ex To 26, WQXI Ex To 22, WBBN-FM 28 To 19, 94Q 17 To 14, WSGN 15 To 11, Z93 25 To 21, WBCY 18 To 13, WRFC 25 To 22, KINT 28 To 22, KRAV Ex To 24, KHFI Ex To 30, KEEL 20 To 14.			
SALES: Weak in all regions.			
57	48	MODERN GIRL SHEENA EASTON	4
ADDS: WOW-23, KFMD, WSEZ, WKXX, WAXY, WYYS, KOFM, WTIK. JUMPS: WCAO Ex To 30, KENO 28 To 21, WTRY Ex To 25, BJ105 Ex To 38, WSPT Ex To 29, WNBC Ex To 30, WBBN-FM 38 To 34, KJRB 28 To 24, WSGN 27 To 21, KC101 23 To 19, WRFC Ex To 28, WGCL Ex To 30, KINT 24 To 20, WFI Ex To 26, Y103 34 To 28, Z93 Ex To 29, JB105 25 To 19, B97 30 To 23, WXKS 30 To 25, KCPX 34 To 28.			

ROBBIE DUPREE



ROBBIE DUPREE STREET CORNER HEROES

WITH HIS NEW HIT SINGLE "BROOKLYN GIRLS"

E-47145

FROM HIS NEW HIT ALBUM STREET CORNER HEROES

6E-344

AVAILABLE ON ELEKTRA RECORDS & TAPES



Give the gift of music.



May 30, 1981

LAST THIS WEEK	WEEKS ON CHART	ARTIST	TITLE
55	49	BILLY & THE BEATERS	I CAN TAKE CARE OF MYSELF
33	50	JAMES TAYLOR AND J.D. SOUTHER	HER TOWN TOO
42	51	STEVE WINWOOD	WHILE YOU SEE A CHANCE
49	52	YARBROUGH & PEOPLES	DON'T STOP THE MUSIC
62	53	STANLEY CLARKE/ GEORGE DUKE	SWEET BABY
53	54	LOVERBOY	TURN ME LOOSE

HIT BOUND

77	55	MARTY BALIN	HEARTS
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HIT BOUND

73	56	MANHATTAN TRANSFER	BOY FROM NEW YORK CITY
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68	57	JOE DOLCE	SHADDUP YOU FACE
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60	58	JERMAINE JACKSON	YOU LIKE ME DON'T YOU
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71	59	JOEY SCARBURY	THEME FROM "GREATEST AMERICAN HERO"
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70	60	CAROLE BAYER SAGER	STRONGER THAN BEFORE
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51	61	GET WET	JUST SO LONELY
48	62	ERIC CLAPTON	I CAN'T STAND IT
52	63	THE POLICE	DON'T STAND SO CLOSE TO ME

HIT BOUND

84	64	JOE WALSH	A LIFE OF ILLUSION
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69	65	SHALAMAR	MAKE THAT MOVE
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74	66	BILLY SQUIER	THE STROKE
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78	67	CHAKA KHAN	WHAT CHA' GONNA DO FOR ME
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72	68	TOMMY JAMES	YOU'RE SO EASY TO LOVE
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75	69	STEPHANIE MILLS	TWO HEARTS
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83	70	KOOL & THE GANG	JONES VS. JONES
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59	71	THE ROVERS	WASN'T THAT A PARTY
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76	72	STEVE WINWOOD	ARC OF A DIVER
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80	73	THE DILLMAN BAND	LOVIN' THE NIGHT AWAY
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82	74	DAVE EDMUNDS	ALMOST SATURDAY NIGHT
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79	75	PHOEBE SNOW	MERCY, MERCY, MERCY
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81	76	MAX WERNER	RAIN IN MAY
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---	77	JUICE NEWTON	QUEEN OF HEARTS
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85	78	ROBBIE DUPREE	BROOKLYN GIRLS
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86	79	APRIL WINE	SIGN OF THE GYPSY QUEEN
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87	80	BARBRA STREISAND	PROMISES
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88	81	GAP BAND	YEARNING FOR YOUR LOVE
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89	82	GREG KIHN BAND	THE BREAKUP SONG (THEY DON'T WRITE 'EM)
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90	83	RICK JAMES	GIVE IT TO ME BABY
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---	84	POINTER SISTERS	SLOW HAND
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---	85	JOHN SCHNEIDER	IT'S NOW OR NEVER
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---	86	JIM STEINMAN	ROCK AND ROLL DREAMS COME THROUGH
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---	87	SPIDER	IT DIDN'T TAKE LONG
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---	88	PHIL COLLINS	IN THE AIR TONIGHT
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---	89	ARETHA FRANKLIN	COME TO ME
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---	90	RANDY MEISNER	GOTTA GET AWAY
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91	91	MICHAEL JACKSON	ONE DAY IN YOUR LIFE
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54	92	APRIL WINE	JUST BETWEEN YOU AND ME
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---	93	FRANKIE SMITH	DOUBLE DUTCH BUS
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95	94	CHANGE	PARADISE
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66	95	KOOL & THE GANG	CELEBRATION
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97	96	HELEN REDDY	I CAN'T SAY GOODBYE TO YOU
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47	97	DOLLY PARTON	BUT YOU KNOW I LOVE YOU
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61	98	REO SPEEDWAGON	KEEP ON LOVING YOU
----	----	----------------	--------------------

58	99	THE WHISPERS	IT'S A LOVE THING
----	----	--------------	-------------------

65	100	JOHN LENNON	WOMAN
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LOOKING AHEAD

FANTASY GIRL .38 SPECIAL
ADDS: KRBE, WKXX, WBCY, Y103, BJ105, WRVQ

FEELS SO RIGHT ALABAMA
ADDS: WSEZ, KCPX, KIQQ.

RICH MAN TERRI GIBBS
ADDS: KXOK-25

CASH SMASH—denotes significant sales activity.
PRIME MOVER—denotes significant radio activity.
HIT BOUND—denotes immediate radio acceptance.

THE MOST FROM COAST TO COAST!

"BOY FROM NEW YORK CITY"

3816

"MECCA FOR MODERNS"
SD 16036



On Atlantic Records & Tapes. Produced by Jay Graydon for Garden Rake Music.



Country Labels Split On Use Of Indie Promotion To Augment In-house Staff

by Jennifer Bohler

NASHVILLE — Mirroring the trend throughout the industry, country divisions and labels here remain split on the use of independent promoters and marketers to push product. While a number of labels still utilize independents to break records, especially in the area of radio, others have opted to rely on in-house promotion staffs.

Of the eight labels surveyed, five (Capitol/EMIA/Liberty, PolyGram/Mercury, RCA, Elektra/Asylum and Sunbird) continue to use independents to varying degrees; and three (CBS, MCA and Warner Bros.) have instituted official policies against the use of Indies. Additional opportunities for Indies come in the form of assignments from publishers, producers and the acts themselves.

While the use of Indies has fallen off recently, the singles-oriented nature of the country music market has kept the profession alive, with a least 40 independent promoters active today. Those labels that continue to use Indies insist that the necessity of covering the vast network of country stations across the nation is of primary importance in any decision to take on independent promotion help.

Gerrle McDowell, national country promotion director for Capitol/EMIA/Liberty, pointed out that independents help her company a great deal when it comes to covering the large number of country radio stations every week, since country shares the field staff — 22 local reps for Capitol and 22 for Liberty — with the other label divisions. She added that the label does not hire independents to work every country release, but rather "on some special campaigns, or when we are trying to break a new artist or implement a radio blitz on a certain release."

Extra Help

Like Capitol/EMIA/Liberty, Elektra/Asylum's country division shares the field staff — 26 local and five regional field representatives — with the other label divisions. Elektra also does not use independents on every country release.

Discussing the role of the independent in the country market, Nick Hunter, director of marketing, E/A, Nashville, said, "If you have the right independent, he might be able to get a record on a certain radio station as much as three weeks earlier than usual. In country, it is a joint effort between the label and the independent — an independent

cannot bring the record all the way home without the label."

Joe Galante, division vice president, RCA, Nashville, sees independents as "merely an effort in my eyes to augment our (country) promotional staff. It's not a matter of staff cutbacks, because we haven't had a staff cutback in terms of promotion. With the growth of country music, I see them as an important part of the business."

Echoing much the same sentiments, Frank Leffel, national country promotion manager, PolyGram/Mercury said his label uses independents on projects "we really believe in." Noting that the label has four regional reps who work country exclusively, in addition to the regular Nashville staff, Leffel said that independents give the label the advantage of having "more hands and feet. I look at independents as an addition to the staff and I feel like we can always use all the help we can get." He added that independents are not used on every project.

Warner Bros. does not currently use independents and, according to national country promotion director Stan Byrd, has not for three years. With staff reps working the Midwest, Southeast and Southwest, Byrd noted that his division is "getting along fine without independents. If we were loaded down with releases, certainly they could help. But when you're working five or six releases at a time, it's not that much and we can handle it."

In-house Staff Used

Likewise, MCA Records is not currently using independents for country product. Noted Erv Woolsey, vice president of promotion, MCA, Nashville, "We have our own field staff and we try to rely on them. We feel like we have capable people — they are more involved with the record than an independent would be. Of course there are exceptions. But overall, our people know the sales figures every day. They know what's happening — they are in contact with this office, the field staff and the branch people."

Because of the way MCA's promotion staff is set up, with representatives in Houston, Atlanta, Chicago and Los Angeles, Woolsey said the label really did not need to hire independents. "If we didn't have the set-up we have, then it would be a different story," he said. "It's really tough for one or two guys affiliated with a label to work the entire country, where two independent guys could probably do it."

(continued on page 32)

Columbia Studio Bows CX Low-Noise System

NASHVILLE — Columbia Studios here has installed a new low-noise mastering system called CX (Compatible Expansion). Developed by CBS, the system will soon be used to master all CBS releases and will be made available to all labels and clients at no additional charge (Cash Box, Oct. 18, 1980).

The CX system is an audio process that reduces surface noise of records by 20db via a compress/expansion system that extends the dynamic range. Although a decoder is necessary to realize the reduction benefits, the records are compatible with conventional stereo equipment. CX decoders are expected to be on the market soon, and CBS hopes to have future playback equipment manufactured with the decoders built in as standard equipment.

Columbia Studios is offering to demonstrate both the cutting system and decoding playback to interested parties. Contact Norm Anderson at (615) 259-4321 for more information.



BELIEVING IN GOLD — In appreciation of their contribution to his gold album, "I Believe In You," MCA artist Don Williams presented a gold album to the Welk Music Group in Nashville. The publishing company had seven out of 10 cuts on the album, which was co-produced by Williams and Garth Fundis. Pictured are (l-r): songwriter Wayland Holyfield, who wrote two of the songs on the album; Rober Sovine, vice president, professional services, Welk; Williams; and Nashville division manager Bill Hall.

Cornelius Files Suit Against Brown, Seeks To Dissolve BCR Partnership

NASHVILLE — Helen Cornelius last week filed a lawsuit in Chancery Court here against former singing partner Jim Ed Brown. The lawsuit seeks the dissolution of BCR Enterprises, a partnership she and Brown formed with their booking agent, Tandy Rice of Top Billing, Inc.

The lawsuit charges that Brown and Rice have twice refused to let her see the records of the company, which was formed in June 1978 to sell records, T-shirts and other promotional items at concerts featuring the former duo act. Cornelius also said in the lawsuit that she has information that BCR Enterprises took in more than \$250,000, most of it in cash, but Brown and Rice have refused to give her "any accounting regarding such gross sales cash receipts."

Kept Profits

According to Cornelius' attorney, Perry R. Happell, who was quoted in *The Tennessean*, Cornelius has received "less than \$5,000" in profits from the firm.

She also charged that Brown has continued to sell items owned by the partnership since the two singers parted ways last September and that he has kept some of the profits for his own use.

Cornelius has asked that the court dissolve the partnership, provide for an accounting of all its business dealings and or-

RCA's Pride Records Live LP At Opry House

NASHVILLE — RCA recording artist Charley Pride is scheduled to record a live album at the Opry House here when he performs a special concert May 26.

Pride, who won the Country Music Assn. (CMA) awards for Entertainer of the Year in 1971 and Best Male Vocalist in 1971 and 1972, has been nominated for 17 CMA Awards and has won Grammy Awards from the National Academy of Recording Arts and Sciences (NARAS) for Best Male Country Performer. Of the 38 albums he has recorded for RCA since signing with the label in 1965, 12 have been certified gold.

Pride's concert appearance is included in admission to the Opryland U.S.A. theme park. Seating in the Grand Ole Opry House is on a first come, first served basis. The concert is scheduled to begin at 5:30 p.m.

MCA Releases LPs

LOS ANGELES — MCA Records recently announced plans to release three new LPs, including, "Fancy Free" by the Oak Ridge Boys; "Reunion" by Jerry Jeff Walker, and Donna Fargo's MCA/Songbird gospel LP "Brother Love."

der Brown and Rice to pay her her share of the profits. She also asked for a court order restraining Brown and Rice from selling any item bearing her name or likeness. No hearing date has been set.

Brown would not comment, but referred the call to Rice, who labeled the whole matter "ridiculous and preposterous." Rice added he felt Cornelius was "being misguided in this whole matter."

In a recent interview with Cathy Gurley of Jamboree U.S.A. in Wheeling, W. Va., done prior to the lawsuit, Cornelius explained that the split between herself and Brown occurred for "professional and personal reasons. For five years we had been equal on vinyl, but Jim Ed made it very plain to me that I was to be only what he wanted, and that was for me to stand in the shadows. It was his show, I was told, and I had about eight minutes of it and that was all."

She added that her treatment during that time "was not all that good" and that "it wasn't my ego that caused the professional split; it was his."

Wild Turkey Fest At Carnegie Hall Draws Full House

NEW YORK — The May 13 Wild Turkey Festival at Carnegie Hall here, which featured Merle Haggard, Tammy Wynette and Roy Acuff, was a standing room only event, according to an announcement from the program's sponsor, Austin, Nichols and Co., Inc., the Wild Turkey distiller and national distributor.

Each of the featured performers were backed by their own bands. Musicians joining Roy Acuff included Charlie Collins, Howard Forrester, Pete Kirby, James Riddle and Onle Wheeler. Ben Smathers and the Stoney Mountain Cloggers featured Ben, Margaret and Hal Smathers, Tommy Clark, Candy Johnson and Debbie Brogan.

Tammy Wynette was backed by her band, Sunshine, which includes Paula Poe Murrell, Sue Richards, Trlna Douchette, Rich Murrell, Ken Janson, John Browner, Jr., David Sloas, Mike Douchette and Charles Carter. Cabin Fever, which is Chris Hill, Richard Marz, Tom Miller, Joe Pescatore and David Patt followed Wynette, and Merle Haggard and the Strangers closed the show. The Strangers are Norman Hamlet, Bliff Adam, Roy Nichols, Mark Yeary, Ronnie Reno, Dennis Hromek, Gordon Terry and Don Markham.



KEY TO THE CITY JAIL — Hank Cochran has joined the ranks of country music artists who own their own clubs — he recently opened "Hank Cochran's" in Nashville. The establishment seats 500 and boasts a dance floor, large stage, 200-seat restaurant and 60-seat cocktail lounge equipped with a large television screen. During the grand opening of the club, which attracted a number of local industry people, Cochran (l) was presented the key to the city jail by Nashville Sheriff Fate Thomas.

COUNTRY

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	1 11	41 LOVE IS FAIR BARBARA MANDRELL (MCA-5136)	42 36
2 SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36965)	5 11	42 LIVE HOYT AXTON (Jeremiah JH-5002)	48 3
3 JUICE JUICE NEWTON (Capitol ST-12136)	4 12	43 BETWEEN THIS TIME AND THE NEXT TIME GENE WATSON (MCA-5170)	52 11
4 OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP (RCA AAL 1-3932)	9 7	44 THIS IS ELVIS ELVIS PRESLEY (RCA CPL2-4031)	44 5
5 SOMEWHERE OVER THE RAINBOW WILLIE NELSON (Columbia FC-36883)	3 11	45 GREATEST HITS JIM ED BROWN & HELEN CORNELIUS (RCA AHL1-3999)	— 1
6 HORIZON EDDIE RABBITT (Elektra 6E-276)	2 46	46 THE BEST OF EDDIE RABBITT EDDIE RABBITT (Elektra 6E-235)	46 23
7 LEATHER AND LACE WAYLON AND JESSI (RCA AAL 1-3931)	7 11	47 CONCRETE COWBOYS THE CONCRETE COWBOY BAND (Excelsior XLP-88007)	47 6
8 EVANGELINE EMMYLOU HARRIS (Warner Bros. BSK 350R)	6 15	48 THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY (Epic JF 36493)	40 43
9 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty L.OO 1072)	9 32	49 MR. HAG TOLD MY STORY JOHNNY PAYCHECK (Epic FE-36761)	45 8
10 9 TO 5 AND ODD JOBS DOLLY PARTON (RCA AAL 1-3852)	10 26	50 HARD TIMES LACY J. DALTON (Columbia JC 38763)	59 53
11 I LOVE 'EM ALL T.G. SHEPPARD (Warner/Curb BSK-352B)	14 6	51 SOUTHERN RAIN MEL T'LLIS (Elektra 6E-310)	62 26
12 ROWDY HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	11 17	52 CARRYIN' ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST (Viva/Warner Bros. BSK-3555)	64 2
13 WILD WEST DOTTIE WEST (Liberty LT-1062)	13 13	53 BOBBY GOLDSBORO BOBBY GOLDSBORO (Curb/CBS JZ 36822)	53 4
14 SOMEBODY'S KNOCKIN' TERRI GIBBS (MCA-5173)	12 17	54 HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia C236752)	43 39
15 ROLL ON MISSISSIPPI CHARLEY PRIDE (RCA AHL 1-3905)	16 7	55 COCONUT TELEGRAPH JIMMY BUFFETT (MCA-5169)	57 11
16 SURROUND ME WITH LOVE CHARLY McCLAIN (Epic FE-37108)	17 3	56 GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36488)	61 49
17 DRIFTER SYLVIA (RCA AHL 1-3986)	19 6	57 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	— 1
18 GREATER HITS OAK RIDGE BOYS (MCA-5150)	18 30	58 FOLLOWING THE FEELING MOE BANDY (Columbia JC-36799)	58 3
19 WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY (Capitol SOG-12144)	24 5	59 URBAN COWBOY ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002)	49 54
20 GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	20 31	60 DREAMLOVERS TANYA TUCKER (MCA 5140)	60 32
21 GREATEST HITS ANNE MURRAY (Capitol SO-12110)	22 35	61 TWO'S A PARTY CONWAY TWITTY & LORETTA LYNN (MCA-5178)	50 14
22 GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	15 110	62 TEXAS IN MY REAR VIEW MIRROR MAC DAVIS (Casablanca/PolyGram NBLP 7239)	54 32
23 I BELIEVE IN YOU DON WILLIAMS (MCA-5133)	23 41	63 DIXIE DREAMS JERRY REED (RCA AHL1-4021)	63 2
24 HEY JOE/HEY MOE MOE BANDY AND JOE STAMPLEY (Columbia FC-37003)	21 11	64 ENCORE MICKEY GILLEY (Epic JE-36851)	69 29
25 ONE TO ONE ED BRUCE (MCA-5188)	25 5	65 AFTER THE RAIN JOHNNY RODRIGUEZ (Epic FE-37103)	65 3
26 LOOKIN' FOR LOVE JOHNNY LEE (Asylum 6E-309)	26 30	66 THE BEST OF DON WILLIAMS: VOL. II DON WILLIAMS (MCA 3096)	66 106
27 I AM WHAT I AM GEORGE JONES (Epic FE 36586)	38 36	67 IF I KEEP ON GOING CRAZY LEON EVERETTE (RCA AHL 1-3916)	68 9
28 STARDUST WILLIE NELSON (Columbia JC 35305)	29 161	68 LOOKIN' GOOD LORETTA LYNN (MCA-5148)	51 30
29 MUNDO EARWOOD MUNDO EARWOOD (Excelsior XLP-88006)	31 7	69 DAKOTA STEPHANIE WINSLOW (Warner/Curb BSK-3529)	56 4
30 REST YOUR LOVE ON ME CONWAY TWITTY (MCA-5138)	30 32	70 THESE DAYS CRYSTAL GAYLE (Columbia JC 38512)	55 37
31 WASN'T THAT A PARTY THE ROVERS (Epic/Cleveland Int'l. JE-37107)	33 7	71 I'LL NEED SOMEONE TO HOLD ME WHEN I CRY JANIE FRICKE (Columbia JC 36820)	70 28
32 I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY (Epic FE-37055)	32 4	72 MUSTA NOTTA GOTTA LOTTA JOE ELY (MCA 5183)	72 9
33 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	34 48	73 SONGS OF THE SUN BELLAMY BROTHERS (Warner/Curb BSK-3491)	67 25
34 JOHN ANDERSON 2 JOHN ANDERSON (Warner Bros. BSK-3547)	35 6	74 WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35642)	74 99
35 MAKIN' FRIENDS RAZZY BAILEY (RCA AHL 1-4026)	36 3	75 SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE (Columbia JC 36476)	71 51
36 I'M COUNTRYFIED MEL McDANIEL (Capitol ST-12116)	37 13		
37 GUITAR MAN ELVIS PRESLEY (RCA AAL 1-3917)	27 16		
38 BLUE PEARL EARL THOMAS CONLEY (Sunbird ST-50105)	39 10		
39 BACK TO THE BARROOMS MERLE HAGGARD (MCA-5139)	28 30		
40 I HAVE A DREAM CRISTY LANE (Liberty LT-1083)	41 10		

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COUNTRY

THE COUNTRY COLUMN

ELVIS IN NASHVILLE — Iconoclastic British rocker **Elvis Costello** was in Nashville last week working on an album with top country producer **Billy Sherrill**, and, depending upon how quickly they record, he may still be at CBS' Studio A this week. Costello, who is an ardent fan of **George Jones**, will be recording some of the latest in country tunes, as well as some old standards he dug out of the closet. His band, the **Attractions**, will also be featured on the recordings as will some of Nashville's finest musicians.

ONE FOR THE SUN — **Steve Young**, writer of "Seven Bridges Road," has been added to the line-up of the WKDF/Nashville-sponsored One For The Sun concert May 30. The line-up also includes the **Allman Brothers**, **Delbert McClinton**, **Dr. Hook**, the **Down Child Blues Band**, the **Ron Cornelius Band**, the **Billy Earl McClelland Band**, **Don Schlitz** and **Wood**

Newton. The concert is also a tribute to the Vietnam vets — the "welcome home they never got." Reportedly, **President Reagan** is sending a letter of commendation to WKDF, lauding the station for its efforts.

SOME LOVE SONGS — Spring must inspire songwriters to write love songs — there are 17 songs on the **Cash Box** Country charts this week with the word "love" in the title. The artists recording the love songs include **Dolly Parton**, **Dottie West**, **Elvis Presley**, **Charly McClain**, **Reba McEntire**, **Tompall and the Glaser Brothers**, **Moe Bandy**, **Randy Barlow**, **T.G. Sheppard**, **Cristy Lane**, **B.J. Thomas**, **Tanya Tucker**, **Crystal Gayle**, **Kin Vassy**, **Billie Jo Spears**, **James**

Marvell and **Roy Clark**.

NEW CURTIS ALBUM — Surprisingly, **Sonny Curtis'** forthcoming Elektra album will have only two Curtis-penned tunes on it — "I Like Your Music" and the recent **Leo Sayer** hit, "More Than I Can Say." Curtis will be using songs from some of the songwriter elite, including **Bob McDill**, **Randy Newman**, **Sonny Throckmorton** and **Don Cook**.

CONGRATULATIONS — Are in order to **Hank Williams, Jr.**, who celebrates his 32nd birthday May 26. An interesting note: In 32 years, Williams has recorded 41 albums, 34 of them on MGM Records. . . Congratulations also to **Slowpoke's Jack Williams** and WKDF's **Jennifer Boucher**, who will be married July 4 at McDonald's Farm in Nashville.

WHICH WAY DID THEY GO? — When Elektra/Asylum moved its Nashville office from 17th Ave. to Grand Ave. somebody forgot to tell at least one of its artists — **Dave Rowland**. After driving around Music Row for who knows how long, the perplexed artist finally flagged down Top Billing's **Kathy Hooper** and secured directions to the new office.

ANOTHER NEW OFFICE — Speaking of new addresses, **Jan Rhees** Marketing in Nashville has relocated to 900 Division St., Suite 200. Got that Dave?

STARLING IN NASHVILLE — Sugar Hill artist **John Starling** is cutting a new album at Studio By the Pond in Nashville. He is being joined by a major line-up of guest musicians, including **Kenny Malone**, **Byrd Burton**, **Tony Brown**, **Blaine Sprouse**, **Kyle Tullis**, **Paul Craft**, **Allen O'Bryant**, **Claire Lynch**, **Sam Bush** and **Mike Auldridge**.

HEART OF AMERICA SHOWCASE — Sound Factory Records in Nashville recently hosted a showcase in Sedalla, Mo., which featured **Jerry Graham** and **Cowboy Country**, **Allen Frizzell** and **Sammi Smith** and the **Emmons and Baugh Sound Factory**, which includes **Phil Baugh**, **Buddy Emmons**, **Terry McMillan**, **David Smith**, **Billy Reynolds** and **Bob Patin**. Labeled "The Heart of America Showcase," the event was coordinated by **Elaine Nash** of Pro Media in Nashville. Attracting a lot of local interest, the four-hour concert was videotaped by local television stations and will be aired at a later date as a special. Additionally, Creative Video Services of Memphis was on hand to tape the event for the label.

THE RATINGS GAME — *Stand By Your Man*, the recent CBS-television movie based on **Tammy Wynette's** autobiography of the same name, won the ratings game when it aired a couple of weeks ago. It had a 34 share, while the closest competition, NBC, could muster only a 26 share, and ABC, a 25 share.

SUPER GRIT — There's a band in Greenville, N.C. causing a lot of excitement — **The Super Grit Cowboy Band**. It has released an album, "If You Can't Hang," on Hoodswamp Records. The songs — all self-penned — reflect quite a variety of styles — from rock to country to bluegrass. The band is worth keeping an eye on.

PERSISTENT TORNADO — They say lightning never strikes twice, but obviously that rule doesn't apply to tornadoes, not, at least, when **T.G. Sheppard** is on tour. Recently, when he was playing a club in Lake Charles, Louisiana, a tornado touched down in the parking lot while he and his band were performing. Undaunted, they packed up and were heading for a date in West Texas and on the way, made a pit stop at a truck stop. Five minutes after they pulled out of the parking lot, a tornado hit said truck stop. Just all part of the job.



T.G. Sheppard

Jennifer Bohler



ON THE TRAIL AGAIN — Following a five-month writing and recording hiatus, Elektra artist **Eddie Rabbitt** resumed his concert schedule with a three-day run at the Mill Run Theater in Chicago. Labelmate **Sami Jo Cole** was also featured during the three-day engagement. Pictured at a press reception for the two artists are (l-r): **Denny Nowak**, director of regional marketing E/A; **Tony Dwyer**, regional promotion director; **Rabbitt**; **Cole**; **Marvin Gleicher**, local promotion head, E/A; and **Stan Moress**, president, **Scotti Brothers Management**, which represents both **Rabbitt** and **Cole**.

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS



KIERAN KANE (Elektra E-47148)

You're The Best (2:35) (Cross Keys Music — ASCAP/Old Friends Music — BMI) (K. Kane, B. Channei) (Producer: J. Bowen)

Kieran Kane's second single for Elektra is a snappy, up-tempo number, and the main attraction here is its simplicity. It's not smothered by heavy backing vocals or strings, which allows Kane's own vocals to shine. It's the kind of song you find yourself tapping your toes to and humming along with.

LIZ LYNDELL (Koala KOS 332)

Right In The Wrong Direction (3:12) (First Lady Songs, Blue Lake Music — BMI) (J. Taylor, R.J. Jones) (Producers: B. Vaughn, L. Lyndell)

It appears that Liz Lyndell has finally found just the right song for her traditional country vocals. Harmonies are tight, instrumentation is clean and the material is excellent. Radio should most definitely give this one a try.



JOHN SCHNEIDER (Scotti Brothers ZS6 02105)
It's Now Or Never (3:15) (Gladys Music — ASCAP) (W. Gold, A. Schroeder) (Producers: T. Scott, J. D'Andrea)

The tall blonde from the *Dukes of Hazzard* television show has taken the Elvis Presley classic, updated it a bit with a mariachi flavor and added a big dose of his own vocal stylings. Country radio should find an instant hit with this release, particularly with the younger female fans.

HITS OUT OF THE BOX

MERLE HAGGARD (MCA 51120)

Rainbow Stew (2:25) (Shade Tree Music — BMI) (M. Haggard) (Producer: M. Haggard)

EMMYLOU HARRIS (Warner Bros. 49739)

I Don't Have to Crawl (3:47) (Vista Music — ASCAP) (R. Crowell) (Producer: B. Ahern)

LARRY GATLIN and the GATLIN BROTHERS BAND (Columbia 11-02123)

Wind Is Bound To Change (3:00) (Larry Gatlin Music — BMI) (L. Gatlin) (Producers: L. Gatlin, S. Gatlin, R. Gatlin)

JOHN DENVER (RCA JH-12246)

Some Days Are Diamonds (Some Days Are Stone) (3:58) (Tree Pub. Co. — BMI) (D. Feller) (Producer: L. Butler)

TERRI GIBBS (MCA 51119)

Rich Man (3:10) (Song Biz Music — BMI) (E. Mattson) (Producer: E. Penney)

FEATURE PICKS

REX ALLEN, Jr. and MARGO SMITH (Warner Bros. 49738)

While The Feeling's Good (2:46) (ATV Music Corp./Hartline Music — BMI) (R. Bowling, F. Hart) (Producer: C. Allen)

NANCY MONTGOMERY (Ovation 1172)

All I Have To Do Is Dream (2:38) (House of Bryant Pub.) (B. Bryant) (Producer: M.R. Radford)

PHIL EVERLY (Curb 02116)

Sweet Southern Love (2:35) (Everly and Sons/Music Table Music — BMI) (P. Everly, J. Paige) (Producers: P. Everly and J. Paige)

KENNY SCOTT WHEELER (Renegade 901)

Dixie Belles (2:55) (Jabkil Music — BMI) (B. Duncan) (Producer: B. Duncan)

THE CHIPMUNKS (RCA 12247)

On The Road Again (2:30) (Willie Nelson Music — BMI) (W. Nelson) (Producers: L. Butler, J. Karman, R. Bagdasarlan)

MUSIC ROW (Debut 8116)

It's Not The Rain (4:15) (Gilp Publishing — BMI) (B. Pippin, R. Hughes) (Producers: G. Gill, B. Pippin)

ROY LEE JARRETT (F & L 512)

Long Gone (2:50) (Nashcal Music — BMI/Bobby Fischer Music — ASCAP) (B. Fischer, C. Blake) (Producers: B. Fischer, J.B. Barnhill)

ORION (Sun 1165)

Born (3:04) (Shelby Singleton Music — BMI) (F. Burch, W. Young) (Producers: S. Singleton, M. Welman)

MOST ADDED COUNTRY SINGLES

1. PRISONER OF HOPE — JOHNNY LEE — FULL MOON/ASYLUM — 57 REPORTS.
2. DIXIE ON MY MIND — HANK WILLIAMS, JR. — ELEKTRA — 52 REPORTS.
3. I STILL BELIEVE IN WALTZES — CONWAY TWITTY and LORETTA LYNN — MCA — 41 REPORTS.
4. COULD YOU LOVE ME (ONE MORE TIME) — JOHN CONLEE — MCA — 30 REPORTS.
5. TOO MANY LOVERS — CRYSTAL GAYLE — COLUMBIA — 27 REPORTS.
6. LONGING FOR THE HIGH — BILLY LARKIN — SUNBIRD — 20 REPORTS.
7. KEEP ON MOVIN' — KING EDWARD IV and the KNIGHTS — SOUNDWAVES/NSD — 20 REPORTS.
8. WHISKEY CHASIN' — JOE STAMPLEY — EPIC — 20 REPORTS.
9. UNWOUND — GEORGE STRAIT — MCA — 19 REPORTS.
10. MIDNIGHT FLYER — SUE POWELL — RCA — 17 REPORTS.

MOST ACTIVE COUNTRY SINGLES

1. I WAS COUNTRY WHEN COUNTRY WASN'T COOL — BARBARA MANDRELL — MCA — 84 REPORTS.
2. LOVIN' HER WAS EASIER (THAN ANYTHING I'LL EVER DO AGAIN) — TOMPALL & the GLASER BROTHERS — ELEKTRA — 60 REPORTS.
3. FOOL BY YOUR SIDE — DAVE ROWLAND and SUGAR — ELEKTRA — 53 REPORTS.
4. FEELS SO RIGHT — ALABAMA — RCA — 49 REPORTS.
5. THE MATADOR — SYLVIA — RCA — 48 REPORTS.
6. DON'T BOTHER TO KNOCK — JIM ED BROWN and HELEN CORNELIUS — RCA — 48 REPORTS.
7. DO I HAVE TO DRAW A PICTURE — BILLY SWAN — EPIC — 44 REPORTS.
8. MONA LISA — WILLIE NELSON — COLUMBIA — 44 REPORTS.
9. BY NOW — STEVE WARINER — RCA — 43 REPORTS.
10. SURROUND ME WITH LOVE — CHARLY McCLAIN — EPIC — 43 REPORTS.

Country Labels Split On Use Of Indie Promotion To Augment In-house Staff

(continued from page 28)

They're not on tour with an artist, calling on accounts or meeting with sales people. Basically, they are not encumbered with all the duties of a record company employee."

Though CBS is not currently using independents for country product, it has in the past on certain projects, and according to national country promotion director Joe Casey, there is always the possibility the label will utilize them in the future.

Overall, while MCA, CBS and Warner Bros. have existing company policies not to hire independents, all surveyed noted that they do work with independents hired by artists, producers and publishers. The availability of the independent has acted as something of a catalyst in spurring the number of people outside the record company associated with a particular release to take the initiative in hiring independent promoters and marketers. To counteract the possibility that this practice could lead to mass confusion, a close eye is kept on the number of people working a record, no matter who does the hiring.

Planning Important

Capitol/EMIA/Liberty's McDowell explained it as a matter of working closely with

all people involved with the record and coordinating all efforts — "you have to set up a good game plan."

E/A's Hunter also cited coordinated efforts among all involved as essential, and added, "If I put a couple of independents on a record and someone (artist, producer and/or publisher) wants to hire more, I will usually suggest that they do not because of the overkill situation. Too many people calling on a record can most definitely drive people crazy and create a negative. I look for quality over quantity."

Small Labels

One area an independent can be most beneficial is with small labels that have only one or two promotion people on staff, which is the case for Sunbird Records, a smaller label that boasts a strong artist roster, including Earl Thomas Conley, Freddie Hart and Billy Larkin. According to Sunbird's national promotion director Beau James, the label keeps three independents on retainer at all times.

"The independents are necessary to us," James said. "It's up to us as a label to break the record, but we need the independents to reinforce our work with radio."

THE COUNTRY MIKE

FICAP SETS MINI-CLINIC SCHEDULE — Georgia Twitty, executive director of the Federation of International Country Air Personalities (FICAP), has released the tentative agenda for the organization's upcoming radio mini-clinic to be held June 26-27 at Austin's Sheraton-Crest Inn. The itinerary and list of scheduled panel participants runs as follows: June 26 — registration from 6-8 p.m., to be followed by a cocktail reception hosted by Doorknob Records. June 27 — opening address by the newly announced FICAP president from 9-9:15 a.m.; "Where Is Country Music Going" panel discussion with Mel Foree of Acuff-Rose, trade journalist Bliff Collier, Hal Jay of WBAP and moderator Hugh Cherry from 9:15-10:15 a.m.; "So You Want Record Service" panel discussion with Stan Byrd of Warner Bros., Joe Casey of CBS, Pete Drake of Pete Drake Prod., Tim Williams of KOKE and



Tom Riley

moderator Wayne Edwards of RCA from 10:15-11:15 a.m.; lunch from 11:15 a.m.-1:30 p.m.; "Where Do I Go From Here — Career Building" panel discussion with Bob Cole of KOKE, Dale Turner of WSAI, Ralph Emery of WSM, Dan Halliburton of WQAM and moderator Max Gardner of KKYX from 1:30-2:30 p.m.; "How Can I Promote My Station" panel discussion with Jerry Adams of KFDI, trade journalist Jim Duncan, Bobby Denton, WIVK, Les Acree of WMC and moderator Larry Scott of KLAC from 2:30-3:30 p.m.; and closing remarks by agenda chairman Chris Taylor of KYNN from 3:30-3:45 p.m. From 3:45 p.m., there will be an air check critique from top program directors, as yet unnamed. Evening festivities will include a "Texas Beer and Bar-B-Q" at Fiesta Gardens, hosted by MCA Records, Pearl Beer and KOKE; and a FICAP benefit featuring MCA/Songbird recording artist B.J. Thomas and Liberty recording artist Jim Chesnut.

PERSONALITY PROFILE — In 1974, Tom Riley graduated from Penn State University with a degree in electronics. However, finding the job market extremely tight, Riley turned his sights toward his father's profession. John Riley, presently hosting a local television talk show and handling the nightly weather reports, was formerly the program director for WVAM/Altoona, Penn. from 1953-56. Tom Riley took a part-time position with WVAM in 1974 doing the newscasts for six months, after which, it turned into a full-time position. By 1975, Riley had developed not only valuable on-the-air experience, but also a desire to become an air personality. Station owner Denny Bixler and program director Don Evans (both presently with WJAC/Johnstown, Pa.) took great interest in developing Riley's knowledge of radio and music and are given a great deal of credit for starting him on a mid-day shift, which he continues today. In 1976, WVAM made a format conversion from Top 40 to country, and by the end of the year, Riley had taken over the reins as program director. What makes WVAM such a successful station in the market? Riley attributes much of the credit to his staff, all of whom have grown up in the market, know it extremely well and, therefore, can cater to the needs of the listeners.

CRAMER TABBED AT WMAQ — Dave Martin, general manager of WMAQ/Chicago, has announced the appointment of Ted Cramer to the position of program director. Cramer, most recently program director with WTVN/Columbus, Ohio, rejoins his former general manager from the WDAF/Kansas City days. As of this writing, no permanent replacement has been named to fill the vacant music director position.

KSON RADIOTHON FOR 'BREATH OF LIFE' — KSON/San Diego will join the children's Asthma League in presenting the fifth annual "Breath of Life" Radiothon May 29-31, from the Parkway Plaza, San Diego. Also joining the benefit drive for an estimated 14 million asthmatics nationwide, the Mustang Club will donate one dollar per person to the National Asthma Center for every person entering the club after 7 p.m., May 29. Speedway 117 will donate 10% of the gate receipts during the May 31, 7 p.m. time trials, and the Big Oak Ranch will donate one dollar per visitor on Sunday, May 31. The goal for this 5th annual will be to better the \$15,297 mark raised last year.

KUGN GASSES UP — Nearly 200 automobiles lined up at a local Eugene Exxon service station May 13 to capitalize on the KUGN/Eugene gas promotion. Between noon and 3 p.m., all vehicles with a KUGN bumper sticker filled up to \$20 worth of petrol at an amazing 98¢ per gallon! In the three-hour span, KUGN and station attendants pumped approximately 2,300 gallons of gasoline.

WPNX APPRECIATION WEEKEND — WPNX/Columbus, Ga. will hold another listener appreciation weekend, July 3-4. Artists scheduled to appear at the Idle Hour Park extravaganza thus far include Leon Everette, O.B. McClinton, The Capitols, Foxfire, Anne J. Morton and Steve Wariner. Artists wishing to take part in the Independence Weekend festivities, plus be wined, dined and generally taken care of, may contact Jim Bell, WPNX Radio, P.O. Box 687, Columbus, Ga. 31902; or call (205) 298-2535.

country mike



BELLAMY BROTHERS AT WHN — WHN Radio/New York recently hosted the Bellamy Brothers in a special week-long promotion to coincide with the group's Spring '81 East Coast tour. During the promotion blitz, David and Howard Bellamy acted as guest DJs for Lee Arnold, which included playing all their big hits, as well as songs by some of their favorite artists. Two live broadcasts were also on the agenda — one from the Lone Star Cafe, which was hosted by WHN's Mike Fitzgerald, and the second from the Fountain Casino in Aberdeen, N.J. Pictured at WHN's studio are (l-r): Robbie Roman, assistant PD, WHN; Howard Bellamy; Pam Green, MD, WHN; David Bellamy; and WHN air personality Arnold.

PROGRAMMERS PICKS

Bob Sherwood	KIXZ/Amarillo	Unwound — George Strait — MCA
Tom Newman	KGA/Spokane	They'll Never Take Me Alive — Dean Dillon — RCA
Debble Fradln	WMZQ/Washington, D.C.	Whiskey Chasin' — Joe Stampley — Epic
Tony Kidd	WZZK/Birmingham	Dixie On My Mind — Hank Williams, Jr. — Elektra
Ron West	KSON/San Diego	Unwound — George Strait — MCA
Chuck Logan	KRZY/Albuquerque	Midnite Flyer — Sue Powell — RCA
Rusty Rogers	WAXX/Eau Claire	Could You Love Me (One More Time) — John Conlee — MCA
Dan Williams	WCMS/Norfolk	Prisoner of Hope — Johnny Lee — Full Moon/Asylum
Bill Pyne	WQYK/St. Petersburg	I Still Believe In Waltzes — Conway Twitty and Loretta Lynn — MCA
Terry Slane	WGTO/Cypress Gardens	Footprints In The Sand — Edgel Groves — Silver Star

GOSPEL

TOP 20 ALBUMS

Spiritual

	Weeks On 5/16 Chart
1 THE HAWKINS FAMILY LIVE WALTER HAWKINS (Light LS 5770)	2 22
2 CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)	3 16
3 THE LORD WILL MAKE A WAY AL GREEN (Myrrh MSB 6661)	1 24
4 20TH ANNIVERSARY ALBUM JAMES CLEVELAND & THE WORLD'S GREATEST CHOIRS (Savoy SGL 7059)	4 12
5 TRUE VICTORY MIN. KEITH PRINGLE (Savoy SGL 7053)	5 18
6 REJOICE SHIRLEY CAESAR (Myrrh MSB 6646)	6 44
7 EVERYTHING'S ALRIGHT DR. CHARLES HAYES (Savoy 14580)	7 18
8 MIRACLES JACKSON SOUTHERNAIRES (Malaco M-4370)	8 24
9 RISE AGAIN GOSPEL KEYNOTES (Nashboro 7227)	9 24
10 KEEP ON CLIMBING, WE GOTTA GO HIGHER PILGRIM JUBILEE SINGERS (Savoy 14584)	10 14
11 IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056)	14 4
12 THE LORD IS MY LIGHT NEW JERUSALEM BAPTIST CHURCH CHOIR (Savoy 7050)	11 6
13 GOD IS OUR CREATOR ALBERTINA WALKER (Savoy SI 14583)	13 12
14 MOTHER, WHY? WILLIE BANKS (Black Label 3000)	12 18
15 TRAMAINE TRAMAINE HAWKINS (Light LS-5760)	15 64
16 A PRAYING SPIRIT JAMES CLEVELAND AND THE CORNERSTONE CHOIR (Savoy 7046)	16 48
17 NEW LIFE, NEW LOVE INSTITUTIONAL RADIO CHOIR (Savoy 14596)	17 6
18 GOD WILL SEE YOU THROUGH WILLIAMS BROTHERS (New Birth 7048)	18 18
19 ONE DAY AT A TIME REV. THOMAS L. WALKER (Eternal Gold EGL-652)	19 30
20 LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR (Light LS 5735)	20 132

Inspirational

	Weeks On 5/16 Chart
1 PRIORITY IMPERIALS (Dayspring DST 4017)	1 14
2 NEVER ALONE AMY GRANT (Myrrh MSB 6645)	3 50
3 FAVORITES, VOL. 1 EVIE TOURNQUIST (Word WSD 8845)	2 30
4 FORGIVEN DON FRANCISCO (New Pax NP 33042)	6 130
5 THANK YOU FOR THE DOVE MIKE ADKINS (Mike Adkins MA 1061)	4 40
6 BEST OF B.J. THOMAS B.J. THOMAS (Myrrh/Word MSB 6653)	5 30
7 PRAISE IV VARIOUS ARTISTS (Maranatha MM 0064)	7 50
8 MUSIC MACHINE CANDLE (Birdwing BDWG 2004)	8 168
9 MY FATHER'S EYES AMY GRANT (Myrrh MSB 6625)	9 24
10 HE IS NEAR MIKE ADKINS (Mike Adkins MA 1062)	12 10
11 BULLFROGS AND BUTTERFLIES CANDLE (Birdwing BWR 2010)	13 38
12 IN CONCERT B.J. THOMAS (Songbird/MCA 5155)	11 28
13 ONE MORE SONG FOR YOU THE IMPERIALS (Dayspring DST-4015)	10 70
14 GOT TO TELL SOMEBODY DON FRANCISCO (New Pax NP 33071)	14 40
15 THE PAINTER JOHN MICHAEL & TERRY TALBOT (Sparrow SPR 1037)	15 48
16 HEED THE CALL THE IMPERIALS (Dayspring DST 4011)	16 130
17 PH'LP SIDE PHIL KEAGGY (Sparrow SPR 1036)	18 28
18 NEVER THE SAME EVIE TOURNQUIST (Word WSB 8806)	— 2
19 INSIDE JOB DION (Dayspring DST 4022)	— 2
20 DALLAS HOLM LIVE DALLAS HOLM & PRAISE (Greentree R 3441)	20 12



MYERS RECEIVES COMMENDATION OF EXCELLENCE — During Gospel Music Week in Nashville, the outgoing president of the Gospel Music Assn. (GMA), Jim Myers, was presented a Commendation of Excellence from newly elected GMA president Frances Preston, who is also vice president of Broadcast Music, Inc. (BMI). The commendation lauded Myers for his lifelong dedication to gospel music and the GMA. Pictured during the presentation, which took place during BMI's annual GMA luncheon, are Preston (l) and Myers.

GOSPEL NEWS

GOOD START — Gerim Records, the newly-formed Chicago label that occupies the former home of Chess Records, recently announced the signing of **Mitty Collier**. Collier was a rhythm and blues artist in the '60s on the Chess label, with such hits as "I Had A Talk With My Man Last Night" and "Let Them Talk." An album produced by veteran gospel producer and writer **Calvin Bridges** was recorded in April, with release slated for early summer.

Impact recording artist **Gordon Jensen** recently appeared on the syndicated television program, the *Nashville Gospel Show* with **Bobby Jones** and the **New Life Singers**.

NEW CONTRACT — Composer **Ron Harris** signed a contract with Publisher's Network to form Ron Harris Publications during the opening of the Publisher's Network reading session at MusiCalifornia. The agreement with Publisher's Network is for printing and distribution rights of all Ron Harris Publications Music. Harris is the composer of such songs as "Praise The Lord, He Never Changes," "Mirror," "Special Delivery," "Friend Of The Father" and "Four Feet Eleven." Publisher's Network is located in Dallas, Texas, and represents other companies, such as Fine Arts Music Press, Tempo Music Publication, Psalter Music, Trinity House Publishing, Covenant Music and Brentwood Publishers Group.

MUSIC TEXAS ACTIVITIES — MSI Press has announced plans to present nine different premieres during Music Texas, a week-long workshop scheduled for June 21-25 in Irving, Texas. Presented during the workshop will be live premieres of "Acts of Prayer," published by Fine Arts Music Press; "Arise, My Soul, Arise," from Brentwood Publishing Group; "As Our Faith Unfolds," Shawnee Press; "Beyond the Manger," Regeneration Publishing Co.; "Christmas Fever," Lillenas; "Christmas is Love," Singpiration; "Give Him Praise II," Tempo Music Publication; "Heaven Rejoices," Good Life and "Sing Christmas," from Manna Music. A total of 20 major publishers are scheduled to conduct reading sessions at Music Texas as well as seminars on various areas of church music needs. For further information about Music Texas, contact the Music Texas office at P.O. Box 2130, Irving, Texas 75061 or phone (214) 579-0642.

'CONVERSATION' SPECIAL COMPLETED — The Benson Company radio promotion department, in conjunction with Living Water Prod., recently completed a radio special with **James Ward**, Lamb & Lion recording artist. The special, entitled "A Conversation with James Ward," was produced by **Bruce Brown** and includes a segment of music from Ward's "Mourning To Dancing" LP.

The Benson Company has announced plans to distribute Scripture In Song, a popular product line of Christian material on the international market over the past 10 years. The concept was developed by **David & Dale Garratt**, a husband and wife team from New Zealand, who introduced the idea to Christians throughout the world. Scripture In Song, as the name implies is simply Scripture put to music, with simple, easy to remember tunes. The songbooks of the series are already used in many churches worldwide.

As distributors for the Scripture In Song materials, the Benson Co. has developed a merchandising effort, with a late spring or early summer promotion planned to launch the effort.

OVERSEAS MARKETS EXPLORED — Bee Gee Records has announced three key signings in a major move into both English- and Spanish-speaking markets. **Oida Salnes** will record initially entirely in Spanish, with recording dates scheduled during May. Bee Gee has also signed singer/songwriter **Walt Erickson**, as well as **Stephen Swanson**, whose first album "To Know Him" will be released in May.

TRUTH REUNION — The first Truth family reunion is set for July 3-5 in Mobile, Ala., with ex-Truth members from as far away as Austria expected to attend. The reunion event will include concerts featuring all members of past groups, a ceremony marking Truth's one millionth mile of travel and the start of a second million mile tour, videotape replays of past performances and a fashion show featuring performance clothes from previous groups. The grand finale of the festivities will be a banquet for all members and guests at the Mobile Hilton.

PARADISE DROPS TOURS — Paradise Group recently announced plans to phase out its booking agency, Christian Concert Tours, in a planned move to strengthen its artist management. The Nashville-based company will concentrate on five separate operating entities, including Paradise Management, Primacy Prod., Group 7 Publishing and Refuge Records.

Paradise Management presently handles **Joe English**, **Bonnie Bramlett** and **Clity Limits**, while Primacy Prod. is currently contracted to produce 18 albums in 1981. Group 7 Publishing covers Rainy No/Cherry Lane Music Co. (ASCAP) and Group 7/Cherry River Music Co. (BMI). Refuge Records' initial releases are "Lights In The World" by English and Bramlett's first Christian album, "Step By Step," with a May release date.

angela ball

ALBUM REVIEWS

AMY GRANT IN CONCERT — Myrrh MSB 6668 — Producer: **Brown Bannister** — List 7.98

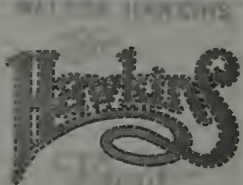
One of the premiere contemporary Christian personalities, Amy Grant continues to develop as an artist and songwriter. This live album is a testament to that growth with past and present favorites delivered in the effervescent style that has come to symbolize Amy Grant. The Grammy Award winning classic, "Father's Eyes," is included among 11 other cuts of the same caliber.

GOSPEL EXPRESS — Oak Ridge Boys — Heartwarming R3751 — Producer: **None listed** — List: 7.98

The Oaks cover a wide range of styles on this album from the Edwin Hawkins '60s hit, "Oh Happy Day," to songs like "Try A Little Kindness" and "Put Your Hand In The Hand," which climbed to the top of the country charts. The overall country feel of the album is evidence of the Oaks' subsequent move in that direction.

THE HAWKINS FAMILY — Walter Hawkins — Light LS 5770 — Producer **Walter Hawkins** — List 7.98

Hawkins is one of the most respected names in the gospel music world, and one listen to this album will tell you why. The Hawkins have one of the largest ministries in the world, and years of touring has made their live concert performances works of art. All family members are represented on this album, attesting to the solo and combined talents of the group. All songs on the album were written by Walter Hawkins with the exception of one that was penned by brother Edwin.



MERCHANDISING

Retail Mulls Midline Variable Pricing After Wholesale Hikes

(continued from page 7)

such as Capitol, to keep the midlines down."

Two chains that will be maintaining their present shelf prices on all midlines are Turtle's, the 16-outlet Atlanta-based group, and Hasting's Books and Records, the 50-store Amarillo, Texas web that also includes Record Town and Sound Town.

"We have to keep some item people can afford," said Turtle's owner Alan Levinson. "It's real easy to change the price sticker, but it's another question whether people are willing to pull out \$10 to buy one record. The \$4.99 midline shelf price we have is an incentive to make multiple purchases. It's like fishing. It's easy to bait a hook; it's another question whether the fish will go for it."

Robert Zunick, head buyer for Western Merchandisers (parent company for Hasting's), stated that there would be no increase in midline shelf prices "at this time," and Western Merchandisers president John Marmaduke echoed the feeling of other retailers that holding the line on midlines would "absolutely" provide CBS and other labels with a reason to keep their own prices down.

Ed Berson, head buyer for the 110-store Record Bar stores, stated that the chain is planning to "sit back and wait for the smoke to clear" before making any blanket price changes. He did add, however, that he expected midlines to "eventually move up."

"We'll most likely utilize a grid system and product falling into a general price range would be tagged at one price," indicated Berson. "You can be looking at four different companies a few pennies apart,

Turtle's, WKLS Hold 2nd Rock Flea Market

ATLANTA — Turtle's Records and WKLS/Atlanta are sponsoring the "Second Rock 'n' Roll Record Flea Market" at the Biltmore Center of The Biltmore Hotel here May 30-31.

Expanded in size and scope over last year's event, the two-day fest will feature more than 65 professional dealers from across the country, assuring extensive selections of rock 'n' roll, R&B, country, soundtracks, jazz and nostalgia-oriented records and memorabilia. Dealers specializing in Elvis Presley, Beatles and beach music will also be on hand.

In addition to the usual music paraphernalia (jukeboxes, fanzines, T-shirts, buttons, trading cards, etc.), a rock 'n' roll concert and film room has been added. Rare rock films, interviews and videos of current stars will be shown throughout the weekend affair.

Special guests such as Darryl Rhoades, Victoria, Glen Phillips, Grinderswitch and former Classics IV leader Dennis Yost will perform, and members of The Tams, The Dregs as well as Billy Joe Royal will be on hand for the event.

Admission is two dollars. For more information call (404) 451-1362.

April/Blackwood Bows Joel, Fogelberg Books

NEW YORK — April/Blackwood Publications has released two new Billy Joel folios, *Billy Joel Made Easy for Piano — New Expanded Edition!* and *Billy Joel Made Easy for Guitar — New Expanded Edition!* The two collections feature many of Joel's biggest hits from all six of his albums and will carry a list price of \$6.95 each.

Also, April/Blackwood is releasing the "Dan Fogelberg Songbook," a piano/vocal collection featuring all the songs from his first two albums. List price is \$6.95.

and it would confuse the customer. We'll just have to average it out. It costs a tremendous amount of money to change prices at the retail level, and printing up new computer tickets is a large expense."

Although Russ Solomon, president of the 30-store Tower Records web, stated that he didn't know whether there would be a chain-wide change in midline prices, Tower Sunset (L.A.) manager Bob Delaney said that there would "probably be an adjustment." However, like the Record Bar's Berson, he also noted the "problems" with re-pricing stock.

"We've re-priced this store five times since January, so we're not anxious to move too rapidly towards another change," said Delaney. "At this point, we're just looking at a change with WEA, and if that's the only change, we'll keep our price. We haven't been making much at \$3.99, but (that price) has been a terrific traffic builder. We'll probably go to \$4.44."

John Cohen, president of the Cleveland-based, 33-store Disc Records chain, bemoaned WEA's move to increase midlines, stating that "people won't be able to buy multiples, at this rate." However he did note that "we'll have to charge different prices for the different midlines, of course," signaling the chain's adoption of variable pricing.

Kenny Dobin, record and tape buyer for Washington, D.C.'s Waxie Maxie chain, said he would "have to examine a little closer" whether a change was needed in midline pricing, but offered that he "didn't think so."

"At our \$4.99 shelf-price, it's still a relatively good profit for us," noted Dobin. "To go to, say, \$5.29 would take a lot of the starch out of it. Midlines are one of our most profitable items. Besides, the other cost increases are a lot more severe, and we'll have to pass those increase onto the customers in some form that's as yet to be determined."

While Dave Dickinson, warehouse manager for DJ's Sound City, indicated that a decision on midlines would be made "sometime before June 1," Sterling Lanier, president of northern California's Record Factory web stated that there was a "98% chance that there will be some sort of price rise" on midlines.

"I'm just interested in the bottom line," concluded Lanier.

JEM Launches Eno LP Catalog Campaign

NEW YORK — JEM Records has launched a multi-faceted marketing campaign in support of Brian Eno's Editions EG solo albums, "Here Come The Warm Jets," "Taking Tiger Mountain," "Another Green World" and "Before And After Science."

In conjunction with the re-release of the albums, in-store display contests will be mounted with such chains as Record Bar, Camelot, National Record Mart, Harmony House (Detroit), Komp Mill (Washington, D.C.), Turtles (Atlanta) and Disc Jockey (Kentucky). Each chain will select a winner, who will receive a complete set of the Editions EG catalog and a rare autographed set of "Before And After Science" lithographs.

To help retailers with their in-store campaigns, and to familiarize the public with Eno's music, JEM has manufactured a limited edition "Music For Airplay" for promotional use, which will also be serviced to radio and press. The sampler contains selections from the four albums. In addition, the albums will have a special inner sleeve that features the entire Editions EG catalog. National as well as local coop advertising is planned.

SINGLE BREAKOUT OF THE WEEK

ALL THOSE YEARS AGO • GEORGE HARRISON • DARK HORSE/WARNER BROS. DRC 4975

Breaking out of: Camelot — National, Harmony House — Detroit, National Record Mart — Pittsburgh, Alta — Phoenix, Record Theatre — Cleveland, Win One Stop — New York, Disc Records — Texas, Oz — Atlanta, Father's & Sun's — Indianapolis, Record Theatre — Cincinnati, Spec's — Miami, Tower — Sacramento, Tower — San Diego.

SINGLES BREAKOUTS

THE ONE THAT YOU LOVE • AIR SUPPLY • ARISTA AS 0604

Breaking out of: Radio Doctors — Milwaukee, D.J.'s One Stop — Seattle, Lieberman — Dallas, Waxie Maxie — Washington, Peaches — Columbus, Alta — Phoenix, Record Theatre — Cleveland, Win One Stop — New York, Oz — Atlanta, Father's & Sun's — Indianapolis, Record Theatre — Cincinnati, Tower — Sacramento

IS IT YOU • LEE RITENOUR • ELEKTRA E-47124

Breaking out of: Harmony House — Detroit, Camelot — National, All Record Service — Oakland, Great American Music — Minneapolis, Waxie Maxie — Washington, Alta — Phoenix, Oz — Atlanta, Handieman — Atlanta

NOBODY WINS • ELTON JOHN • GEFEN GEF 49722

Breaking out of: Record Theatre — Cincinnati, Father's & Sun's — Indianapolis, Peaches — Columbus, Lieberman — Dallas, Disc Records — Texas, National Record Mart — Pittsburgh, Spec's — Miami, Handieman — Atlanta

ALMOST SATURDAY NIGHT • DAVE EDMUNDS • SWAN SONG/ATLANTIC SS 72000

Breaking out of: Tower — Sacramento, Oz — Atlanta, Father's & Sun's — Indianapolis, Sounds Unlimited — Chicago, Port'O Call — Nashville, Richman Bros. — Philadelphia

ELVIRA • THE OAK RIDGE BOYS • MCA-51084

Breaking out of: Spec's — Miami, Licorice Pizza — Los Angeles, Record Theatre — Cincinnati, Cavages — Buffalo, Radio Doctors — Milwaukee, D.J.'s One Stop — Seattle

SEVEN YEAR ACHE • ROSANNE CASH • COLUMBIA 11-11426

Breaking out of: Spec's — Miami, Tower — San Diego, Strawberries — Boston, Lieberman — Kansas City, Tower — Sacramento

FASTEST MOVING MIDLINES

- AC/DC • Let There Be Rock • Atco SD 19132
- Adam And The Ants • Kings Of The Wild Frontier • Epic NJE 37033
- Beatles • Rock 'N' Roll Vol. I • Capitol SN/16020
- Beatles • Rock 'N' Roll Vol. II • Capitol SN/16021
- Crosby, Stills, Nash & Young • So Far • Atlantic SD 15119
- Devo • Live • Warner Bros. MINI 3548
- Doors • The Doors • Elektra EKS 74007
- Doors • The Soft Parade • Elektra EKS 75005
- Dan Fogelberg • Souvenirs • Full Moon/CBS P33137
- Billy Joel • Piano Man • Columbia PC 32455
- Carole King • Tapestry • Columbia PE 34946
- John Lennon • Mind Games • Capitol SN/16068
- Don McLean • American Pie • United Artists LN 10037
- Ted Nugent • Ted Nugent • Epic PE 33692
- Tom Petty & The Heartbreakers • You're Gonna Get It • MCA DA 52029
- Pretenders • Extended Play • Sire MINI 3563
- Secret Policeman's Ball • The Music • Island IL 9630
- Who • Who Are You • MCA 3050

COMPILED FROM: Musicland Group — National • Gary's — Virginia • Dan Jay — Denver • National Record Mart — Pittsburgh • Charts — Phoenix • Father's & Sun's — Indianapolis • Sound Warehouse — San Antonio • Musicland — St. Louis • Record Theatre — Cincinnati • Wilcox — Oklahoma City

TOP SELLING ACCESSORIES *

- Allsop Cassette Head Cleaning Cassette 70300
- Bowers Anti-Static LP Inner Sleeves
- Discwasher D-4 System
- Discwasher D-4 Fluid Re-Fill 1 1/4 Oz.
- LE-BO Outer LP Covers
- Marsand Cassette Carrying Case 50-C
- Maxell UDXL II C-90/C-60
- Memorex MRX3 Buy 2 Get 1 Free C-90's (promo item)
- Memorex MRX1 C-60 2 Pack (promo item)
- Recoton Cassette Head Cleaning Cassette
- Savoy Cassette Carrying Case 2330
- Scotch VHS Videocassette T-120
- Sound Guard Record Cleaning Kit
- TDK SA C-60
- TDK SA C-90
- TDK DC-90 2 Pack
- TDK Cassette Head Cleaning Cassette HC 01 B

COMPILED FROM: Gary's — Virginia • Dan Jay — Denver • Record Theatre — Cleveland • National Record Mart — Pittsburgh • Charts — Phoenix • Father's & Sun's — Indianapolis • Sound Warehouse — San Antonio • Musicland — St. Louis • Peaches — Oklahoma City • Record Theatre — Cincinnati

* Excludes T-Shirts & Paraphernalia

Heavy Sales

MERCHANDISING

ALBUM BREAKOUT OF THE WEEK

NIGHTCLUBBING • GRACE JONES • ISLAND ILPS 9624
Breaking out of: Camelot — Nat'l, Licorice Pizza — Los Angeles, Independent — Denver, Peaches — Dallas, Peaches — Columbus, Peaches — Memphis, Spec's — South Florida, Musicland — St. Louis, Poplar Tunes — Memphis, Record & Tape Collectors — Baltimore, Cavages — Buffalo, Musicland — Nat'l, Harvard Coop — Boston, Tower — San Francisco, Harmony House — Detroit, Tower — San Diego, Cutler's — New Haven, Peaches — Atlanta, Turtles — Atlanta, Port 'O Cali — Memphis, Strawberries — Boston, Radio Doctors — Milwaukee, Soul Shack — Washington, Webb's — Philadelphia.

MERCHANDISING AIDS: 1x1 Flats, Personality Poster.

ALBUM BREAKOUTS

TINSEL TOWN REBELLION • FRANK ZAPPA • BARKING PUMPKIN/CBS PW2 37336

Breaking out of: Big Apple — Denver, Waxie Maxie — Washington, Sound Warehouse — San Antonio, Peaches — Cleveland, Father's & Sun's — Indianapolis, Tower — San Francisco, Tower — Campbell, Tower — Sacramento, Cutler's — New Haven, Harvard Coop — Boston, Wilcox — Oklahoma City, Sounds Unlimited — Nat'l, Lieberman — Denver, Tower — Los Angeles, Turtles — Atlanta, Strawberries — Boston, Poplar Tunes — Memphis, Flipside — Chicago, Radio Doctors — Milwaukee, Mile High — Denver, Record & Tape Collectors — Baltimore, Record Bar — Nat'l.

MERCHANDISING AIDS: Contact local distributor.



TARANTELLA • CHUCK MANGIONE • A&M SP-6513

Breaking out of: Harvard Coop — Boston, Licorice Pizza — Los Angeles, Big Apple — Denver, Alta — Phoenix, Peaches — Dallas, Rose Records — Chicago, Peaches — Columbus, Spec's — South Florida, Peaches — Indianapolis, Flipside — Chicago, Record & Tape Collectors — Baltimore, Cavages — Buffalo.

MERCHANDISING AIDS: 2x3 Four Color Poster, Album Flats (Front and Designer).

EAST SIDE STORY — SQUEEZE • A&M SP-4854

Breaking out of: Big Apple — Denver, Waxie Maxie — Washington, Peaches — Cincinnati, Tower — Seattle, Cutler's — New Haven, Harvard Coop — Boston, Wilcox — Oklahoma City, Tower — Los Angeles, King Karol — New York, Strawberries — Boston, Radio Doctors — Milwaukee, Tape City — New Orleans.

MERCHANDISING AIDS: Information not available.



THE COMPLETION BACKWARD PRINCIPLE • TUBES • CAPITOL SOO-12151

Breaking out of: Charts — Phoenix, Peaches — Cleveland, Tower — San Francisco, Sounds Unlimited — Nat'l, Lieberman — Portland, Tower — Los Angeles, Strawberries — Boston, Radio Doctors — Milwaukee.

MERCHANDISING AIDS: 3x3 Poster, 1x1 Flats, Die Cut Poster in 4 different colors.

URBAN CHIPMUNK • THE CHIPMUNKS • RCA AFL-4027

Breaking out of: Big Apple — Denver, Waxie Maxie — Washington, Peaches — Cleveland, Peaches — Cincinnati, Tower — Seattle, Sounds Unlimited — Nat'l, Turtles — Atlanta, Radio Doctors — Milwaukee, Tape City — New Orleans.

MERCHANDISING AIDS: Admats, Mini's, Posters.



TELL ME WHERE IT HURTS • WALTER JACKSON • COLUMBIA FC 37132

Breaking out of: Turtles — Atlanta, Poplar Tunes — Memphis, Record & Tape Collectors — Baltimore, Boatners — New Orleans, Webb's — Philadelphia.

MERCHANDISING AIDS: 2x2 Cover Blow Up, Flats.

BALIN • MARTY BALIN • EMI-AMERICA SO-17054

Breaking out of: Waxie Maxie — Washington, Tower — San Francisco, Tower — Sacramento, Tower — Seattle, Lieberman — Kansas City, Strawberries — Boston.

MERCHANDISING AIDS: Counter Wall Display, 24x36 Posters.



FRANKE KNOCKS OUT EDDIE — Millennium recording group Franke & the Knockouts appeared at the recent grand opening of the Crazy Eddie record store in midtown Manhattan, where group members signed copies of their album and single. Pictured standing are (l-r): Nick Zippeli, store manager; Dennis Cooper, regional director, Crazy Eddie; Bert Goldstein, vice president, records, Crazy Eddie; Michael Klentner, manager, Franke & the Knockouts; Franke Previte of the band; Ben Kuszer, president, Crazy Eddie; Billy Elworthy of the band; Bob Rifici, New York branch manager, RCA; and Joe Marziotti, New York sales representative, RCA. Pictured kneeling is Andrew Francis, director of marketing and artist development, Millennium.

WHAT'S IN-STORE

THE CAVAGE PATCH — Cavages Records in Buffalo recently got together with Beserkely Records and radio station WPHD to promote Greg Kihn's "RockKihnRoll" album. A promotion on WPHD was aired for two weeks during the syndicated *History of Rock 'n' Roll Special*, informing listeners that they could win a 103-LP collection encompassing the "history of rock 'n' roll." Within each spot, mention was made of Kihn's LP. Contest entry blanks were available at Cavages only. Not surprisingly, action on the LP picked up dramatically, with over 5,000 contestants coming through the store. A second Kihn promotion again tied the store with a radio station, this time WGRQ-97. Also involved were **The Music Connection** and **Sattler's Record Dept.** Station listeners were told to pick up RockKihnRoll bumper stickers at the three stores, and to deposit entries in order to win prizes listed on the sticker's peel-off backing. The backing also carried a special discount coupon for the LP.

MEMOREX READJUSTS ITS HEADS — Memorex marketing manager Al Pepper reports that the tape manufacturer is expecting a vastly different tape market during the '80s. While demographics show that the average tape buyer continues to be young, well-educated and heavily involved with music, he is also a more sophisticated consumer than ever before. "Now consumers are asking about formulation, bias settings and equalization," adds Pepper when describing what has become a premium brand market. The company's response has been a more advanced line of products, including a new Beta video cassette available in four sizes and a newly formulated VHS video cassette with improved RF and chrome output for the six-hour VHS recording mode. The audio line now features the Metal IV, an advanced metal tape; High Bias II, a high bias, non-metal tape; and MRX I, a completely new normal bias tape with improved dynamic range. . . . The 3M Company, also a major manufacturer of tapes, is seeking to expand its market through a totally different campaign. A new 26-page brochure that features close to 150 of 3M's products is being made available. Free copies of the brochure, *Products for the Consumer Market*, are available by telephoning (800) 323-1718 or writing Department 1799/3M, P.O. Box 4039, St. Paul, Minn. 55144.

ROCKPOOL SETS SEMINAR — Alternative DJ pool Rockpool will sponsor a New Music Seminar on July 13-14. The pool, which also compiles retail, club, and radio charts, has been one of the strongest voices for developing a dialogue between different venues and outlets dealing in new wave and experimental music. Aside from workshops and panels on retailing and marketing, the seminar will feature forums on press and publicity, talent and booking, independent labels, and mainstream and alternative radio. The keynote speaker will be Stiff Records' head honcho Dave Robinson. Showcases will be presented in the evenings. The fee for the two-day convention is \$35 in advance and \$45 at the door. Inquiries and registration should go to Rockpool at 66 Delancy St., New York, N.Y. 10002. The telephone number is (212) 777-1132.

RECORD BAR NEWS — Although the company has now gone into the artist management and recording businesses, it's been retail as usual for the chain's 116 outlets. In Norfolk, Va., an **REO Speedwagon** catalog was one of the prizes in a joint "Hi-Infidelity" promotion between the outlet and a local stereo store. Qualifying entrants had to correctly match 12 REO song titles to a numbered illustration posted at both locations. Clues to the song titles were given on the air by WNOR-FM. Aside from the catalog, prizes included tickets to an REO concert, dinner for two and a \$300 gift certificate from the stereo store. . . . In Durham, N.C., the **Who's "Face Dances"** is the focus of a contest sponsored by area Record Bars and a local art supply store. Contestants submitting portraits of any Who member have a shot at winning a copy of the LP, a 4x4 full color reproduction of the LP jacket and a \$40 gift certificate from the art supply shop. Three runners-up will each receive copies of the LP, and all entries will be displayed at Record Bar's Northgate Mall location. . . . At the Iowa City/Cedar Rapids, Iowa outlet, customers purchasing two featured RCA country albums during the chain's "Get That Country Feeling" promotion will receive a coupon good for \$5 off a cowboy hat from a local shop. . . . Album crates and three \$20 gift certificates were donated by the Overland Park, Kansas Record Bar to the KCPT/Channel 19 Public Auction. The items were auctioned off over television to the highest bidder, with proceeds going to support the public station.

CRAZY HARRY — New York's **Crazy Eddie** outlets have been giving heavy in-store play to a little number entitled "The Preppie Rap," with heavy sales the result. The rapper on the disc is **Harry Spearo**, advertising director for Crazy Eddie, which may account for the chain's enthusiasm. The chain's well-documented insanity seems to be contagious.

fred goodman

INTERNATIONAL

Fleetwood's 'Visitor' LP May Open Door For African Music Internationally

by Richard Imamura

LOS ANGELES — On the heels of the completion of Mick Fleetwood's "The Visitor" solo LP project in Accra, Ghana, the local musicians union there has launched an effort to take its music to the international audience. Recently in the U.S. to check on the progress of the LP project and promote his country's music, Faisal Helwani, founder of the Musicians Union of Ghana, said, "We are looking forward to the LP even more than Mick Fleetwood because it's our big chance."

"We are anxious for international exposure because African music is rarely heard internationally," Helwani added. "All we want is for the major labels to give African music a chance."

The African scene, Helwani said, has grown tremendously in the past few years, especially on the West Coast in Nigeria and on the East Coast in Kenya. Action in Ghana, also on the West Coast of Africa, has picked up after nearly 10 years of political difficulties.

"Some of the earliest inroads into Africa by record companies took place in Ghana," Helwani said. "Decca started it by coming to Ghana in 1942, but the coups and instability stopped things about 10 years ago."

New Optimism

However, Helwani said the Fleetwood project, to be handled worldwide by RCA, has sparked a new optimism that African music will finally crack the international market. On the Fleetwood project, the Musicians Union of Ghana was vital in assembling the traditional African musicians who worked on the project.

Fleetwood himself, who donated \$10,000 to the Musicians Union of Ghana in appreciation of its help in the project, also drew praise from Helwani, who somewhat bitterly referred to other Western musicians who had used African material and musicians in the past without giving proper credit or payment.

"Mick Fleetwood was the first that I know



MURRAY HONORED — While on a recent promotional tour, Capitol recording artist Anne Murray (l) was the guest of honor at a champagne breakfast hosted in London by EMI Records. Murray is pictured with Cliff Busby, managing director, EMI.

of to come to Africa, work on his project and not rip us off," Helwani explained. "The LP, which includes African melodies and rhythms fused with rock 'n' roll instrumentation and energy, is a good example of a 'fusion' of our different musics."

Among the acts gathered to play with Fleetwood (who included four songs from Ghana on the LP) was a group called Ebaahee ("It Will Be All Right"), comprised of 18 children, 6-12 years of age, and Edikanfo ("Pioneers"), comprised of adults.

Film To Come

The project, which encompassed six weeks, also included a benefit concert Feb. 29 in Accra that will eventually be made part of a film that was made during the stay in Ghana. The film, which covers the entire project from recording studio sessions to the benefit concert, should be ready for airing by mid-summer. Tentative arrangements have been made for the film to be shown nationwide in the U.S. via the PBS network.

"We introduced Mick Fleetwood to the best traditional musicians we have," Helwani explained. "If the record happens, we want to take some of them overseas. Our dream is to take our music to the international arena."

"African music has generally been misrepresented," Helwani explained. "What most people outside of Africa are familiar with is the savage drumming and wailing that has been shown so often in newsreels, documentaries and fictional movies. What is rarely shown is the more professional, commercial kind of music we play today. It isn't even close to much of what is seen and heard overseas today."

Helwani, however, dismissed the idea of spreading African music abroad through "cultural exchange" programs. "We don't want to follow the dictates of some Arts Council made up of glorified bureaucrats who know nothing about the music business," he explained. "We don't want to end up playing for Africans in the U.S. or the U.K. When we're there, we want to play our music for Americans and English."

Future plans for Helwani include organizing a tour of the U.K. and the U.S. with Edikanfo and other representative Ghanaian acts should the Fleetwood project open international doors. Tentative plans call for either early June or September as dates for the tour.

"If people can hear the music, I think they will like it," Helwani added. "RCA is the first American major to invest in African music in a big way, and we're thankful for that. I think if we could just make the records available, you will find that the buyers are there."

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — The distribution deal between CBS and Microfon, one of the most discussed possibilities of recent times in the Argentinian industry, has been postponed for at least 60 days for further negotiations. As we have reported before, Microfon would concentrate its efforts in the development and promotion of product, while CBS would sell and distribute.

The Latin American Federation of Phonographic Producers (FLAPP) will hold its next meeting in Acapulco, Mexico, Oct. 18-20. A huge Argentinian delegation will probably travel to that city for the gathering.

The government has called for bids on new radio and TV stations in several cities of the country. From the commercial point of view, the most interesting option is a radio station in Mar del Plata, Argentina's main summer resort and a strong advertising market from December through March. It is understood that about 66 stations, including several in Buenos Aires, will go to private hands in two years.

Brazilian chanteuse **Aiclone** has been visiting Buenos Aires for appearances at the Coliseo Theater and a press conference at the Libertador Hotel, managed by PolyGram. **Clemy Pinto**, head of the International department of PolyGram in Brazil, also came on the trip.

Still more visitors from Brazil — rock chanteurs **Caetano Veloso** and **Gilberto Gil** arrived and were followed by instrumentalist **Toquinho**, who started his career with **Vinicius de Moraes** and was his friend until his death. Toquinho performed at Regline's and the Premier Theater.

Ruben Aprile of Interdisc reports the contracting of the recordings made by **Peppino de Capri** in Italian and Spanish. Among the blueprinted releases are an album with his greatest hits and the release of his latest recordings, sung both in Italian and Spanish.

EMI is holding a sales convention this week, which will also serve to introduce **Jorge Portunato**, the new local A&R topser, to the promo and sales crews. **Roberto Ruiz**, who held the post, will handle the WEA division and next year will become managing director of its independent operations.

miguel smlrnoff

Canada

TORONTO — **Shari Ulrich**, the 26-year-old singer formerly with **The Hometown Band** (which released an album on A&M in the U.S. three years ago), remains in the hospital recovering from multiple stab wounds she received May 12 in a Victoria, British Columbia park. Ulrich told manager **Cliff Jones** she heard someone call for help and was stabbed when she went to assist

him. Ulrich released her first solo album on A&M last year. . . . There is much anticipation surrounding the release of the debut WEA album from **Jeff Hughes**, a transplanted Brit now residing in Montreal. Hughes worked with such diverse groups as **Dire Straits** and the **Sex Pistols** during their infancy. A mid-June release date is slated.

One event that does not live up to its advance hoopla is **Imagine**, the Toronto musical theatre tribute to **John Lennon**, which previewed this past week at the renovated Colonial Tavern (once home to the best jazz and blues in the city, it has been revived with about \$250,000 of renovations). Although it would be difficult to satisfy one's expectations in such a show, the creative forces behind **Imagine** simply don't strive to probe Lennon's character with any depth. Instead, we are given snippets of Lennon's snide side and precious little of his brilliance. The music is not meant to rival **Beatlemania**, but even it can be sluggish and without much emotion. Worse yet, no one even attempts to sound British in the play, which is on an indefinite run at the Colonial.

The double-live **Goddo** album, "Best Seat In The House," is perhaps the shot in the arm the band needs. Now on Atlantic after a disappointing trio of Polydor albums, the group will follow up the live two-fer with a studio disc later this year. . . . While the group's "Suspended Animation" album becomes a staple of Canadian radio, **The Monks** from Britain still are without an American record deal. Singer **Terry Cassidy**, here with the band on an enormous Southern Ontario tour to support its successes (about 100,000 units sold in this area alone, platinum in Ontario), says a deal is in the works. "We have so much music banned in Britain — although that's starting to turn around — that the only market the U.S. can gauge is Canada with our music. It's as if we're a Canadian band."

PolyGram has issued "**The Lounge Lizards**" and "**Killing Joke**" as the first in a series of Editions EG albums in Canada, which will see the release and re-release of vintage **Frapp** and **Eno** work in this market later this year. PolyGram has also secured the rights to **Joy Division**, and plans a substantial push on 12" singles by the band. Although secured a year ago, the label has opted to compile a **John Foxx** disc for late 1981 release. . . . A&M has been getting strong reaction to **Rupert Hine's** "Immunity" . . . The debut **Chris Hall** disc on Capitol is, on repeated listenings, one of the strongest debuts from a songwriter in some time.

klrk lapointe

Italy

MILAN — **Silvano Gluntini**, general manager of Fonit-Cetra, announced the signing of an agreement with CBS for the

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 My Turn To Love You — Eddy Grant — Interdisc/ATC
- 2 The Gambler — Kenny Rogers — EMI
- 3 Tremendo Amor — Maria Celeste — CBS
- 4 Moving In The Front Line — Eddy Grant — ATC/Music Hall
- 5 Solo Un Sabado Mas — Leonardo Jary — Microfon
- 6 Lady — Kenny Rogers — EMI
- 7 Quiero Dormir Cansado — Emmanuel — RCA
- 8 Another One Bites The Dust — Queen — EMI
- 9 Santa Marla — Manuela Bravo — Phonogram
- 10 Flash — Queen — EMI

TOP TEN LPs

- 1 My Turn To Love You — Eddy Grant — Interdisc/ATC
- 2 Para Enamorados — Sergio Denis — K-tel/ATC
- 3 Greatest Hits — Kenny Rogers — EMI
- 4 Flash Gordon — soundtrack — EMI
- 5 Exitos Del Amor 81 — various artists — Microfon/ATC
- 6 Los MH Positivos — various artists — Music Hall
- 7 Fame — soundtrack — Phonogram
- 8 Gullyty — Barbra Streisand — CBS
- 9 Caminando En El Sol — Eddy Grant — Music Hall/ATC
- 10 The Game — Queen — EMI

-- Prensario

Australia

TOP TEN 45s

- 1 Jealous Guy — Roxy Music — Polydor
- 2 Angel Of The Morning — Julie Newton — Capitol
- 3 Morning Train (9 To 5) — Sheena Easton — EMI
- 4 In The Air Tonight — Phil Collins — Atlantic
- 5 Antmusic — Adam And The Ants — CBS
- 6 History Never Repeats — Split Enz — Mushroom
- 7 Keep On Loving You — REO Speedwagon — Epic
- 8 Counting The Beat — The Swingers — Mushroom
- 9 9 To 5 — Dolly Parton — RCA
- 10 Rapture — Blondie — Chrysalis

TOP TEN LPs

- 1 Corroboree — Split Enz — Mushroom
- 2 The Beaties Ballads — Parlophone
- 3 Swingshift — Cold Chisel — WEA
- 4 Face Value — Phil Collins — Atlantic
- 5 Greatest Hits — Dr. Hook — Capitol
- 6 Arc Of A Diver — Steve Winwood — Island
- 7 Sky 3 — Ariola
- 8 Kings Of The Wild Frontier — Adam And The Ants — CBS
- 9 Making Movies — Dire Straits — Vertigo
- 10 Double Fantasy — John Lennon and Yoko Ono — Geffen

— Kent Music Report

Italy

TOP TEN 45s

- 1 Sara Perche Ti Amo — Ricchi e Poveri — Baby Records
- 2 Maledetta Primavera — Loretta Goggi — WEA
- 3 Amoureux Solitaires — Lio — Ariola
- 4 Gloca Jouer — Claudio Cecchetto — Hit Mania
- 5 Johnny And Mary — Robert Palmer — Island
- 6 Tunnel Of Love — Dire Straits — Vertigo
- 7 Woman In Love — Barbra Streisand — CBS
- 8 Semplice — Gianni Togni — CGD
- 9 E Invece No — Edoardo Gennaro — Ricordi
- 10 Enola Gay — Orchestral Manoeuvres in the Dark — Dindisc

TOP TEN LPs

- 1 Making Movies — Dire Straits — Vertigo
- 2 Icaro — Renato Zero — RCA/Zerolandia
- 3 Tutto Sanremo 81 — Esecutori Vari — Polydor
- 4 Gullyty — Barbra Streisand — CBS
- 5 Rondo Veneziano — Rondo Veneziano — Baby
- 6 Lio — Ariola
- 7 Pleasure — Steven Schiaks — Baby
- 8 Cervo A Primavera — Riccardo Cocciante — RCA
- 9 Amanti — Julio Iglesias — CBS
- 10 Double Fantasy — John Lennon and Yoko Ono — Geffen

— Musica E Dischi

INTERNATIONAL DATELINE

worldwide distribution of the classic repertoire published on Cetra label.

CGD Messaggerie Musicali has started a new medium priced line called Prisma. Dedicated to pop and rock music, first releases on the label will include recordings by **Elton John**, **Lou Reed**, **Rockets**, **Ornelia Vanoni**, **Roberto Vecchioni** and others.

The Durium label has released a landmark album with the most famous Neapolitan songs of the century, recorded by different artists like **Mina**, **Domenico Modugno**, **Alan Sorrenti**, **Fred Bongusto** and others. The title is "Concerto Grande Per Napoli," and 10 companies collaborated on the production.

The private TV network Canale 5 organized a series of concerts with popular French artists such as **Charles Aznavour**, **Leo Ferre**, **Sacha Distel** and **Dalida** in Milan in April and May. It's the first operation of this kind attempted by a private TV station in Italy.

Singer **Marlo Da Vinci**, with the song "A Mamma," won the Festival of the Neapolitan Song, which took place in Naples May 7-9.

The Carosello label has released the first 12 albums in the new medium priced line, Blues and Rock Project. Among the artists are **Chuck Berry**, **Muddy Waters**, **Gene Vincent** and other rock and blues stars.

marlo de luigi

Japan

TOKYO — Total sales revenues for Victor Musical Industries rose 13% for the fiscal year ended March 20. Sales revenues for the year reached 34.6 billion yen (\$157.3 million). Records accounted for just under 23 billion yen (\$104.5 million), an eight percent increase over the previous year; while tapes reached 11.7 billion yen (\$52.8 million), a healthy 24% jump.

Sales revenues also rose for Canyon Records and Pony Co., Ltd., during the six month term ended March 20. Sales revenues for Canyon jumped 13.9% over the previous six month period to 5.3 billion yen (\$24 million), but dropped 2.8% from the same time period last year.

Pony, a tape manufacturer, announced a 3.3% increase in sales revenues over the previous six month period, but was 4.7% down from the same period last year.

kozo otsuka

United Kingdom

LONDON — Guitarist **Denny Laine** has left the group **Wings**. Announced last week, Laine said of his departure, "After completing recording in Monserrat with Wings, it became obvious that the band would not be touring, which is the whole purpose of the business as far as I am concerned. It was a difficult decision, but after doing some solo work last year, I decided to leave so that I could continue. I have been rehearsing solidly with **Phil Curtis** on bass and

John Hollywood on drums. The fact that it is a three-piece forces us to give everything we've got to create an exciting sound. We are recording an album in June for release in the Autumn and are planning a tour to follow." Following Laine's departure, **Paul McCartney** asked **Phil Collins** and sax player **Raphael Ravenscroft** to join the band. Collins apparently would like to take up the offer, juggling his commitments with **Wings**, **Genesis** and future solo efforts to enable him to do all three. Collins has also recently agreed to produce, in June, a new album by **John Martyn**, which is to be recorded in London and is set for worldwide release in the early Autumn. Martyn recently pacted long-term, worldwide with WEA International in New York.

Searching for a U.S. licensing and publishing deal is **Holocaust**, which recently topped two U.K. heavy metal charts with its first single, "Heavy Metal Mania." From Edinburgh, the band can be contacted through its management, John Mayer Prod., 14 Melville Terrace, Edinburgh, EH9.

Adding to the plethora of independent labels is **The Undertones**, which quit Sire some six months ago. The band has formed its own Ardeck label and has completed a worldwide licensing deal with EMI. **Cliff Busby**, MD of EMI U.K., was thrilled, saying, "We are absolutely delighted to have signed a deal with The Undertones' Ardeck label. It is particularly pleasing to have concluded the deal on a worldwide basis in view of the group's importance in the international market." **Andy Ferguson** of the group's management commented that "It was a real pleasure to deal with the people at EMI who have been extremely straightforward and honest in helping to conclude this matter, especially **Martin Haxby** and **Will Evans**. The Undertones will be releasing both an album and a single on the new label in the immediate future."

A&M Records, in a bid to be "near to where the action is," has transferred its London press and promotion departments to the heart of the West End. The label is located now at Richard House, 30-32 Mortimer Street, London W1. The telephone number is 01-580-3176. All other A&M London operations remain on The New Kings Road... The Paul Raymond Organisation, the group of companies headed by the West End impresario and magazine publisher, has bought a substantial shareholding in the U.K.'s biggest videocassette wholesaler and distributor, Carnaby Video. In line with the general expansion in the video market, Carnaby's growth has been explosive. Only 18 months in business they are currently expecting a turnover for this financial year of 7.5 million pounds. Under the terms of the deal, **Paul Raymond** and his fellow director, **Carl Slichter**, will join Carnaby's board.

paul bridge



GRAND OPENING IN ITALY — When CBS Dischi opened its new distribution center outside of Milan, numerous executives from the CBS worldwide hierarchy attended the festivities. Pictured among the guests are (l-r): **Piero La Falce**, CBS managing director, CBS Dischi; **Dick Asher**, deputy president/chief operating officer, CBS Records Group; **Peter de Rougemont**, senior vice president, European operations, CBS Records International; and **Franco Negri**, operations director, CBS Dischi.

CBS Dischi Opens 'State Of The Art' Distribution Center For Italian Market

by Marlo de Luigi

MILAN — A new high capacity distribution center was debuted recently by CBS Dischi in San Giuliano Milanese, outside of Milan. The 38,683 square foot facility, unique in Italy, was developed by CBS Dischi in conjunction with the CBS Records International (CRI) Warehouse Operations staff in New York.

Employing state of the art concepts in material handling, the distribution center will be able to handle up to 250 orders per day, with an annual capacity of 2.3 million LPs, two million 7" singles and 920,000 cassettes. Ultimate capacity of the center, following the scheduled completion of remaining facilities by 1985-86, will more than double to 4.3 million LPs, 5.8 million 7" singles and 1.3 million cassettes.

The previous CBS Dischi center handled an average of 2,000 active accounts annually. An average of 130-150 orders per day yielded approximately 35,000 orders annually.

The new center, which completes the organizational structure of CBS Dischi in Italy, was planned in order to satisfy the current demands for services from the accounts, as well as provide an existing structure for future growth, according to **Piero La Falce**, CBS Dischi managing director.

Presently, CBS Dischi holds a significant share of the market, with six LPs in the Top 20.

The official unveiling of the new center, located in a CBS Dischi complex also housing the sales, marketing, finance operations and MIS departments and the EDP computer center, was attended by numerous journalists and industry executives from all over the country.

Among the top CBS executives present were **Dick Asher**, deputy president and chief operating officer, CBS Records

Group; **Caroline Moore**, vice president, administration, CRI; **Bob Jamieson**, vice president, marketing, CRI; **Peter de Rougemont**, senior vice president, European operations, CRI; **Pat Hurley**, vice president, European operations, CRI; **Don Williams**, vice president, international distribution warehousing, CRI; **Norman Bloch**, managing director, CBS Switzerland; and **Ervin Veg**, vice president, Europe, CBS Masterworks.

Taguchi Named To Top Post At Victor Musical

TOKYO — Ichizo Taguchi, director of Nippon Victor (JVC), was appointed president of Victor Musical Industries at the meeting of board of directors held on May 11, 1981, succeeding **Saburo Watanabe**, who had been president of the company since 1976. Watanabe also served as chairman of the Japan Phonograph Record Assn. (JPRO) from July 1978 to March 1981.

Born in 1927, Taguchi joined Nippon Victor in 1947 after graduating from Fukuoka Economic College. He was named chief of the business department in 1968 and moved up to director of the company in 1975.

Oliver To Head U.K. MUSEXPO Operations

LONDON — **Brian Oliver** has been named to the position of executive coordinator, U.K. operations, for MUSEXPO. Oliver will be responsible for assisting British companies wishing to attend and participate in the annual international convention sponsored by MUSEXPO.

Oliver will be based in London at 87 Lambton Road. The telephone number is (01) 947-4454.

INTERNATIONAL BESTSELLERS

Japan

TOP TEN 45s

- 1 **Ruby No Yubiwa** — Akira Terao — Toshiba/EMI
- 2 **Natsu No Tobira** — Sayiko Matsuda — CBS/Sony
- 3 **Shadow City** — Akira Terao — Toshiba/EMI
- 4 **Nagayori Yoru** — Chiharu Matsuyama — News
- 5 **Bugi Wugi I Love You** — Toshihiko Tawara — Canyon
- 6 **Okuhida Bojo** — Tetsuya Ryu — Trio
- 7 **Sexy Music** — Nolans — Epic/Sony
- 8 **Machikado Twilight** — Channels — Epic/Sony
- 9 **Yokohama Chaek** — Masahiko Kondo — RVC
- 10 **Sunset Memory** — Naomi Sugimura — Polystar

TOP TEN LPs

- 1 **Reflections** — Akira Terao — Toshiba/EMI
 - 2 **Sexy Music** — Nolans — Epic/Sony
 - 3 **Yume Tsuzuri** — Gamu — Teichiku
 - 4 **Heart & Soul** — Channels — Epic/Sony
 - 5 **Ringetau** — Miyuki Nakajima — Canyon
 - 6 **A Long Vacation** — Eiyichi Ohtaki — CBS/Sony
 - 7 **Modern Girl** — Sheena Easton — Toshiba/EMI
 - 8 **Hara Yuko Kakataru Hitotoki** — Yuko Hara — Victor
 - 9 **My Heart** — Kosetsu Minami — Canyon
 - 10 **Hot Chun** — Yanag: George & Rainy Wood — Warner/Pioneer
- Cash Box of Japan

New Zealand

TOP TEN 45s

- 1 **Counting The Beat** — The Swingers — CBS
- 2 **The Bridge** — Dean Wareini — CBS
- 3 **I Could Be So Good For You** — Dennis Waterman — EMI
- 4 **Jealous Guy** — Roxy Music — PolyGram
- 5 **History Never Repeats** — Split Enz — PolyGram
- 6 **In The Air Tonight** — Phil Collins — WEA
- 7 **One Day At A Time** — Cristy Lane — EMI
- 8 **Rapture** — Blondie — Festival
- 9 **Ant Music** — Adam & The Ants — CBS
- 10 **Duncan** — Slim Dusty — EMI

TOP TEN LPs

- 1 **Walata** — Split Enz — PolyGram
 - 2 **The Beatles Ballads** — The Beatles — EMI
 - 3 **Classics By Candlelight** — Gheorghe Zamfir — PolyGram
 - 4 **Making Movies** — Dire Straits — PolyGram
 - 5 **Reveries** — Richard Clayderman — WEA
 - 6 **Sound Effects** — The Jam — PolyGram
 - 7 **Face Value** — Phil Collins — WEA
 - 8 **Arc Of A Diver** — Steve Winwood — Festival
 - 9 **Hotter Than July** — Stevie Wonder — EMI
 - 10 **Flesh And Blood** — Roxy Music — PolyGram
- Record Publications Ltd.

United Kingdom

TOP TEN 45s

- 1 **Stand And Deliver** — Adam & The Ants — CBS
- 2 **Stars On 45** — Star Sound — CBS
- 3 **Chi Mai** — Ennio Morricone — BBC
- 4 **You Drive Me Crazy** — Shakin' Stevens — Epic
- 5 **Grey Day** — Madness — Stiff
- 6 **Can You Feel It** — Jacksons — Epic
- 7 **Good Thing Going** — Sugar Minott — RCA
- 8 **Making Your Mind Up** — Bucks Fizz — RCA
- 9 **Attention To Me** — The Nolans — Epic
- 10 **Muscle Boundglow** — Spandau Ballet — Reformation

TOP TEN LPs

- 1 **Kings Of The Wild Frontier** — Adam & The Ants — CBS
- 2 **Come An' Get It** — Whitesnake — Liberty
- 3 **Future Shock** — Gillan — Virgin
- 4 **Hit 'n' Run** — Girlschool — Bronze
- 5 **Hotter Than July** — Stevie Wonder — Motown
- 6 **Living Ornaments Box Set** — Gary Numan — Beggars Banquet
- 7 **Charl Blasters '81** — various artists — K-tel
- 8 **Making Movies** — Dire Straits — Vertigo
- 9 **This Ole House** — Shakin' Stevens — Epic
- 10 **The Jazz Singer** — Neil Diamond — Capitol

Melody Maker

COIN MACHINE

Williams Reports Record Results For First Six Months

CHICAGO — Williams Electronics, Inc. reported that its net income and pro forma net income for the six months ended March 31, 1981, exceeded results on either basis for the entire fiscal year 1980. (The pro forma presentation for the current fiscal year, which is necessary to show the results of the company's operations independent of XCOR International, Inc., its parent until May 29, 1981, eliminates allocated parent corporate expenses and presents federal income tax provisions as if the company had filed its own consolidated federal income tax returns.)

On revenues of \$62,105,000 for the first six months of the current year, the company reported net income of \$5,947,000, or \$1.19 per share, and pro forma net income of \$6,766,000, or \$1.35 per share. This compared with revenues of \$43,778,000 in the first six months of fiscal 1980, resulting in net income of \$2,983,000, or 60 cents per share and pro forma net income of \$3,190,000, or 64 cents per share.

Second quarter revenues of \$38,881,000 were up 66% over 1980 second quarter revenues of \$23,362,000. Net income (on a pro forma basis) was \$4,815,000, or 96 cents per share, compared to \$1,850,000, or 37 cents per share for the 1980 second quarter.

Michael R. Stroll, president and chief operating officer said, "This dramatic growth results primarily from the substantial acceptance of 'Defender,' the company's initial entry in the coin-operated video amusement game market."

The 35-year-old company is engaged in the design, manufacture and sale of coin-operated video games and "flipper type" pinball machines.

Williams Electronics, Inc. is traded over-the-counter on the NASDAQ National List under ticker symbol WIEL.

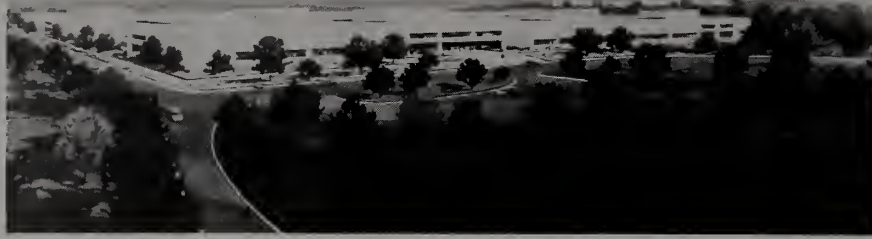
Midway Obtains Court Order For The U.S. Marshal To Impound Video Game

CHICAGO — In separate actions in Omaha, Neb. and Phoenix, Ariz., Midway Manufacturing Co. obtained orders from U.S. District Courts for U.S. Marshals to seize video games and printed circuit boards which, Midway charged, infringe its rights in the "Galaxian," "Pac-Man" and "Rally-X" games.

In particular, the Omaha action names as defendants Dale Dirkschneider and Harold Peterson of Omaha (dba A-1 Machines); Gary Kraayenbrink of Sioux City, Iowa (dba Soo Valley Distributing Co.); and Venture Line, Inc. of Tempe, Ariz. In the Phoenix action, named as defendants were Sutra Import Corp., Sutra West, Noma Enterprises, and Bernard Shapiro (dba Bernie's Specialty).

The seizures made in connection with these actions resulted in the U.S. Marshal impounding machines and components in Nebraska, Iowa and Arizona, including more than 200 electronic printed circuit boards, and various completed and semi-completed video games not manufactured by Midway and identified by the names of "Mighty Mouth," "Rally-X," "Pac-Man" and "Space Fever." These items were seized under the United States Copyright Act as "copies . . . claimed to have been made or used in violation of the copyrights owner's exclusive rights . . . or other articles by means of which such copies . . . may be reproduced."

Additionally, the U.S. Customs Service in Los Angeles has ordered redelivery to the port of entry of over a hundred "Gobbler" games that were imported by Sutra and are



FUTURE HOME — Sega Enterprises, Inc. plans a major expansion of manufacturing facilities of its Gremlin Industries division that produces computer video games. Sega has signed a lease agreement to occupy this 123,200-square-foot building in the Rancho Bernardo Technology Park in north San Diego, which will employ approximately 500 people. Occupancy is scheduled for mid-September of this year.

Sega Announces Major Expansion Of Gremlin Manufacturing Facilities

LOS ANGELES — Sega Enterprises, Inc., a leader in the development of high technology video entertainment systems and family amusement centers, has announced a major expansion of manufacturing facilities for its Gremlin Industries division. The company has signed a lease agreement to occupy a 123,200-square-foot building in the Rancho Bernardo Technology Park in north San Diego.

The new building will house Gremlin's corporate staff and will serve as a manufacturing facility for computerized video games. Gremlin uses state-of-the-art microprocessor technology and applies it to the design, development and manufacture of video amusement games for use in commercial markets.

According to David Rosen, chairman, president and chief executive officer of Sega Enterprises, Inc., the new facility will dramatically expand the company's production capabilities to satisfy the growing worldwide demand for video games.

"We anticipate employing approximately 500 people in this location with occupancy scheduled for mid-September this year," he said.

A development of Edward C. Ellis Associates of Santa Monica, and Bramalea, Ltd. of Toronto, Canada, the Rancho Bernardo Technology Park project, with an estimated cost in excess of \$51 million, will be at the hub of the high technology industry in San Diego. Other nationally prominent high technology firms will be located within the overall project development.

Gottlieb Taps Waxman As New Engineering VP

CHICAGO — Robert Bloom, president of D. Gottlieb and Company, announced that Ron Waxman has joined the company as vice president of engineering. Waxman brings with him a strong and extensive background in electronics and micro-computers as well as a creative and innovative management style.

Waxman is a graduate of the Illinois Institute of Technology. His professional career has included the development of many electronic products which varied from electronic organs to missile defense systems.

In making the announcement, Bloom stated, "All of us at Gottlieb think Ron will play a key role in Gottlieb's ongoing policy of providing the public with only the finest in electronic amusement machines."

Bloom also announced that Richard Finger, director of engineering, has resigned from D. Gottlieb & Co. "Dick first joined the company during our switchover to solid-state games and was our first solid state field instructor," he said. "Dick made countless contributions to our solid-state program and his inputs will be sorely missed."

Bloom also stated, "Several months ago, Dick expressed a desire to pursue a unique personal career objective for which an opportunity has arisen. We are all sad to see Dick leaving us, but wish him the very best in his new endeavor. Dick has promised to stay in contact and will remain a close personal friend of all of us."

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. **NOBODY WINS** ELTON JOHN (Geffen GEF 49722)
2. **ELVIRA THE OAK RIDGE BOYS** (MCA-51084)
3. **ALL THOSE YEARS AGO** GEORGE HARRISON (Dark Horse/Warner Bros. DRC 49725)
4. **MODERN GIRL** SHEENA EASTON (EMI-America 8080)
5. **THEME FROM GREATEST AMERICAN HERO** JOEY SCARBURY (Elektra E-47147)
6. **HEARTS** MARTY BALIN (EMI-America 8084)
7. **BOY FROM NEW YORK CITY** MANHATTAN TRANSFER (RFC/Atlantic 3816)
8. **THE STROKE** BILLY SQUIER (Capitol P5005)
9. **A LIFE OF ILLUSION** JOE WALSH (Asylum F-47144)
10. **STRONGER THAN BEFORE** CAROLE BAYER SAGER (Boardwalk WS8 02054)

TOP NEW COUNTRY SINGLES

1. **LOVE TO LOVE YOU** CRISTY LANE (Liberty 1406)
2. **I WAS COUNTRY WHEN COUNTRY WASN'T COOL** BARBARA MANDRELL (MCA 51107)
3. **FEELS SO RIGHT** ALABAMA (RCA PB-12236)
4. **FOOL BY YOUR SIDE** DAVE ROWLAND and SUGAR (Elektra E-47135)
5. **DON'T BOTHER TO KNOCK** JIM ED BROWN & HELEN CORNELIUS (RCA PB-12220)
6. **UNWOUND** GEORGE STRAIT (MCA 51104)
7. **PRISONER OF HOPE** JOHNNY LEE (Asylum/Full Moon E-47138)
8. **DREAM OF ME** VERN GOSDIN (Ovation OV-1171)
9. **DIXIE ON MY MIND** HANK WILLIAMS, JR. (Elektra E-47137)
10. **TOO MANY LOVERS** CRYSTAL GAYLE (Columbia 11-02078)

TOP NEW B/C SINGLES

1. **NIGHT (FEEL LIKE GETTING DOWN)** BILLY OCEAN (Epic 19-02053)
2. **FREAKY DANCIN'** CAMEO (Chocolate City/PolyGram CC 3225)
3. **RUNNING AWAY** MAZE featuring FRANKIE BEVERLY (Capitol P-5000)
4. **TAKE IT ANY WAY YOU WANT IT** FATBACK (Spring/PolyGram SP 3018)
5. **PUSH ONE WAY** (MCA 51110)
6. **LOVE'S DANCE** KLIQUE (MCA 51099)
7. **SEARCHING TO FIND THE ONE** UNLIMITED TOUCH (Prelude PRL 8029)
8. **ANY TIME IS RIGHT** ARCHIE BELL (Becket BKA 45-4)
9. **JONES VS. JONES** KOOL & THE GANG (De-Lite/PolyGram DE 813)
10. **I DON'T REALLY CARE** L.V. JOHNSON (ICA 027)

TOP NEW A/C SINGLES

1. **WHAT ARE WE DOIN' IN LOVE** DOTTIE WEST (Liberty 1404)
2. **SINCE I DON'T HAVE YOU** DON McLEAN (Millennium YB-11804)
3. **I'VE BEEN WAITING FOR YOU** ALL MY LIVE PAUL ANKA (RCA PB-12225)
4. **STILL RIGHT HERE IN MY HEART** PURE PRAIRIE LEAGUE (Casablanca/PolyGram NB2332)
5. **PROMISES** BARBRA STREISAND (Columbia 11-02065)



FIRST OFF THE LINE — Universal U.S.A. president Paul Jacobs (!) congratulates manufacturing manager Hal Gafford as the first U.S.-built "Space Panic" video game rolls off the factory's Santa Clara assembly line.

COIN MACHINE

Shaffer Distributing Announces New Executive Promotions, Appointments

CHICAGO — Steve Shaffer, president of Shaffer Distributing Co., Columbus, Ohio, recently announced a number of executive appointments and new additions to the Shaffer staff.

Bill Kraft, who has been with the Shaffer organization since February of 1975, has been promoted to vice president of marketing. He was formerly a sales representative in vending and food services, covering the territory of southern Ohio, Kentucky and West Virginia; and last year he began handling music and games as well.

Prior to joining Shaffer, he was on the sales staff of Xerox Corporation. He is a graduate of Miami University with a masters degree in business administration.

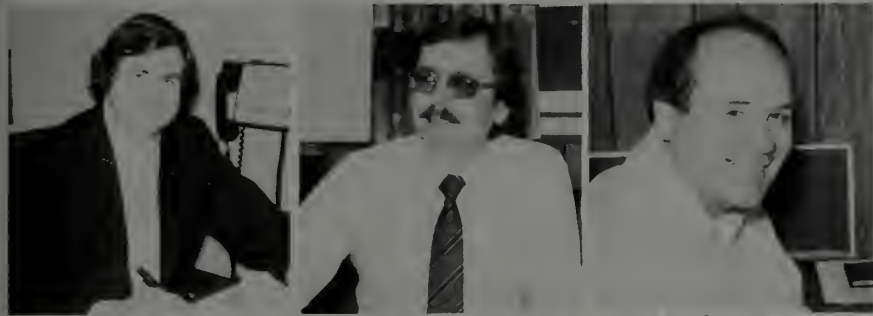
Paul Westbrook, who has been company

representative for Shaffer, has been appointed sales manager of music and games. He has been with the company for five years, prior to which he served on the staff of Kimberly Clark, Inc. He also co-owned a car dealership in Cleveland with his father.

Miller attended Notre Dame University on a football scholarship and is a graduate from Western Michigan with a B.S. in marketing. As Shaffer's music and games sales manager he will be involved in coordinating outside sales in the field.

Among new additions to the staff is Mike McGrath, who will serve as music and games sales representative in Southern Ohio, Kentucky and West Virginia.

He previously was with Xerox Corpora-



Bill Kraft

Paul Westbrook

Bill Cowman



Bob Miller

Mike McGrath

Jim McGeorge

controller for the past year, has been promoted to executive vice president. Before coming to Shaffer he held positions with Arthur Treacher's Seafood and Kentucky Fried Chicken. Westbrook graduated from Franklin University where he majored in business administration and accounting.

Bill Cowman, manager of data processing, has been named secretary-treasurer of the company. He will continue to serve in both capacities.

Cowman joined the company in August 1972. He is credited with introducing the first computer system into the company's operation. He previously served with the David Davies company where he also introduced their first computer. A graduate of Ohio Wesleyan University, Cowman holds a B.A. degree in marketing.

During the last nine years of the 13 years spent with Xerox, McGrath was a member of the "Par Club" which is the highest achievement awarded by the company for sales excellence. He is a native of Columbus and a graduate of Capital University with a B.S. in business administration.

Jim McGeorge has joined the Shaffer organization as food services and vending representative in Southern Ohio, West Virginia and Kentucky. He formerly served as a sales executive at Xerox Corporation and was a member of the "Par Club" for six of his seven years with the company.

McGeorge spent nine years as a carrier-based U.S. Navy fighter pilot. He graduated from Ohio State with a B.S. in finance, and is a member of Sigma Chi fraternity.



HAPPY 25TH — Paul Anka, who is celebrating his 25th anniversary in showbiz, was a recent Chicago visitor. Anka was in town to promote his latest RCA LP, "Both Sides Of Love," and the single from it titled "I've Been Waiting For You All My Life." To highlight his visit RCA's local branch manager Tom Potter arranged an intimate cocktail party at the posh Ritz Carlton hotel. Anka (c) is pictured with (l-r): prominent operator Wayne Hesch of A.H. Entertainers in Rolling Meadows, Ill., who is a former president of AMOA; Sharon Ciasnocha of Singer's One Stop For Ops; Hesch's wife, Beverly, and Gus Tartol of Singer's.

CASHBOX



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AND MUSIC:
THE
BEST
OF
BOTH
WORLDS

COIN MACHINE

CHICAGO CHATTER

Activity at Williams Electronics, Inc. centers, of course, on the hot selling "Defender" video game, which is in full production at the factory in both upright and the newly released cocktail table models. The demand for the upright continues and, as marketing director **Ron Crouse** sees it, there's "no end in sight," so this machine will remain in production for quite some time. There is also cause for celebration in the fact that Williams recently became a public company and the firm's outstanding second quarter and six months earnings reports were presented to the financial community in New York in early May. Xcor (Williams parent company) sold about 20% of the shares of Williams stock in late April and the remaining 80% are expected to be available for sale in late May. Crouse considers the move "one of the most significant events in Williams history" . . . Plans are currently being finalized for Williams' third annual Accent on Achievement conference, which is slated for the weekend of June 12-13 at Pheasant Run here.

AMOA'S EXECUTIVE VICE PRESIDENT **Leo Droste** and the association's Chicago staff rate a salute for the many new features and expanded format of the AMOA newsletter *The Location*. As Droste indicated, last month's issue is a sample of what's to come in the way of added coverage and special features that will be evident in the ensuing editions.

BALLY PINS ON STATE STREET: The noted Carson Pirie Scott & Co. department store in downtown Chicago is running a promotion to introduce a new line of sportswear, and Bally is playing a major role with an assortment of pinball machines featured in all of the windows on the State Street side. "Eight Ball Deluxe," of course, is included in the lineup.

CASH BOX FELICITATIONS TO Paul Huebsch on his new assignment as executive director of the Amusement Device Manufacturers Assn. (Cash Box, May 23). After a gracious send-off from his many friends at Atlas Music Co., where he formerly served as general manager, Huebsch took to the task of scouting around for office space and staff in the Chicago area. We wish him well in his new post.

STATE ASSOCIATION NEWS

Cash Box salutes Michigan operator **Leo Kalyvas** of Union Music Co. (Harper Woods, Mich.) on his recent victory in a breach of contract suit. Several years back, Kalyvas filed suit against a tavern location owner and a Michigan firm that specializes in selling equipment to locations, alleging that the location owner and the location sales firm conspired to breach a contract Kalyvas had with the location. His claim was upheld by the Court and Union Music was awarded a substantial settlement. This victory should serve as a source of encouragement for other operators facing similar problems with such firms that prey on unsuspecting locations for the sake of a quick sale . . . On the not so bright side, **Music Operators of Michigan** cited a recent copyright infringement case involving ASCAP and an MOM member who was fined a considerable amount of money for violating the copyright act by not displaying a valid jukebox license. The association urges that operators register their equipment, in accordance with the law, or risk the possibility of a suit—and an expensive penalty.

AS A SPECIAL MEMBERSHIP service, **Music Operators of Minnesota** is sponsoring a business/social meeting the weekend of Aug. 14-16 at Cragun's Pine Beach Lodge in Brainerd. The agenda will include plenty of social and recreational activities plus two informative business sessions — one will deal with the subject of insurance and will feature a representative from Mack & Parker (who handle AMOA's insurance program), and the other will focus on estates and wills, with a professional analysis of the various aspects of future planning . . . Minnesota ops are presently concerned about a recently introduced Senate bill to increase the sales tax on vending receipts to four percent, from the present three percent. While the increase is only one percent, MOM feels the tax on sales through vending machines is not justified and is advising ops to address their arguments to their legislators.

CONGRATULATIONS TO Diane and Edward Neargarder on the birth of their first child, **John Paul** — which makes OMAA treasurer **Clarence Neargarder** a grandfather for the first time. Understand Ohioans have been enjoying some super deluxe cigars, courtesy of the proud grandpa.

Mac Brier Named General Manager At Atlas Music Co. In Chicago

CHICAGO — Ed Ginsburg, president of Atlas Music Co., announced the appointment of Mac Brier as general manager. The post was formerly held by Paul Huebsch who recently became executive director of Amusement Device Manufacturers Assn. (Cash Box, May 23).

Mac Brier brings to his new position more than 30 years of experience in the coin machine business. He was an operator for some 16 years and also held key positions with such Chicago-based distributors as National Coin and Empire Distributing, Inc.

Prior to joining Atlas, Brier was vice president and general manager of Loewen America in Franklin Park, Ill.

In making the announcement, Ginsburg stated, "We welcome Mac to our team at Atlas and are confident that his experience and knowledge of the industry will serve to further strengthen our sales and marketing efforts."



Mac Brier

Gremlin/Sega Sets Distrib Meet

LOS ANGELES — "Visions 81" is the theme for Gremlin/Sega's annual distributor meeting, set for June 11-13 at La Costa Spa and Resort in La Costa, Calif.

Distributors will be briefed on the latest developments in the amusement game business by Gremlin/Sega personnel during the three days at the exclusive resort.

La Costa is hailed as one of the world's leading resorts, boasting three world class golf courses. It is the site of the famous PGA classic, The Tournament of Champions. Tennis players can polish their game under the supervision of the resident pro, Pancho Segura, and the world famous spa is fully equipped for massages, facials, saunas and mineral baths.

INDUSTRY CALENDAR

June 4-7; Music Operators of Texas; annual meeting; Houston.

June 5-6; Wisconsin Music Merchants Assn.; annual conv.; Holiday Acres; Rhinelander.

June 11-13; Illinois Coin Machine Operators Assn.; annual mtg.; Lincolnshire Marriott, Lincolnshire.

July 24-25; Montana Coin Machine Operators Assn.; annual meeting; Village Red Lion Motor Inn; Missoula.

July 24-26; Amusement & Music Operators of Tennessee; annual conv.; Hyatt Regency; Nashville.

Sept. 11-13; No. & So. Carolina (combined) state assn. meeting; Carolina Inn; Columbia.

Sept. 11-13; So. Carolina Coin Operators Assn.; annual meeting; Carolina Inn; Columbia.

Sept. 25-26; West Virginia Music & Vending Assn.; annual meeting; Ramada Inn; South Charleston.

Oct. 6-8; JAA convention; International Trade Center-Harumi bldg.; Tokyo, Japan

Oct. 16-17; Amusement & Music Operators of Virginia; annual conv.; Holiday Inn; Richmond.

Oct. 29-31; AMOA annual exposition; Conrad Hilton Hotel; Chicago

Oct. 29-Nov. 1; NAMA national convention; McCormick Place; Chicago.

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OTHER _____

Cash Box Top Albums/101 to 200

May 30, 1981

		Weeks On Chart
101 LICENSE TO DREAM	7.98	93 15
102 EVANGELINE	7.98	91 15
103 THE TWO OF US	8.98	81 24
104 I LOVE 'EM ALL	7.98	114 6
105 MAGIC	7.98	102 15
106 WORKING CLASS DOG	8.98	116 10
107 THE TURN OF A FRIENDLY CARD	8.98	113 29
108 HOUSE OF MUSIC	7.98	106 18
109 FUN IN SPACE	8.98	121 5
110 THIS IS ELVIS	14.98	111 6
111 CHAIN LIGHTNING	8.98	99 16
112 LEATHER AND LACE	8.98	89 12
113 THE SECRET POLICEMAN'S BALL - THE MUSIC	5.99	134 2
114 EL RAYO-X	8.98	124 4
115 UNSUNG HEROES	7.98	83 7
116 FLYING THE FLAG	7.98	123 5
117 LOST IN LOVE	8.98	115 55
118 HIGHWAY TO HELL	7.98	129 4
119 PARTY 'TIL YOU'RE BROKE	8.98	97 11
120 GREATEST HITS	8.98	118 110
121 'NARD	7.98	119 13
122 EAST SIDE STORY	8.98	— 1
123 GREATEST HITS	8.98	104 32
124 TURN UP THE MUSIC	7.98	130 6
125 JERMAINE	8.98	125 26
126 CLOSER	8.98	138 3
127 BOY	7.98	109 13
128 HIGH VOLTAGE	7.98	148 3
129 IN OUR LIFETIME	8.98	133 17
130 ARE YOU GONNA BE THE ONE	8.98	132 7
131 THE COMPLETION BACKWARD PRINCIPLE	8.98	— 1
132 IRON AGE	7.98	143 3
133 DIRTY MIND	7.98	137 30
134 STONE JAM	7.98	131 33

		Weeks On Chart
135 STARDUST	8.98	142 65
136 ROCK AWAY	7.98	126 9
137 URBAN CHIPMUNK	8.98	— 1
138 HEY JOE/HEY MOE	8.98	139 10
139 ONE DAY IN YOUR LIFE	8.98	145 5
140 MOUNTAIN DANCE	7.98	128 12
141 SECRET COMBINATION	7.98	159 2
142 SUN: FORCE OF NATURE	8.98	120 9
143 GLASS HOUSES	8.98	122 83
144 THE MUSIC OF COSMOS	8.98	154 5
145 HONEYSUCKLE ROSE	15.98	136 39
146 LOVE LIFE	7.98	112 8
147 FROM BRANCH TO BRANCH	7.98	152 10
148 THE GAME	8.98	127 46
149 SOMETIMES LATE AT NIGHT	8.98	169 3
150 BILLY & THE BEATERS	7.98	155 5
151 LIVE	7.98	181 2
152 I AM WHAT I AM	8.98	156 2
153 KISSES	7.98	153 6
154 WASN'T THAT A PARTY	8.98	160 8
155 TELL ME WHERE IT HURTS	6.98	— 1
156 GOLDEN DOWN	8.98	147 7
157 ALL MY REASONS	8.98	162 6
158 STILL FEELS GOOD	7.98	170 3
159 THIEF	8.98	151 6
160 WELCOME BACK	8.98	168 4
161 AMERICAN EXCESS	8.98	164 5
162 BALIN	8.98	— 1
163 DRIFTER	8.98	167 6
164 ROWDY	7.98	151 17
165 COCONUT TELEGRAPH	8.98	141 15
166 AGAINST THE WIND	8.98	155 64
167 GREATEST HITS	8.98	149 30
168 TURN THE HANDS OF TIME	8.98	144 14
169 SEND YOUR LOVE	8.98	176 4

		Weeks On Chart
170 SOMEBODY'S KNOCKIN'	8.98	107 16
171 M.V.P.	8.98	175 3
172 GO FOR THE THROAT	7.98	174 4
173 THE PRODUCERS	8.98	177 3
174 THE FLOWERS OF ROMANCE	7.98	180 2
175 VAN HALEN	7.98	183 176
176 MICKEY MOUSE DISCO	4.98	146 67
177 DARLIN'	8.98	— 1
178 FUNLAND	8.98	186 3
179 MY OWN STORY	17.98	— 1
180 PORTRAITS	7.98	187 2
181 GILBERT & SULLIVAN'S THE PIRATES OF PENZANCE	20.98	184 2
182 RESUME	8.98	182 3
183 LET'S BURN	7.98	165 20
184 TRUST	8.98	140 16
185 COME AN' GET IT	8.98	— 1
186 IMITATION LIFE	7.98	163 6
187 BILL WITHERS' GREATEST HITS	8.98	188 3
188 LET ME BE THE ONE	8.98	192 6
189 MAKING MOVIES	7.98	172 29
190 SOLID GOLD	7.98	— 1
191 EAST	7.98	193 2
192 THE RIVER	15.98	157 31
193 LOVE IS... ONE WAY	8.98	195 14
194 IT'S JUST THE WAY I FEEL	8.98	150 11
195 EAGLES LIVE	15.98	171 27
196 NEVER GONNA BE ANOTHER ONE	8.98	— 1
197 ARETHA FRANKLIN	8.98	194 32
198 ULLANDA McCULLOUGH	7.98	156 8
199 NIGHTHAWKS	8.98	173 6
200 MUSTA NOTTA GOTTA LOTTA	8.98	135 10

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Taste Of Honey	56	Crawford, Randy	141	Jefferson Starship	25	Mills, Stephanie	38	Ross, Diana	100	Taylor, Roger	109
ABBA	71	Cross, Christopher	22	Jennings, Garland	84	Missal, Ronnie	98, 123	Rufus	154	Tchaikovsky, Bram	178
AC/DC	3, 17, 118, 128	Devo	79	Jennings, Waylon	120	Monk, T.S.	108	Rufus	119	.38 Special	24
Adam And The Ants	50	Diamond, Nell	20	Joni, Billy	143	Mother's Finest	132	Rush	8	Travers, Pat	89
Air Supply	117	Dire Straits	189	Johnston, Tom	158	Murray, Anne	51, 86	Russell, Brenda	146	Trower, Robin	77
Alabama	49	Doors	97	Jones, Grace	76	Nelson, Willie	53, 135	Sager, Carole Bayer	149	Tubes	131
April Wine	37	Dregs	115	Jones, George	152	Newton, Juice	57	Sanborn, David	45	U2	127
Atlantic Starr	54	Dunlap, Gene	184	Jones, Quincy	15	Nile, Willie	156	Santana	16	Van Halen	14, 175
Aurra	169	Easton, Sheena	30	Jones, Tom	177	Oak Ridge Boys	167	Secret Policeman's Ball	113	Vannelli, Gino	29
Baird, Marty	162	Edmunds, Dave	65	Journey	60	One Way	193	Seeger, Bob	166	Walsh, Joe	23
Bandy & Stampler	138	Ely, Joe	200	Judas Priest	47	Osbourne, Ozzy	35	Shalamar	41	Washington, Grover Jr.	5
Benatar, Pat	27	Frankie & The Knockouts	63	Kampuchea	74	Parsons, Alan	107	Sheppard, T.G.	104	Waylon & Jessi	112
Billy & The Beaters	150	Franklin, Aretha	197	Khan, Chaka	79	Parton, Dolly	99	Side Effects	180	West, Dottie	91
Blonde	55	Gang Of Four	190	Kihn, Greg	72	Pevarotti, Luciano	179	Slave	134	Whispers	87
Blue Magic	160	Gap Band	39	Kleer	101	Petty, Tom	11	Snow, Phoebe	136	Whitesnake	185
Bonds, Gary U.S.	38	Gayle, Marvin	129	Kool & The Gang	86	Point Blank	161	Soccio, Gino	126	Who	12
Browne, Tom	105	Hall & Oates	31	Lakeside	96	Pointer, Noel	157	Southside Johnny	90	Williams, Daniece	62
Bryson, Peabo	168	Harris, Emmylou	102	Lane, Robin	186	Police	42	Split Enz	59	Williams, Hank Jr.	164
Buffett, Jimmy	165	Hensel, Carol	48	Laws, Debra	93	Pretenders	40	Springfield, Rick	106	Winters, Robert	94
Carnes, Kim	6	Houston, Thelma	196	Lennon, John And Yoko Ono	9	Prince	133	Springsteen, Bruce	192	Winwood, Steve	4
Carter, Clarence	183	Humble Pie	172	Lewis, Webster	188	Producers	173	Squeeze	122	Withers, Bill	187
Cash, Rosanne	52	Isley Bros.	58	Lindley, David	114	Public Image, Ltd.	174	Squier, Billy	85	Wonder, Stevie	75
Champagn	69	Jackson, Jermaine	125	Lorber, Jeff	80	Pure Prairie League	84	Starpoint	92	Wright, Bernard	121
Change	46	Jackson, Michael	139	Loverboy	26	Red Band	147	Stars On Long Play	32	Yarborough & Peoples	103
Chipmunks	137	Jackson, Walter	155	Mangione, Chuck	88	REO Speedwagon	1	Styly Dan	73	Zappa, Frank	81
Clapton, Eric	34	James, Rick	28	Marshall Tucker Band	81	Robinson, Smokey	10	Steelman, Jim	68	SOUNDTRACKS	
Clarke/Duke Project	43	Jefferson	176	Mason, Harvey	171	Rollin' Stones	82	Straisand, Barbara	33	Cosmos	144
Climax Blues Band	116	McCullough, Ullanda	198	Mass Production	124	Rufus	154	Styx	2	Fame	95
Cockburn, Bruce	182	McLean, Don	111	McCullough, Ullanda	198	Rufus	154	Summers, Bill	83	Honeysuckle Rose	145
Cold Chisel	191	McDuff, Jack	153	McCullough, Ullanda	198	Rufus	154	Sun	142	Nighthawks	199
Collins, Phil	13	McLean, Don	111	McLean, Don	111	Rufus	154	Sylvia	163	Pirates Of Penzance	181
Costello, Elvis	184	Mickey Mouse Disco	176	Mickey Mouse Disco	176	Rufus	154	Taylor, James	21	Thief	159
Cougar, John	14									This Is Elvis	110

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