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NEWSPAPER

Billboard

86th
YEAR

A Billboard Publication

The Radio Programming, Music/Record International Newsweekly

March 21, 1981 • \$3 (U.S.)

U.S. Showcase Clubs Face 'Bleak' Future

By KIP KIRBY & ROBYN WELLS

NASHVILLE—With fewer artists lining up long-range road tours, mushrooming production costs and a dearth of label support behind new acts, the future of limited-capacity showcase clubs appears to be in jeopardy.

Fewer listening room clubs exist today than two or three years ago; among the recent casualties are the Exit/In in Nashville, the Main Point in Philadelphia, C.W. Shaw's in Atlanta and Brother's in Birmingham. And the traditional clubs which remain successful on the national scene have, in many cases, begun booking new wave dance groups to enliven business.

Referring to the fate of the 200 to 500-seat showcase rooms, JCM's

Bobby Brooks states, "It's bleak. Clubs have to be run as businesses, which many of these weren't. Before I book a tour, I have to know that the club will still be open and operating when my act gets to town. Economically, these clubs are in peril because they just don't have the room or the budgets to compete any more. And bad management is also a problem with some of these operations when they'd rather blame it on something else."

"The future isn't bright for these little venues," admits Bill Hahn of Magna Artists Corp. in New York. "And it's a damn shame, too. These are the kinds of clubs the acts enjoy playing and the audience can really

(Continued on page 66)

R&B Catalog Neglect: Say Millions Lost

By JEAN WILLIAMS

LOS ANGELES—Record companies, retailers and artists are losing millions of dollars annually through the neglect of black catalog product. That's the consensus of label executives and record dealers surveyed by Billboard.

"Black catalog product is predestined to die because it's totally neglected. As a result, a lot of money is being lost by the entire industry," says Gerald Richardson, owner of Atlanta's Music Scene retail record chain.

To varying degrees, Richardson's

(Continued on page 76)

'81 Store Expansion Seen Close To 10%

By JOHN SIPPEL

LOS ANGELES—Record/tape/video/accessories stores operated by U.S. chains will in 1981 increase 9.5% and average square footage of new locations will top 2,900 square feet, according to a survey of 30 representative firms.

The present 1,427 stores in the 30 chains will grow to 1,563, according to the canvass. Those chain entrepreneurs admit their anticipated 136 new locations in the remainder of 1981 are a conservative guess because of present lagging business conditions. The current interest crunch is stymieing commercial building construction, resulting in spirited competition for impending mall and strip center openings. The same high interest rate inhibits chain operators

in renovating or building freestanding sites.

The continuing upturn in square footage is necessitated by all chains' interest in video software and, in

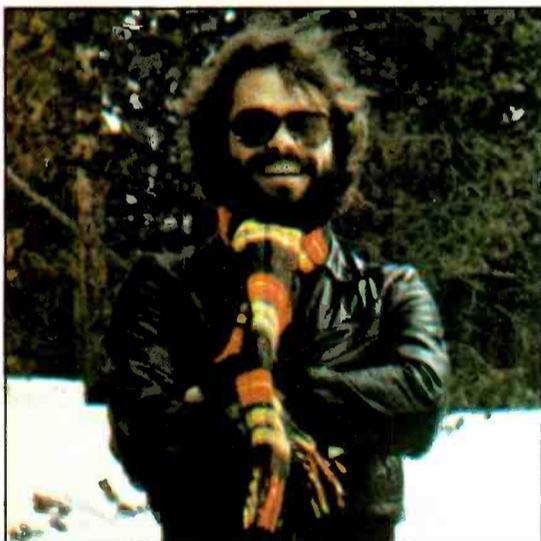
(Continued on page 16)

Tower Sprouts New Tokyo Unit

LOS ANGELES—In what's regarded as an industry first, a U.S. record/tape/accessories retailer is operating stores on a fully fledged basis on foreign soil.

Tower Records founder/president Russ Solomon has opened his

(Continued on page 16)



LENNY LeBLANC'S DEBUT SOLO ALBUM IS A BREAKTHROUGH! Backed by the polished punch of the Muscle Shoals Rhythm Section, Lenny LeBlanc emerges as a versatile pop/rock performer with *Breakthrough* (ST-12134), featuring the single "Somebody Send My Baby Home" (4979). Produced by Barry Beckett, a Muscle Shoals Sound Production on Capitol/MSS Records and Cassettes. (Advertisement)

Probe C'right Filing Cost

By JEAN CALLAHAN

WASHINGTON—Rep. Robert W. Kastenmeier (D-Wisc.), chairman of the House Subcommittee on Courts, Civil Liberties and the Administration of Justice, has ordered a General Accounting Office study of the cost-effectiveness of copyright registration to begin by the end of this month.

According to Register of Copyrights David Ladd, the Copyright Office spends \$18 million each year registering copyrights. The U.S. is the only country in the world which requires copyright registration, Ladd says.

Rep. Kastenmeier wishes to consider whether the U.S. might use the Euro-

(Continued on page 12)

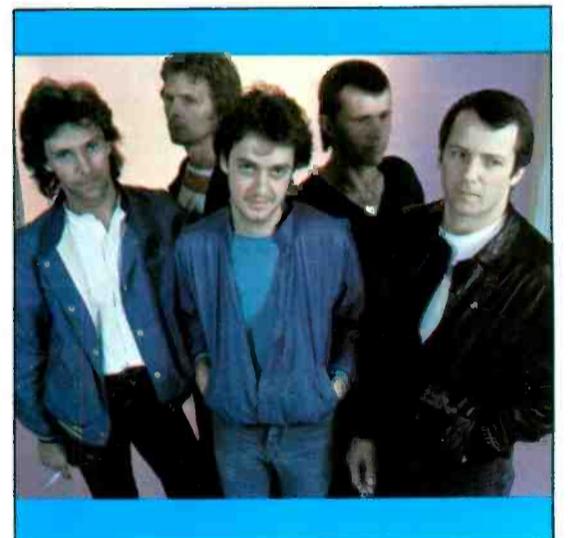
Introduce New Billboard Radio Charts

LOS ANGELES—Billboard debuts a new array of radio charts this week which will enable AOR programmers, particularly, to see at a glance which albums are the hottest and which tracks are most played countrywide.

The three new features—a top 50 Rock Albums, a top 60 Top Tracks and the ten Top Adds—have been developed utilizing research from the nation's leading album-oriented stations, as well as those stations programming a mix of single product and LP cuts.

Focal is radio's swing away from album and singles formats toward a spec-

(Continued on page 31)



Presenting **SHERBS** with their own special brand of positive Rock 'N' Roll. "The Skill," SHERBS' debut on Atco Records won instant AOR acceptance. Their single, "I Have The Skill," (7325) is sure to take it all the way. Listen for SHERBS. They've really got the skill. On Atco Records & Tapes. SD38-137. Produced by Sherbs and Richard Lush. (Advertisement)

(Advertisement)



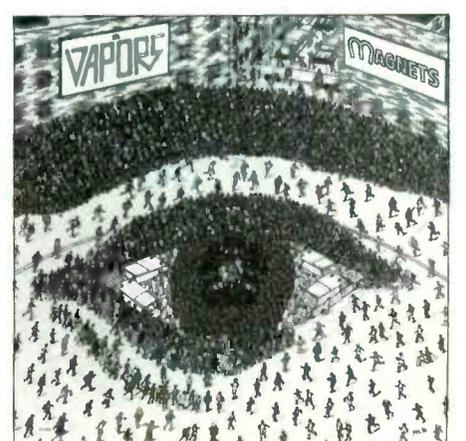
MAGNETS



THE VAPORS

An album with pull. Includes "Spiders" and "Jimmie Jones"

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Congratulates Neil Diamond For His
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General News

Jacket Makers Cautiously Hopeful

'81 Brighter After 2 Years Of 'Substantial' Reductions

By IRV LICHTMAN

NEW YORK—Business-wise, they're not shouting to the skies, but key album jacket fabricators project a measure of optimism for 1981.

Perhaps the greatest factor changing the order of things in jacket billing, most declare, is tighter returns policies instituted by labels early last year. But, that by itself is not necessarily deemed a negative factor in terms of general industry welfare.

"For the past two or three weeks we've been feeling a pickup in business," says Richard Block of Album Graphics Inc.

But, Block admits to a two-year-run of a "substantial" reduction in units produced, reflecting the impact of label returns policies.

"In the past, the manufacturer ordered far more jackets in relationship to the consumer out there, but now we seem to be producing one jacket for each consumer. I think it's healthy and the industry will be better off in the long run. It's a much sounder business practice."

As most others, Album Graphics has put increased efforts into producing packaging for other industries, be they cosmetics, toys, liquor, food, etc.

Floyd Glinert, executive vice president of marketing at Shorewood Packaging, cites a "fairly good year" in 1980, with units produced up from 1979.

And for this year, Glinert senses a "real turnaround," citing some "healthy" initial orders. He also stresses that "catalog re-runs" have proved to be a sizeable avenue of increased business.

"Unlike the 100% returns era,"

Glinert explains, "labels are operating with a greater degree of controlled and efficient inventory management. Instead of getting several big orders as in the past, we receive more frequent orders, reflecting current returns privileges. It's a trite phrase, I know, but I'd say we're 'cautiously optimistic.'"

Glinert also monitors greater "sensitivity in album jacket costs by manufacturers," leading to less double-fold, "fancy" packaging.

Ellis Kern, president of Ivy Hill, admits the firm had an "off" year in 1980 in terms of album jacket units—"no question about it."

(Continued on page 8)

Canadian Antipiracy Office Seeks C'right Act Change

By DAVID FARRELL

TORONTO—Canada's six-month old, record industry funded antipiracy office has asked the government here to amend the Copyright Act to make infringement a serious crime, although no penalties have been recommended thus far.

Brian Robertson, president of the Canadian Recording Industry Assn., says: "Inadequate penalties and convincing the law to prosecute" are the two biggest challenges facing the new antipiracy office.

Former Royal Canadian Mounted Police officer John Langley is now the association's salaried investigator. To date, the office has succeeded in getting several convictions against retailers selling bootlegs and has also exposed several business enterprises which are alleged to have been manufacturing illegal recordings.

Robertson estimates the annual loss to be between 5% and 10% of the Canadian industry's gross, which at the higher percentage amounts to a retail loss of more than \$50 million Canadian. Net wholesale revenues for the Canadian trade last year were 253-million (Canadian).

The struggle to educate the industry, and the politicians who can change the law, has not been easy. In at least one case involving a bootleg-

ger, a judge dismissed charges on the grounds that the defendants showed a lack of knowledge of any wrongdoing.

What the investigation arm of the association has been successful in doing is identifying the size and scope of this sub-industry in Canada, Robertson says. But being so

(Continued on page 90)

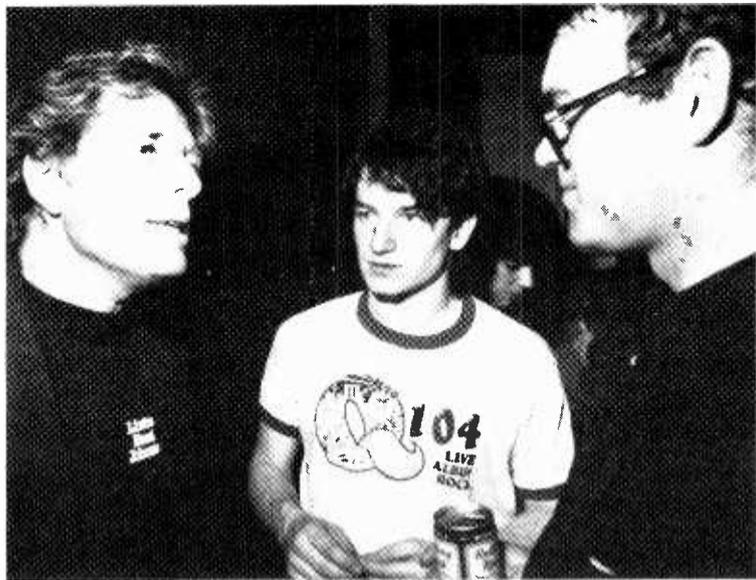
RCA RAISES LP PRICES

NEW YORK—RCA Records institutes two album price hikes April 1, bringing \$7.98 product to \$8.98 and all \$4.98s, including Victrola, to \$5.98.

RCA is the third label in recent weeks to report similar list price increases, including CBS, which also lifted \$4.98s to \$5.98, and PolyGram Records Inc.

The RCA move impacts only on RCA manufactured and distributed product, not A&M Records which is part of the RCA & A&M & Associated Labels distribution arm or Pablo, the jazz label. RCA-handled labels also involved in the price increase are Solar, 20th Century, Millennium and Grunt.

MARCH 21, 1981 BILLBOARD



Billboard photo by Chuck Pulin

BLACKWELL BACKSTAGE—Chris Blackwell, left, founder of Island Records, chats backstage with U2 singer Bono Hewson and Paul McGinnis, manager of U2, following the Irish group's SRO appearance at the Ritz in New York.

CBS Ready To Debut New Low-Noise Disks

By GEORGE KOPP

NEW YORK—Disks incorporating CBS noise reduction encoding will be on the market in a few weeks, even though decoders are not expected to be available until late summer.

Sources inside CBS say the company has made a firm decision to put out a limited number of records encoded with CAX (for "compatible audio expansion") and to sell encoding equipment to an independent cutting house here. CBS will set up two in-house cutting rooms equipped with the encoder.

The CAX system is said to reduce surface noise by 20dB. Like the dbx encoded disk system, a decoder is needed to realize the noise reduction benefits, but unlike dbx, CBS claims its CAX disks may be played without distortion on ordinary hi fi equipment that is not hooked up to a decoder.

At least one high end manufacturer, Audionics of Oregon in Milwaukie, Ore., has licensed to produce outboard decoders for CAX. Company president Charles Wood says Audionics will make 5,000 units a month once production begins, at a target suggested list price of \$74.95. In addition, CBS is demonstrating the CAX system to all major hardware and record companies in anticipation of making CAX virtually universal.

So far, no other producers of hardware or records have announced whether or not they will go with CAX. CBS was demonstrating the system to major record labels and some dealers as recently as last week.

The CAX program has been kept under wraps by CBS, partly due to reported dissension within the com-

pany as to whether or not to proceed with its development. The dissenting factions have evidently been won over, but CBS still has the task of convincing the rest of the industry to go along. The first public demonstration of the system will be held at next month's NARM convention, and unconfirmed reports say two major labels will join CBS in presenting CAX.

Audionics says it has not begun production on the decoder because it is awaiting an official green light

(Continued on page 8)

RIAA Sees Mechanical Fee Battle Reaching High Court

By JEAN CALLAHAN

WASHINGTON—In its response to motions to expedite the appeal of the mechanical royalty rate increase, the Recording Industry Assn. of America states that whatever judgment the U.S. Court of Appeals reaches here, the court's decision will be challenged by one party on another. RIAA suggests its intention to take the case all the way to the Supreme Court.

Filing Monday (9), RIAA argues that the July 1, 1981, deadline urged by the Copyright Royalty Tribunal, the American Guild of Authors and Composers and the Nashville Songwriters' Assn. is not "meaningful" since appeals will "inevitably" continue beyond that date. July 1, 1981, is the date set by the Tribunal for the mechanical royalty rate to increase from 2 1/4 cents to 4 cents.

RIAA also argues that the me-

chanical rate appeal is "from a unique proceeding, never before conducted by any administrative agency" and that the matter will require substantial study by the appeals court. A third argument questions whether this appeal involves "irreparable injury or unusual public concern," the standards for the appeals court to grant expedition.

Also on Monday, the National Music Publishers' Assn. filed a memorandum supporting AGAC and the Copyright Tribunal's motions for expedition.

Responding to RIAA's latest memorandum, AGAC says RIAA's filing is "loftily phrased but they have only one goal: delay." At press-time, AGAC attorneys were still drafting their response which they intend to file Friday (13) or Monday (16).

AGAC attorney Fred Greenman is not impressed by RIAA's argument that the case may be appealed to the Supreme Court. "The possibility of a petition for cert is not material," he says, calling "a false premise" RIAA's claim that the case can not be resolved by July 1. Greenman adds that RIAA does not dispute AGAC's argument that songwriters and publishers will lose \$1 million each week the decision is delayed.

AGAC's filing maintains that "Even if the mandate can not be issued before July 1, 1981, it remains essential to expedite this decision as much as possible... injury to songwriters and publishers will increase with every day that passes."

DECISION NEAR

Arista Considers Classics

NEW YORK—Arista Records is considering formation of a classical division to serve primarily as an outlet for Ariola-Eurodisc classical product in the United States.

While Arista executives declined comment on the proposed move, it was nevertheless learned that discussions between the parties (Arista is a subsidiary of Ariola) have been underway for some time and are nearing a decision.

It is anticipated that a favorable decision will also see the Arista facility license classical material from sources other than Ariola, with the prospects good that some independent recording would also be undertaken.

Ariola-Eurodisc has an extensive classical catalog, comparatively little of which has received exposure in this market.

IS HOROWITZ

CBS Gives Credit Deal

NEW YORK—Returns of CBS Records product are likely to dwindle to a near trickle the remainder of this month as merchandisers take advantage of an interim exchange-credit policy pegged to the label's general hike in list prices (Billboard, March 7, 1981).

In a notice to accounts last week, CBS said that all exchanges made after March 30, 1981, with relatively few exceptions, "will be credited at the prices in effect at the time the product is returned."

The net effect will be to hand dealers who hold on to returns for the extra period an added dividend when the exchange is finally made. The CBS price rise adds \$1 to list prices for almost all categories of product.

Exceptions cited by CBS to the exchange plan include economy line single LPs and two-fers (and tape counterparts). Here, titles bought prior to March 27, 1981, will be exchangeable at the prices in effect prior to that date.

In another element of the plan, however, accounts are given an incentive to hold on to economy line Christmas product through Christmas this year. If they don't return such items until 1982, exchange credits will be at the higher price. If returned this year, the lower price prevails.

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THE PLIMSOLS



RADIO PICKS: THE PLIMSOLS

**Hard Choice
FMQB ALBUM REPORT**
“... The Plimsouls get my vote
as ‘Most Likely To Succeed.’”

**Best New Music
THE ALBUM NETWORK**
“... The Plimsouls deliver
a rock ‘n’ roll album
with the Everest-sized radio
rocker and first single ‘Now.’”

**Dave Sholin’s Personal Pick
THE GAVIN REPORT.**
**Albums of the Week, Ron Fell
THE GAVIN REPORT.**

THE PLIMSOLS:

P-13
**THEIR DEBUT ALBUM
PRODUCED BY DANNY HOLLOWAY
CONTAINS THE SINGLE “NOW.”**

Executive Turntable

To intensify its sales thrust in Europe, Billboard has recreated the post of vice president, European operations. Named to this position April 1 is **Miles Killoch**, former manager of Los Angeles operations for Charter Communications, which publishes Redbook and Ladies Home Journal magazines. He rejoins Billboard Publications Inc. for which he worked in various sales capacities between 1971-74. He'll be based at Billboard's U.K. office in London, and will direct European operations.

Mike Hennessey, who has been European editorial director for 10 years, is appointed managing director of the U.K. office, succeeding Fred Marks, who, as previously reported, retires April 30. Hennessey, reporting to Killoch, will continue to supervise Billboard's European editorial coverage, but will also assume other major responsibilities for Billboard in the region.

Peter Jones, currently U.K. news editor, is named European news editor from April 1, and will be extending his activity to take on more European editorial assignments.

Billboard is also appointing from April 1 additional editorial correspondents in West Germany and France, continuing to broaden its international base. **Jim Sampson**, formerly Record World's West German representative, joins as West German news editor, based in Munich, while **Wolfgang Spahr**, based in Hamburg, becomes chief German correspondent.

Michael Way, who was Billboard's Paris correspondent from 1968-74, returns as chief French correspondent, while **Henry Kahn** continues as correspondent for special assignments.



Sherman



Keep



Gersh

Record Companies

Richard Sherman is named marketing and distribution senior vice president for Motown Records and its affiliated labels in Los Angeles. Most recently, he was sales and marketing senior vice president for the Boardwalk Entertainment Co. . . . **Jonathan Brett** moves to Arista Records in New York as assistant to the president and executive vice president and general manager. From 1978

to 1980, he was business affairs vice president for Sire Records. . . . **Walter P. Burton** is now management information systems director and **Joseph J. Costolnick** is controller for the PolyGram Corp. in New York. Burton previously was management information systems operations and programming manager for RCA Records. Costolnick was assistant controller. . . . At EMI-America in Los Angeles, **Gary Gersh** and **Kathy Keep** are up-

ped to talent acquisition director and a&r administration director respectively. Gersh was a&r manager and Keep was a&r administration manager. . . . **Jane Brinton** takes over as vice president and general manager for Pavillion Records in New York. She previously owned and operated the Brinton & Co. promotion firm in Los Angeles. . . . **Deane J. Marcus** moves into the post of financial analysis director for the CBS Records Group in New York. He was CBS Records division's financial analysis manager for operations marketing. . . . **Jesus Garber** joins Motown as Western regional r&b promotion manager. He was promotion manager for R&B Productions of Beverly Hills as well as having done independent promotion for Motown, RCA and Casablanca. . . . At the RFC Group Of Companies in New York, newly formed by Ray Caviano: **Bob Siegel** is named general manager; **Jack Witherby** is now West Coast operations director; and **Bob Ghossen** moves into the slot of East Coast promotion manager. All had previously been simultaneous employees of RFC Records and Warner Bros. Dance Music dept. . . . **Richard Wagner**, production manager for EMI-America, exits his post. . . . **Cynthia Badie-Dashiell** and **Barbara Marsalis** are named black product promotion managers for MCA Records in Los Angeles. Badie-Dashiell was with the Leroy Jeffries and Associates public relations/marketing consultant firm. Marsalis was promotion manager for Jackie Ward Enterprises and Whitfield Records. Badie-Dashiell will oversee the New York-Boston-Hartford market while Marsalis covers the New Orleans area.

Marketing

Howard Gabriel joins Win Records in New York, a one-stop record and tape distributor, as marketing director. He was with the New York branch of Record Shack as sales manager. . . . **Ben E. Payne, Jr.** upped to sales coordinator for Jan Rhees Marketing in Nashville. An employe of the company for the past year, he was with Music City Record distributors before going to Jan Rhees.

Publishing

Steven E. Salmonsohn is now vice president of operations for United Artists Music in New York. He was finance and administration vice president for PolyGram Record Operations. . . . **Randy Irwin** takes the post of creative affairs director for Famous Music in New York. For the past two years, he has been general manager of Larry Shayne Enterprises. . . . **Bob Edmondson** is named professional manager for Arista/Interworld Music. He is a former member of the Tijuana Brass. . . . **Gary Schuster** joins ASCAP public relations dept. as a staff writer in New York. He previously worked in the book publishing field.

Related Fields

Holmes Harden is appointed executive vice president and chief financial officer of Warner Amex Cable Communications Inc. in New York. He was senior vice president and chief financial officer of Reliance Insurance Company. . . . **George K. Gould** resigns as chief executive officer though he remains as chairman of the board for the Video Corp. of America in New York. **Alfred Markim**, president and chief operating officer, succeeds as chief executive officer. . . . **Robert T. Cavanagh** and **Albert A. Ruttner** are elected senior vice president and vice president respectively for the North American Philips Corp. in New York. Cavanagh was corporate development and engineering vice president and Ruttner was public relations director.



Billboard photo by Michael Virden
MODEST PROPOSAL—Warner Bros. recording artist Leo Sayer takes full advantage of a lull during a recent "Mike Douglas Show" tv taping to make overtures to the segment's co-host, model/actress Brooke Shields.

VERNER TESTIFIES

Say Stolon Unloaded Bogus Goody Tapes

By LEO SACKS

NEW YORK—Jurors at the trial of Sam Goody Inc. and its two top executives heard testimony last week from a pair of convicted tape dupers and their reputed middleman who allegedly sold over 100,000 counterfeit 8-track and cassettes to the Goody chain.

The counterfeiters, George Tucker and Frank Carroll, told a U.S. District Court jury in Brooklyn about their illicit operations and individual transactions in 1978 with Norton Verner, the Canadian middleman who testified Wednesday (11) that he personally delivered counterfeit tapes on four occasions

to Goody vice president Sam Stolon at the chain's Maspeth, N.Y., headquarters. The bogus product had a retail value of more than \$1 million, according to the 16-count indictment.

Stolon listened impassively at the defense table as Verner told the jury that the Goody executive helped him unload a shipment of illicit tapes from a station wagon and trailer at the Goody loading dock in Maspeth.

Verner, characterized by Federal prosecutor John Jacobs as a "sordid" music business "wheeler-dealer," testified that when he delivered product to the Goody warehouse, he usually unloaded the merchandise at the loading dock himself. Verner's testimony implied that the alleged bogus tapes remained, for the most part, on skids in the warehouse, waiting to be returned to the manufacturer or other suppliers. Verner claimed that his deliveries were "always inspected" for the correct count by a Goody warehouse employee.

Stolon always insisted on an invoice. Verner said, adding that he was always paid by check. He also alleged that Stolon never asked him about the origin of the product.

The defense, which has denied the trafficking charges, demonstrated through cross-examination of Tucker, Carroll and Verner that each had traded information with the authorities for favorable deals on their cases.

The jury listened with rapt attention as Carroll testified that his firm, BCF Productions, Bohemia, N.Y., illegally duplicated over 400,000 frontline cassettes from 1976 to 1978 at the same time the company was manufacturing legitimate ethnic music tapes for Peters International.

He said his main customer, however, was Verner, who Carroll said purchased over 100,000 counterfeit copies of "Saturday Night Fever" and "Grease" for more than \$100,000 in cash in 1978.

Carroll recently pleaded guilty to one count of wire fraud and one count of copyright infringement and is awaiting sentencing. He told the jury of nine men and three women that he had no idea what Verner did with the product he sold him. But he was able to identify several boxes of subpoenaed Pickwick product as merchandise he manufactured.

Tucker, currently serving a prison term at the minimum-security federal penitentiary in Allenwood, Pa., testified that he made between \$100,000 and \$120,000 from the sale of 80,000 bogus 8-track tapes in 1978, and that Verner was his biggest customer for counterfeit copies of "Saturday Night Fever," "Flowing Rivers" by Andy Gibb, "Double Platinum" by Kiss, and "Thank God It's Friday."

Tucker also identified product which had been subpoenaed from Goody as merchandise he manufactured at this Super Dupers facility in Hasbrouck Heights, N.J. Hunched

(Continued on page 100)

NARM Gets Another Look At AGI 4x9 Cassette Box

By IRV LICHTMAN

NEW YORK—Album Graphics Inc.'s flirtation with merchandisers to put over its 4 by 9 tape box continues at this year's NARM convention, where the packager will update its findings on the box and ask merchandisers to fill out a questionnaire.

Meanwhile, the company, which claims widespread merchandiser endorsement of the box, has lined up several new manufacturer avenues for its approach.

Sine Qua Non, an independent label dealing in classical and jazz product, will soon offer 12 titles with 4 by 9 packaging. And, RCA, which offered a 4 by 9 version of the cassette caster of "42nd Street" recently, will initiate 4 by 9 book-type packaging for its upcoming line of high-end Red Seal digital releases. Latter version offers the opportunity to provide for extensive liner notes and/or mail-in features.

Labels Ask For College Station Help

By DOUGLAS E. HALL

WASHINGTON—Record service complaints heard annually when the Intercollegiate Broadcasting System holds its annual convention were overshadowed this year by pleas from the record labels for help as tighter commercial radio playlists force these labels to take a closer look at college radio.

In the convention, which was attended by 1,400 at the Shoreham Hotel here from Friday to Sunday (6-8), label representatives not only asked for help, but urged station programmers to be professionals in conducting listener and retail music research.

For example, Mark Cooper of Robox Records said, "It's important that you do retail tracking. When you get into commercial radio, you'll find out how important retail tracking is."

This sentiment was echoed by Lauren Manduke of International Record Syndicate and Barry Levine of CBS Records. Manduke asked that stations get "audience reaction" to unknown acts they play. Levine

(Continued on page 27)

MARCH 21, 1981 BILLBOARD

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Thurmond Aide Reviewing Carter Price-Fix Probe

WASHINGTON—Duke Short, chief investigator for the Senate Judiciary Committee, has been assigned to follow up Senator Strom Thurmond's (R-SC) interest in Justice Dept. handling of its record industry probe.

Short's assignment suggests a high priority for the issue, and the possibility of oversight hearings being scheduled depends on Justice's response to a Senate request for information.

The Justice Dept. "will respond in due course," says a spokesman, to the March 5 letter from Senator Thurmond, chairman of the powerful Judiciary Committee, requesting information on Justice's antitrust

investigation of the record industry.

Senator Thurmond has asked attorney general William French Smith to release Justice Dept. files detailing the government's 1976-1980 investigation into alleged price-fixing by major record companies.

Thurmond is concerned that, after a four-year examination of industry practices, Justice dropped the case without issuing either civil prosecutions or criminal indictments that had been recommended by Justice's L.A. field office. Former attorney general Benjamin Civiletti ordered the record industry investigation closed on March 8, 1980.

JEAN CALLAHAN

Signings

Guitarist **James Blood Ulmer** to Columbia Records. He starts recording after his European tour. . . . **The Allman Brothers** to John Scher's Monarch Entertainment for management. . . . **J.J. Cale** and **Tony Joe White** to Shorty Lavendar Talent for booking. . . . **Bonnie Bramlett** to Muscle Shoals Sound Productions for production. . . . **Michael Nesmith** to Pacific Arts Video as an exclusive home video recording artist. . . . Canadian rock band **Chilliwack** to a long-term contract with Solid Gold Records in Toronto. . . . Boardwalk

act **Rox** to Sandy Ross Management. . . . **John O'Banion** to Elektra-Asylum. Album is set for April release. . . . Singer/songwriter **Anthony Ryan** and his band **Driver** to James R. Halper of Crescent Productions for a five year exclusive recording agreement. National promotion is handled by Eddie Teichmann. . . . **New Town Heroes** to George Daly Productions to record in April. . . . **Lenny Wolfe** to the Benson Co.'s Impact Records. . . . **Joe Anderson** to Country Green Records.

NEW ATLANTIC EFFORT

TV Target For Artist Promos

By DOUGLAS E. HALL

weeks (tying in the East and West coast offices) and we set our priorities.

"You have to remember that there are artists we don't have video on and not all our artists can perform live on tv. Only about 50% of the tv shows will use a videotape we give them. On some like the "Today" show, you have to pitch them a news angle," Cooper explains.

Things do not always work out as planned on tv. For example, he notes that a videotape was made on Stacy Lattisaw at the beginning of last summer for use on "Kids Are People Too" in conjunction with her new album, but the tape did not air until two weeks ago.

Cooper notes that the internally produced "Atlantic Reporter," which is distributed to dealers and the press, is having a tv page added, "so people in the field will know when an artist will be on tv."

NEW YORK—Atlantic Records is directing an increasing amount of its artist promotion efforts toward television, including cable. Artist relations and developments director Perry Cooper is supervising this new effort, which may see the Warner Communications label paying less attention to artist tours.

"More and more concerts and tours are being cut back" says Cooper, who adds, "Acts would rather just supply video tapes for promotions."

He cites Abba's reluctance to tour and make appearances. "They'd rather concentrate on music," he says and points to the Warner Home Video distribution of "Abba, The Movie," a videocassette.

As for the tour business, Cooper says, "Only the Delsners and the Jam people in Chicago are really surviving. And clubs are going through tough times, too."

Cooper is also very interested in the new Warner Amex music cable channel (Billboard, March 14, 1981), which Cooper says "will be a big help to the record industry."

Cooper's strategy is "repetition. It's the whole thing that sells records. You won't run out and buy a record because you see an act once on tv, but this exposure is vital support to radio air play."

Cooper explains that the new video effort will be integrated into other promotion activities. "We have a conference call every two

Under Cooper's direction, West Coast artist relations director Tony Mandich and artist relations development manager Susan Stein in New York will focus their efforts on both national and local tv. They will arrange for artist appearances on music shows, interview/talk shows and specials.

Cooper will also be working closely with director of creative services Paul Cooper in Los Angeles, who is also functioning in the tv sphere. In the area of tv news, Perry Cooper will work with Stu Ginsburg's publicity department.

In line with this new structure, Ben Hill—a member of the Atlantic merchandising department—will continue to coordinate the use of video materials by the WEA organization, retailers, and for promotional functions. Hill also supervises the Atlantic video library, which includes all available recordings of both historical and current interest.

Jacket Makers Hopeful

• Continued from page 5

"We saw catalog take a big dip in ordering patterns," adds Kern, who claims a broad base of "virtually every major label" as clients. "But, right now we're very busy on re-orders of catalog product, especially \$5.98s. It seems that companies have straightened out their inventory problems. So, far, I'm guardedly optimistic about this year."

"Business comes in spurts, one week it can be big, the other slow," assesses Leonard Verebay, president of Queens Litho in New York.

"We did relatively well last year, producing more jackets, thanks to obtaining a greater share of the market. I think 1981 could be a very good year."

Bob Miller, president of New York-based Lee-Myles, says his firm "countered the trend" in 1980 by coming up with its best year to date, claiming it did 80% of business in all of 1979 within the first six months of 1980.

"We are lucky because of our mix of clients," explains Miller. "Seventy or eighty percent of our business is with a mix of clients not hurt as badly as the majors, which represent about 30% of our business."

Miller says label clients that market "esoteric, folk and ethnic music"—his prime client base—have tended to weather the industry's gray economic climate. "We've also increased the number of clients," he adds.

So far this year, January sales at Lee-Myles have outstripped the same month in 1980 and he's now tallying figures for February.

Fabricators instituted a price rise of about 6% at the beginning of the

year, mirroring a similar increase by board manufacturers. The price of board is considered the most expensive component in the manufacture of album jackets. The increase also reflected further labor, freight and energy rises.

Low-Noise Disks

• Continued from page 5

from CBS. Wood believes the go-ahead is "imminent."

The hardware licensing agreement calls for a fee of 15 cents per unit to CBS, but the software licensing reportedly involves no fee, just a CBS credit on the album.

According to Wood, CBS is primarily interested in signing up a major Japanese hardware manufacturer as a licensee. "They came to us," he says, "because we have a long relationship with them going back to quad, and because they want recognition in the high end. Our decoder will be sold more widely than our other products. But, CBS' plans call for far more than 5,000 units a month. This could be a real winner."

CBS had previously stated that the decoder could sell for less than \$50, and that they expected it to be incorporated into hi fi equipment the way Dolby is.

BMA Seminar

NEW YORK—The Black Radio Advisory Council of the Black Music Assn. sponsors a seminar on "The Crisis in Black Radio" Saturday (21) at Cuyahoga Community College in Cleveland. Among the participants are Kenny Gamble, LeBaron Taylor and state Representative Les Brown.

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Cross-Merchandising Promos

CBS Plans More Exposure For New, Established Acts

By ROMAN KOZAK

NEW YORK—CBS Records, which has previously sold records via joint promotions with Burger King and the General Mills cereal company, is looking for further cross-merchandising opportunities with other U.S. manufacturers.

The project is still in the "concept" stage, says Mike Martinovich, vice president of merchandising for CBS. The company recently took a double page ad in "Advertising Age" magazine offering to be involved in promotions "combining our artists, their music, and your product (which) will generate incredible sales from this massive audience of

fans." CBS estimates the record buying public in the U.S. at 90 million.

With radio play harder and harder to achieve, Martinovich says the reason for the proposal is to help new and established artists get additional exposure through non-traditional outlets. It will also help to make CBS product visible to an audience that may have drifted away from the record buying habit.

In its ad, CBS offers use of its distribution system, its 500 field personnel in 21 markets, its radio and college promotion staffs, and its access to "over 12,000 high-traffic retail music locations coast to coast."

Martinovich explains the 12,000 retail outlets are not expected to be utilized in any one single promotion, but rather that local retailers will be approached for tie-ins on local promotions.

Many of these promotions will be done through the CBS branches. For instance, he says he has been contacted by the Cincinnati Reds organization, and by a shoe company in St. Louis, and both have been referred to the local branches.

Martinovich says the aim of the promotions is to pool budgets with the company involved, and then tie in local radio as well. But, he says, the company is willing to go beyond traditional outlets, to specialty publications and cable tv. CBS is also willing to supply a whole array of posters, coupons, record giveaways and other merchandising tools, adds Martinovich.

The CBS ad stresses the fact that it has such a broad spectrum of artists, appealing to so many demographics, that virtually any product can be sold via a record tie-in.

Martinovich stresses that all artists whose names are used in any tie-in will be consulted, and nothing will be done without their approval. He adds that in none of the promotions will there be any endorsements by any artists of any products.

Martinovich says he has been contacted by a soft drink manufacturer and a fast food chain about doing tie-ins, but, he says, nothing has been signed as yet. In the last year, CBS had a joint promotion with Burger King, where coupons good for discounts at local record shops in New York were given out with purchases at Burger King outlets.

PRODUCER PROFILE

George Tobin Hot With Smokey Hit

By PAUL GREIN

LOS ANGELES—Boy, is George Tobin glad he included the Miracles' "More Love" on Kim Carnes' "Romance Dance" LP last year! That remake hit (coupled with quite a bit of chutzpah) opened the door for Tobin to produce an album with the song's composer, Smokey Robinson. And now he's going back in the studio to cut an LP with Natalie Cole.

Considering Tobin has also recently produced records by Thelma Houston, Deborah Washington and Chocolate Milk, it would seem the 38-year-old transplanted New Yorker is suddenly one of the hottest producers in black music.

Well, not so suddenly. Tobin produced the Commodores' first album for Motown in 1974 (which included the top 15 r&b hit "I Feel Sanctified") and also supervised an early record by Barry White, a remake of Elvis Presley's "In The Ghetto."

The producer notes that he infuses an r&b "feel" on all of his records. "To me 'Sad Eyes' is an r&b record with a white singer," says Tobin of his Robert John smash which topped the pop chart in October 1979.

"I grew up in New York City," Tobin says, "and what was on the

radio was a lot of black pop music. Many people think r&b means ribs & beans. But the black records that I like are generally pop records and those are also the kind that I make."

While r&b productions with the likes of Clydie King and Bobby Moore dot Tobin's list of credits, he is only now emerging as a hot black music producer—getting top acts like Robinson and Cole.

Robinson's "Being With You" LP vaults to number 52 pop in its second chart week, while the title track jumps to number 31 on the Hot 100. On the r&b chart, the single climbs to number nine to become Tobin's first top 10 r&b hit.

"Smokey thinks it's funny," Tobin says. "I always ask him how the record's doing r&b. I'm never really interested in how it's doing pop, because I always know that I can make pop records. I get off on knowing the record's doing well black."

Tobin exudes a certain brashness and it was precisely this nerve which led to his producing "Being With You." It's the first time Robinson has worked with another producer since Brian

(Continued on page 19)

JAMAICAN PRESSINGS

Federal Denies CBS Holland Charges

KINGSTON, Jamaica—Federal Records Manufacturing Co., CBS Records licensee here, has denied allegations by CBS Records in Holland that its recordings are of poor quality.

Michel Khouri, general manager of Federal, says the quality of his company's pressings are "at least comparable" to those reproduced in Holland and elsewhere.

The controversy arose when CBS in Holland expressed alarm over quantities of CBS albums, manufactured in Jamaica, being shipped into its territory to be sold at prices lower than domestically produced product

(Billboard, Feb. 28, 1981). The Dutch firm did not challenge the legality of the imports.

In countering the CBS Holland charges, Khouri maintains that Federal has repeatedly been commended by CBS personnel and others for the quality of albums they produce.

He suggests that the fracas occurred, in part, because CBS has failed to control the practice of transshipping. Khouri claims that CBS has permitted its other distributors to "invade" Federal's territory in the Caribbean without objection.

MARCH 21, 1981 BILLBOARD

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WCI Names Panel On Reward \$

NEW YORK—A three-member Blue Ribbon Panel has been named by Warner Communications Inc. to decide recipients of cash rewards and their amounts under WCI's Anti-Counterfeiting Project.

The members are Atlantic Records performer Roberta Flack, Jules Yarnell, special counsel, anti-piracy section, of the RIAA, and David J. Oppenheim, Dean of New York Univ. School of the Arts.

WCI launched its project last April, setting up a fund of \$100,000 in rewards for information leading to the arrest and conviction of any person involved in counterfeiting, bootlegging or piracy of recordings. Part of the project included the creation of thousands of flyers for posting by merchandisers.

WCI says it's turned over all information received to date to the RIAA to be screened before being sent to the FBI Strike Force.

Information regarding unauthorized duplication of recordings can be forwarded to the Anti-Counterfeiting Project, Warner Communications Inc., 75 Rockefeller Plaza, New York, N.Y. 10019. All information must be presented in writing and anonymity will be protected where requested.

Dean Oppenheim was previously head of Columbia Masterworks and, notes David Horowitz, office of the president at WCI, is "well aware of the loss of income suffered by artists and the industry due to record counterfeiting and piracy."

Technical Manager for Record Manufacturers of Nigeria Limited

A Technical Manager is required by Record Manufacturers of Nigeria Limited, to be responsible for all technical and production aspects of its factory based at Ikeja in Lagos State of Nigeria.

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GAO Asked To Probe Cost Of Copyright Registration

Continued from page 1
pean system in which all work is copyrighted automatically from the moment of creation.

The question of copyright registration emerged during House Sub-

committee hearings held March 4. At those same hearings, Copyright Royalty Tribunal Chairman Clarence James Jr. expressed his belief that the Tribunal is not needed to determine royalty rates for public

broadcasting, mechanical and jukebox or cable television royalties.

James called for abolition of the Copyright Royalty Tribunal and its replacement with marketplace negotiations between copyright owners

and users. He criticized his own agency's inability to distribute royalties in a timely manner.

Because of the Tribunal's appeals process, there are cable royalty funds on deposit with the U.S.

Treasury for the years 1978, 1979 and part of 1980 in the amount of more than \$41,657,000. James said, "The appeal on the 1978 funds may be concluded in 1983," James said, "but what if a higher court sends the matter back to the Tribunal and subsequent appeals are taken?" James added that there are 1979 and 1980 jukebox funds also on deposit totalling more than \$2,165,000.

Industry representatives have expressed private reservations to Congress about the Tribunal's effectiveness prior to James' testimony. As Rep. George Danielson (D-Ca.) put it, James' admissions "pierced the boil" of fears and suspicions already existing.

"There has been a great deal of concern prior of Commissioner James' statement about the effectiveness of the Tribunal mechanism," agrees Kastenmeier aide Bruce Lehman, "partly because no money has been distributed in several cases in the three years of the Tribunal's operations."

Some members of the House Subcommittee wish to do away with compulsory licensing entirely and disband the Copyright Royalty Tribunal, but Subcommittee Chairman Kastenmeier is adamant about maintaining a compulsory license for cable tv.

Kastenmeier's subcommittee will be busy with copyright issues this spring as HR 1805, Rep. George Danielson's recently reintroduced bill to create a performance right for sound recordings, comes up for hearings soon after Congress's Easter recess. Also on the agenda after Easter will be HR 2007, the bill to exempt veterans' and fraternal groups from paying performance royalties.

Chu-Bops Gum Offers AM Radio

CHICAGO—A \$22 miniature AM radio is part of the expanded accessory product line that the makers of Chu-Bops bubblegum are introducing. Chu-Bops ancillary items also include collector albums, \$2, and Chu-Bops T-shirts, \$6.

According to Frank Horowitz of Album Graphics Inc., one of two firms involved in Chu-Bops manufacture and marketing, a test of retail sales of the collector albums is planned. Other accessories are being direct marketed, he said.

The tiny two-speaker battery-powered radio is a model of a modular stereo system complete with "turntable" that accepts the bubble-gum disks.

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MARCH 21, 1981 BILLBOARD



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Market Quotations

As of closing, March 12, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	3/4	Altec Corp.	—	60	3/4	3/4	3/4	Unch.
39	25 1/2	ABC	6	90	30	29 1/2	30	+ 1/2
29 1/2	29 1/2	American Can	7	305	29 1/2	29	29 1/2	+ 1/2
5	2 1/2	Automatic Radio	5	17	3 1/2	3 1/2	3 1/2	+ 1/4
57 1/2	42 1/2	CBS	8	460	57	56	57	+ 1/2
44 1/2	27	Columbia Pictures	8	17	42 1/2	42	42 1/2	+ 1/4
8 1/2	4	Craig Corp.	—	10	5	4 1/2	4 1/2	+ 1/4
60 1/2	40 1/2	Disney, Walt	14	423	59 1/2	58	59 1/2	+ 1
9 1/2	6 1/2	ElectroSound Group	13	17	8 1/2	8 1/2	8 1/2	+ 1/4
12	3 1/2	Filmways, Inc.	—	96	6 1/2	6 1/2	6 1/2	Unch.
20 1/2	11	Gulf + Western	4	601	15 1/2	15 1/2	15 1/2	+ 1/2
16	7 1/2	Handleman	8	66	13	12 1/2	13	Unch.
14 1/2	5 1/2	K-tel	11	6	13 1/2	13 1/2	13 1/2	Unch.
45 1/2	25 1/2	Matsushita Electronics	10	19	43 1/2	43 1/2	43 1/2	- 1/2
57 1/2	42 1/2	MCA	9	143	48 1/2	47 1/2	47 1/2	- 1/2
19 1/2	10	Memorex	—	176	11 1/2	11 1/2	11 1/2	- 1/4
63 1/2	46 1/2	3M	10	902	61 1/2	59 1/2	61 1/2	+ 2 1/2
84	41 1/2	Motorola	11	381	66 1/2	63 1/2	66 1/2	+ 3 1/2
44 1/2	23 1/2	North American Phillips	7	347	44 1/2	42 1/2	44 1/2	+ 2 1/2
10 1/2	4 1/2	Orox Corp.	81	48	8 1/2	8 1/2	8 1/2	- 1/2
29 1/2	13 1/2	Pioneer Electronics	21	7	29 1/2	29 1/2	29 1/2	Unch.
33	18 1/2	RCA	8	3953	28 1/2	28	28 1/2	+ 1/2
18 1/2	6	Sony	12	4987	17 1/2	17 1/2	17 1/2	Unch.
36	20 1/2	Storer Broadcasting	17	322	33 1/2	32 1/2	33 1/2	+ 1 1/2
7	3	Superscope	—	17	4	3 1/2	4	+ 1/4
35 1/2	24 1/2	Taft Broadcasting	9	103	28	29	29	+ 1
20 1/2	14 1/2	Transamerica	5	1315	21 1/2	20	21 1/2	+ 1
64 1/2	29 1/2	20th Century-Fox	13	297	63	62 1/2	62 1/2	- 1/2
42	17 1/2	Warner Communications	17	895	40 1/2	40	40 1/2	+ 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	—	1 1/2	2 1/2	Koss Corp.	8	30	5 1/2	5 1/2
Certron Corp.	17	9	1 1/2	1 11/16	Kustom Elec.	—	—	1 1/2	1 1/2
Data Packaging	6	—	6	6 1/2	M. Josephson	10	—	12 1/2	12 1/2
First Artists	—	—	—	—	Recoton	14	5	3	3 1/2
Prod.	12	3	4 1/2	4 1/2	Schwartz Bros.	—	—	1 1/2	2 1/2
Integrity Ent.	5	113	3 1/2	3 1/2					

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

AFM Agreement For Public TV

LOS ANGELES—The American Federation of Musicians and producers of public television programs have a new two-year agreement. It also includes shows made primarily for public television which are subsequently aired in additional markets and radio simulcasts.

Each of the two years will see a 10% wage increase as well as increases in health and welfare contri-

butions to \$3.25 per day up to a maximum of \$16.25 per week.

The arrangement also provides that radio simulcasts are now to be paid at the applicable National Public Radio pickup rate. Permanent members of ballet, symphony and opera orchestra are paid for telecasts whether or not their services are used under the new agreement. In-studio telecasts by ballet orchestras are not included.

Profits Return To RCA Records But Parent's '80 Report Cites Foreign Earnings Dip

NEW YORK—RCA Records returned to profitability in 1980 with a slight increase in its worldwide volume, though foreign earnings for the label decreased "substantially" despite a moderate sales increase, according to a just-issued annual report by its parent, RCA Corp.

In addition, the report states that both revenues and earnings from RCA's record and tape club operations declined.

Although the document does not cite specific results, it calls attention to "strong" gains made by the label's domestic sales operations, which benefitted from "significant" contri-

butions by RCA's black, country and classical product and a "stringent" returns policy initiated last year.

Indicative of the label's current chart surge in the black music area, the report mentions "strong gains" on the RCA label itself and through its manufacturing and distribution deals with Solar, 20th Century and Salsoul.

Sales volume, the report adds, increased "substantially" in country music, and the Red Seal division also showed a sales improvement.

Also, claims the report, the label's limited-edition (250,000 copies)

eight-disk set, "Elvis Aron Presley," had "quickly" sold out at the wholesale level after its release last August.

The report further states that the company earned 11 gold albums and three gold or platinum singles from the Recording Industry Assn. of America.

As previously reported, RCA Corp. achieved record sales and earnings in 1980, but Edgar Griffiths, RCA chairman and chief executive officer, indicates that RCA Corp.'s first quarter of 1981 will be "down considerably from the prior year."

In a statement released in conjunction with the annual report, he states three reasons for this decline: heavy expenditures associated with the introduction of RCA's SelectaVision videodisk system; an unfavorable sales climate in January and early February, coupled with industry-wide increases in programming costs, adversely affecting the operating results of the NBC Television Network; and inclusion in the first quarter of 1980 of an unusual gain of \$18.1 million from insurance proceeds relating to the Satcom III satellite lost in space last year.

Griffiths, who leaves his post in July to be replaced by Thornton B. Bradshaw, a member of RCA's board, notes a "very strong reception" from distributors and dealers for SelectaVision. He also reiterates RCA's goal of selling more than 200,000 SelectaVision players and two million videodisks in 1981. The videodisk system debuts later this month.

IRV LICHTMAN

Motown's Lasker Cautious On '81 Industry Prospects

By SAM SUTHERLAND

LOS ANGELES—Forecasting that 1981 will pose some of the toughest obstacles yet faced by the music industry, Motown Records president Jay Lasker attributes the label's recent internal consolidation and a shift in roster objectives to ongoing economic hurdles.

In his first comprehensive interview since assuming the Motown presidency last November, the trade veteran links the label's internal re-vamping and the decision to streamline its roster to a view of trade prospects diverging from more upbeat scenarios offered elsewhere in the industry.

While some observers have suggested that revised sales policies and more cost-effective marketing have carried the music business past the trough of its '79 slump, Lasker disagrees. "I don't want to sound overly pessimistic," Lasker says. "but I feel '81 will be one of the toughest years for our industry since the close of the Second World War."

While some observers have suggested that revised sales policies and more cost-effective marketing have carried the music business past the trough of its '79 slump, Lasker disagrees. If some larger corporations have posted improved profit margins and reported a reduction in returns flow, the former ABC and Ariola-America chief believes the total picture—one viewing retail and distribution health alongside manufacturers' performance—is more checkered.

"I think basically what was accomplished during 1980 was a shift in who was making the money," he

asserts. In Lasker's analysis, the imposition of tight returns controls and the trimming away of various incentives programs and policies have also reduced profitability for certain retailers.

Also impacting, of course, is the general economic climate. For Motown, the combination of a soft overall economy and market problems endemic to the music trade has led to the recent series of internal shifts conducted under Lasker's supervision.

Most recent of these was the selection of former Boardwalk Entertainment

(Continued on page 96)

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K-tel Says Net Sales Up 13%

NEW YORK — K-tel International reports a near doubling in net profits for the first half of fiscal 1981, ended Dec. 31, 1980. Net sales were up 13% over 1980 figures, to \$109,933,000 from \$97,439,000. Net profits leaped to \$4,032,000 or \$1.21 per share compared with \$2,167,000, or 63 cents per share in the first half of 1980.

While company president Philip Kives cited the firm's "growing music business," K-tel's extensive oil and gas exploration program and real estate deals accounted for the lion's share of the success. Kives says: "All three of our business segments are healthy and growing and we look forward to exciting progress in the years ahead."

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Rock'n'Rolling

Yankee New Wavers Catch Up To British

By ROMAN KOZAK

NEW YORK—American new wave groups, which in the last couple of years have been overshadowed by their British cousins, are coming back into their own, because they have more time and more inclination to go out and repeatedly play American secondary and college markets.

Such are the views of Ian Copeland, founder and president of Frontier Booking International, the booking agency that in the last three years has been as responsible as any for developing and nurturing the new wave market in the U.S.

The FBI represents about 40 new wave and new wave-oriented acts, most notably the Police. Among its British acts are the Buzzcocks, Gang of Four, Magazine, Sector 27, Siouxsie & the Banshees, the Spe-

cial, the Slits, Squeeze, the Stranglers and XTC.

Some Yanks under contract are John Cale, Iggy Pop, the Cramps, Joan Jett & the Blackhearts, Robin Lane & the Chartbusters, Pere Ubu, Skafish, Wall of Voodoo, the Plimsouls, the GoGos and Joe "King" Carrasco.

"The American (new wave) bands for a while were behind, but I hope that the American auto industry catches up to the Japanese as fast as American musicians have caught up with the British," observes Copeland. "Right now, if I were to make up a top 10 of my money making acts, with the exception of the Police, most of them would be American."

"And that is because they work so solidly. (Acts like) Robin Lane or Joan Jett are working all the time. When they are not on tour, they are recording. English bands, if I get one tour a year, I am lucky. Maybe two, but never three," he continues. Joan Jett and Robin Lane, along with Iggy Pop, are now his biggest grossing acts, he says.

The English acts, he adds, still have the advantage, in that they need not come into the U.S. until there is a buzz on them, with a record, and some college radio play. A band like UB40, when it comes to play the American new wave circuit of clubs, dancehalls and theatres, can command top advances. An American act, like Joan Jett, who is on her first solo tour, cannot command these advances this time around.

But, stresses Copeland, her shows are selling out, and on her next tour she will be able to ask for as much as an English act, with the extra advantage that she will be able to do many more shows.

Acts signed to FBI go on a tour that usually wends its way from the Northeast, through Chicago into Western Canada and Northwestern U.S., down the West Coast into Texas, and then back to Florida, encircling the U.S., but avoiding the vast distances within the American mainland.

"That's the trucking-it route where you don't have to fly once," he explains. "That means you don't have flight cases. That is one of the secrets of the whole thing: ground transport and the elimination of flight cases which double the size of

(Continued on page 96)

Expansion Set By Federated

LOS ANGELES—The Federated Group has unveiled plans for store expansion beyond its current Southern California base of 10 audio and video superstores.

As outlined by chain president Keith Powell, the spread into other areas of the state is already underway, with the chain's opening of its 11th outlet, a new 20,000 square foot location in Modesto, Dec. 5, and the addition of a 30,000 square foot store in Fresno.

In April, plans call for a Federated store in Stockton.

Meanwhile, the chain will also spread farther south this month when it opens two stores in the San Diego market, one in the Glasshouse Square Shopping Center and a second situated near the campus of San Diego State Univ.

General News



Billboard photo by Neil Zlozower

STYX DAY—Los Angeles responds to A&M's Styx with more than just two SRO nights at the Forum, as the band is seen receiving a special plaque marking "Styx Day" there, awarded during a label fete by Mayor Tom Bradley. Pictured from left are Mayor Bradley and Styx members Tommy Shaw, J. Y. Young, Chuck Panozzo, John Panozzo and Dennis DeYoung.

Sale Of Fania Confirmed By Label Topper Masucci

By CARLOS AGUDELO

NEW YORK—The sale of Musica Latina International Inc., owner of Fania Records, to Ernesto Aue, president of Venezuela's Palacio de la Musica Records and the Argentine financial group Balsyn, has been confirmed by firm president Jerry Masucci.

The agreement actually took place in December 1979, but was kept confidential until now. The deal involves the entire company, including its labels Fania, Cotique, Tico-Alegre, Vaya and Inca. No purchase price was revealed.

The agreement established Masucci's tenure as president for a period of five years. Masucci formed the company with musician Johnny Pacheco in 1964.

The transaction is being made known at the moment when the salsa sound is expanding into various markets around the world, notably

Europe and Africa. Part of the success of Fania is due to the Fania All Stars, a band composed by top musicians who record for the company's various labels. They've just returned from Europe after a tour of five shows in three countries.

According to Masucci, Fania is holding talks with CBS Israel and RCA Mexico for distribution rights. The Fania All Stars are also planning a tour of the People's Republic of China within the next four months, and will also return to Barcelona and Madrid in June or July and in August they will tour Peru, Colombia, Ecuador, Argentina, Panama and Venezuela.

Masucci also reports that Argentine musician Gato Barbieri is recording two albums for the labels, one with the Fania All Stars and another by himself with his own compositions. The former is expected to be marketed in April.

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Tower Foreign Expansion With New Store In Tokyo

• Continued from page 1

second store in Japan, following an 18-month shakedown cruise in which the Sacramento-based firm also franchised about a dozen Japanese retail outlets (Billboard, April 5, 1980).

Solomon is bullish on his Japanese penetration. And it won't stop with the enterprise more than 5,000 miles from his base. As a wholesaler, Solomon admits that his business with foreign customers across the globe (going back more than five years) whetted his appetite for Nippon holdings.

Solomon's primarily U.S. imports business opened an office/warehouse in Japan about 18 months ago. It was while serving accounts there that he acquired the first small store, in Sapporo on the island of Hokkaido.

The second store, 4,000 square feet of a second floor in Shibuya, a Tokyo shopping area, follows more closely the image of the U.S. Tower outlet. Manabu Sano, manager of the Tokyo store, stocks more than 80,000 titles, both domestic and U.S.

Like the Tower franchises, the Shibuya store reflects its U.S. loca-

tions, with fixtures, signs and motifs typical of a stateside Solomon store. Solomon points out the only real difference one notes between a store here and there is the more vertical fixturing approach, required because real estate is so dear in Japan.

The Tower franchise and retail venture in Japan is "still experimental," Solomon opines. He finds the logistics of overcoming the 5,000 mile gap between the two countries have been ameliorated. "The Japanese are totally eclectic, truly cosmopolitan in their musical desires. We stock classical, country, r&b, jazz and pop titles by the thousands." Solomon stresses that his presence in Japan is an augmentative factor, providing musical fare not before available there.

Opening of the two Tower Records outlets in Japan has overall strengthened Tower's Nipponese wholesale service. All Tower employees in Japan except general manager Mark Viducich are nationals. All U.S. product is jetted to Japan.

In recent years, two American chain entrepreneurs attempted to open overseas. Cleve Howard, who initiated the Budget Tapes & Records franchise concept in the mid-70s, was on the verge of opening a U.K. segment when the chain weakened financially. Rich Bullock of the now defunct Odyssey chain several times was in negotiation to open stores on the Continent.

JOHN SIPPEL

New 1981 Retail Outlets

Chain & Home Base	Present Stores	New Stores Set In '81	Mall	Free-Standing	Strip Center	Average New Store Size (Sq. Ft.)
Rainbow Records San Francisco	15	4	1	1	2	3,500
Cavage's Buffalo	13	3	3			2,500
Music Plus Los Angeles	22	3		3		3,500
Recordland Cleveland	31	4	4			2,000
Record Theater Buffalo	16	0				
Spec's Miami	14	0				
Record Bar Durham, N.C.	112	20	19	1		2,500
Camelot N. Canton, Ohio	104	11	11			2,600
Mr. Music Houston	16	1	1			1,500
Cactus Houston	6	0				
Turtle's Atlanta	19	5			5	1,900
Deorsey's Portland, Me.	7	1	1			2,500
Strawberries Boston	14	5	2	1	2	2,500
National Record Mart/Oasis Pittsburgh	70	11	9	1	1	
Budget Tapes & Records Denver	84	0				
Everybody's Portland, Ore.	9	2		2		4,000
Circles/Hollywood Phoenix	15	0				
Hastings/Record & Soundtown Amarillo, Tex.	51	10	6	1	3	2,500
Harmony Huts Lanham, Md.	24	2	2			4,000
Record Shop Edina, Minn.	31	0				
Flipside Lubbock, Tex.	20	0				
Listening Booth Pennsauken, N.J.	43	8	8			3,000
Young Entertainment Atlanta	7	2	2			3,500
DJ's Sound City Seattle	25	2	2			1,500
Record Factory San Francisco	27	4	2	2		3,500
Tower Records Sacramento	31	4	2	2		7,000
Great American Music Minneapolis	6	2	2	2		2,000
Harmony House Detroit	13	2			2	4,000
The Musicland Group Minneapolis	446	15-30	22*			3,700
Wherehouse/ Big Ben's Los Angeles	136	6-10	8*			2,800

*Figures represent the median between the high and low estimates for new stores was utilized for Musicland Group and Integrity Entertainment Corp.

Labels Suing Colony Outlet

NEW YORK — The Colony Records store here and a number of its employes have been slapped by suits from CBS, RCA, and MCA charging that employes of the store would regularly duplicate LPs and singles available for sale at the store.

Bids for a temporary restraining order against the store and its employes, were scheduled to be heard Saturday (14) by U.S. District Judge Edward Weinfeld here. The Colony Records store, located on Broadway near Times Square, maintains a comprehensive inventory of records which it usually sells at list price.

According to an affidavit filed by Roy Kulcsar, attorney for the RIAA, agents of the Recording Industry Assn., visited the store a number of times from September 1980 through February 1981 asking employes of the store to make for them cassette copies of songs contained either as individual cuts on LPs legitimately offered for sale, or from available singles.

In its suit, MCA is asking for \$50,000 for each separate infringement on five counts, and confiscation of all infringing material including all the equipment used to make the allegedly illegal cassettes.

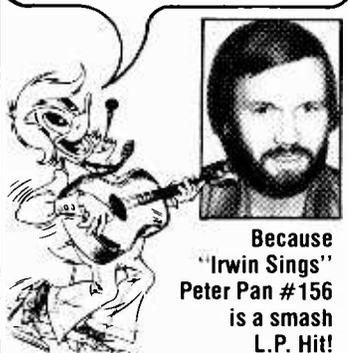
According to the suits, employes of the store, identified as Harold Grossbardt, Sidney Turk, Michael "Russki" and "others" duplicated for the RIAA agents songs by Olivia Newton-John, Poco, ELO, Don Williams, and the "Xanadu" soundtrack from MCA recordings, LPs by Ronnie Milsap and Waylon Jennings and individual tunes by Jennings and Elvis Presley from RCA recordings, and songs by Kenny Loggins, Billy Joel, the Manhattan, the Jacksons, Mtume, Barbra Streisand, Gladys Knight, Chicago, Kansas, Eddie Money & Valerie Carter and Elvis Costello from CBS recordings.

Sassy Shifts

NEW YORK—Sassy Entertainment Inc. moves its quarters. The new address: 923 Fifth Ave., Duplex Suite, New York, N.Y. 10021. (212) 772-9440.

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Chart '81 Store Openings; Growth Is Close To 10%

• Continued from page 1

some isolated cases, video hardware.

Russ Solomon's Tower Records store estimate of 7,000 square feet far outdistances any other chains size plans.

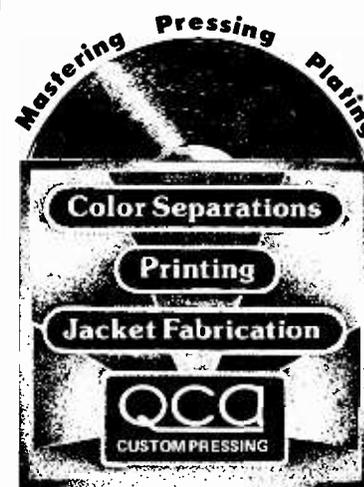
Seven chains in the survey indicate they will stand pat. But even those recalcitrant chains admit they will entertain new outlet offers if the facility and leasing provisions are opportune.

Malls remain the chains' favorite sites with approximately 80% of the

openings planned there. Freestanding and strip center stores split evenly the remaining 20%.

For The Record

LOS ANGELES—Mother's Records & Tape Co. is a nine-store chain, with locations in Virginia, Georgia, Florida and Kentucky. A photo caption of Lionel Richie and Milan Williams of the Commodores at a Mother's store in Hampton, Va. (Billboard, Feb. 21, 1981) stated that it was a three-store chain.



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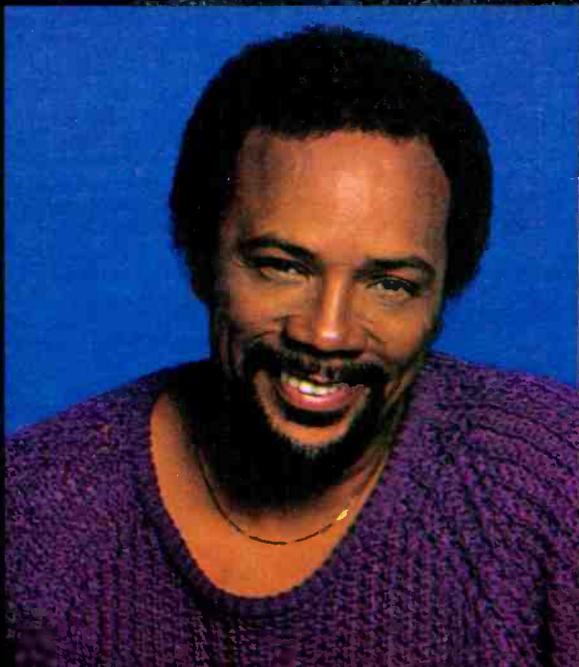
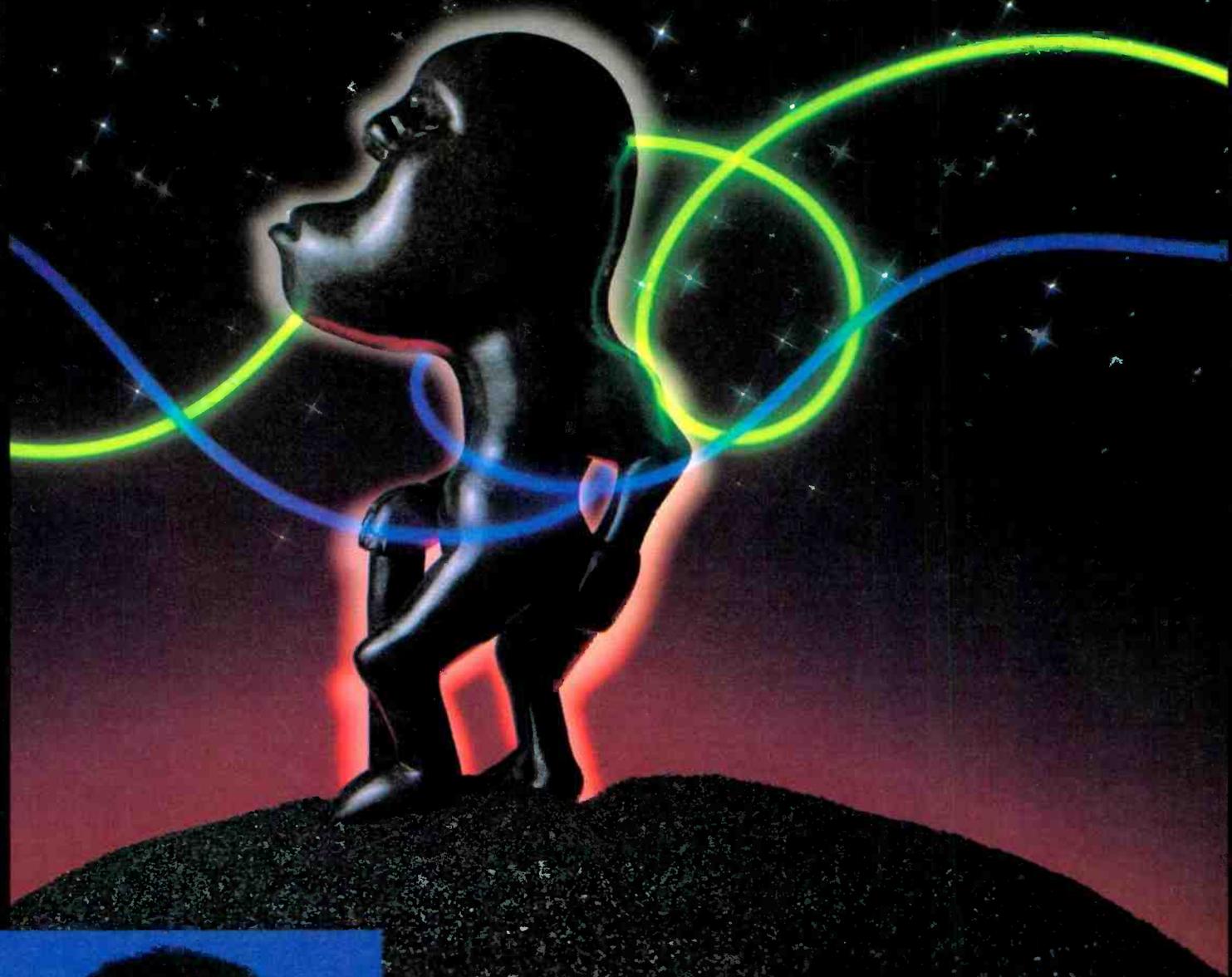
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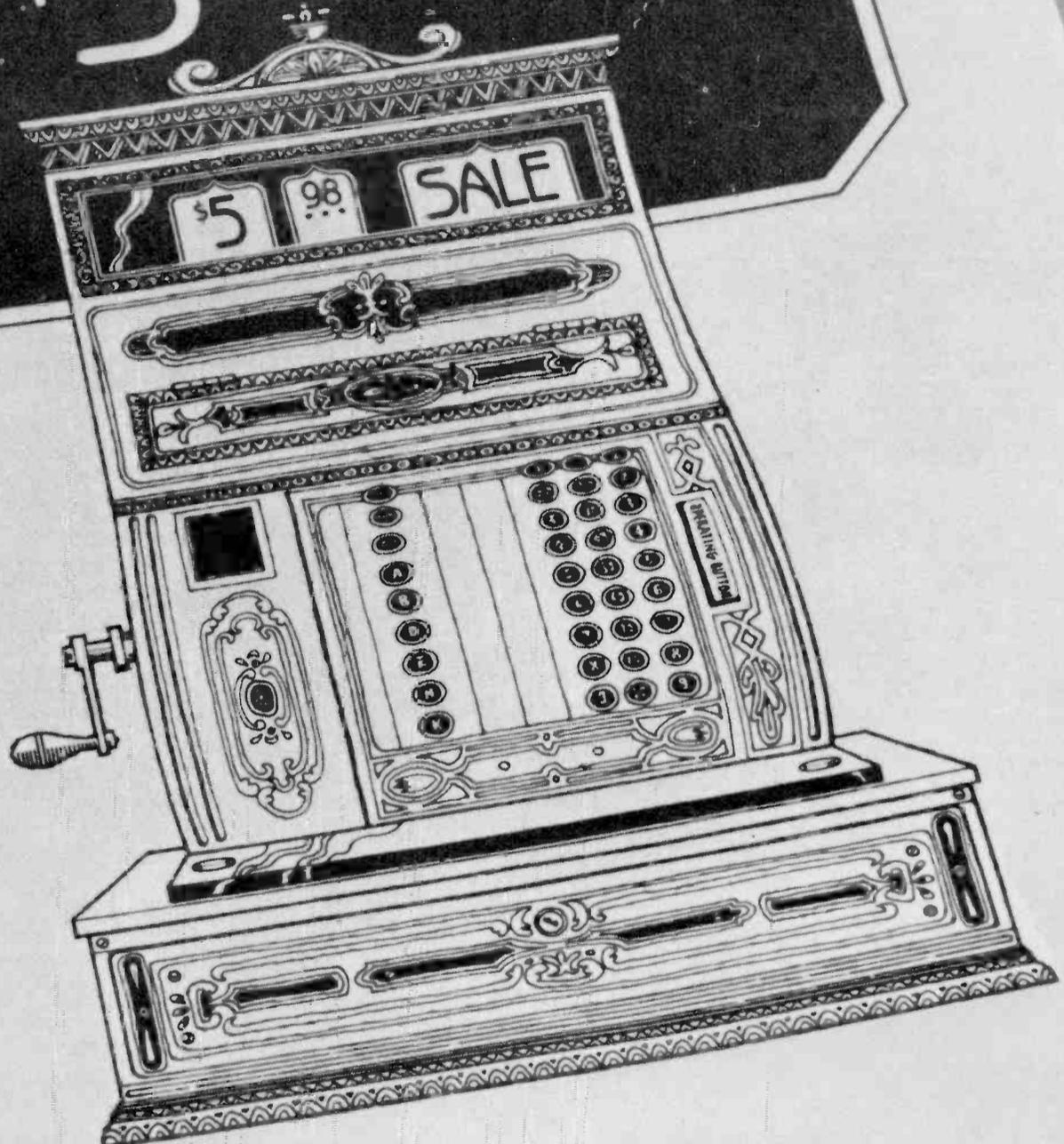
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Tobin's Carnes Success Yielded Robinson Sessions

• Continued from page 10

and Eddie Holland did the Miracles' "Mickey's Monkey" in 1963.

"We met last September," Tobin remembers, "and he said 'Being With You' would be a great song for Kim. I didn't want to tell him I wasn't going to do Kim's next album and also I thought it would be a great song for Smokey."

"I said 'I'd love to make a record with you on that.' He said he really produces himself. I said 'Why don't we record it and if you don't like it, I'll give you the tape and that will be it?'"

"We went into the studio that night and proceeded from that right into the album. And we're picking tunes for another album right now."

Tobin hopes he contributed to the sound quality of Robinson's records. "The first thing we did was make the record sound like it was made today—very crisp, clean and spacious. I don't think Smokey was ever concerned with how things sounded—he was more concerned with the songs."

Four of Robinson's songs wound up on the album. The singer also brought in two outside tunes and Tobin brought in two.

Tobin believes generally that it's hard for a writer/artist to be objective about his songs. "It's sort of like giving birth," he says. "A mother very rarely looks at her newborn child and says, 'It's ugly.'"

Tobin had singles with three oldies last year besides "More Love" (which he says he originally intended to cut with Robert John): "Cry Like A Baby" for Carnes and "Hey There Lonely Girl" and "Sherry," both for John.

"I go with an oldie whenever I run out of ideas," Tobin says. "Plus, it's harder now than ever before to get quality songs from publishers. I don't remember the last time somebody came to me with a really great song."

Still, Tobin believes too much is made of the need for great songs. "People aren't buying songs," he says, "they're buying records. You can make hit records out of non-hit songs. The guy who sits around waiting for that great, special song might wait and wait and wait."

Tobin is methodical about staying on top of the latest market trends. "I try for direct demographic hits when I make records," he says. "It's never a random shot. I always first figure out where an artist is going to fit in the scheme of things at a radio station."

"I make records for radio stations, not for record companies or even artists. I always look at what radio stations add and every week or two I'll go out and buy four or five albums and listen to them."

"The bad thing about making records for a certain time," Tobin notes, "is that you can wait seven months for your album to come out and by that time it might not be valid anymore. That's why I love what Motown did: I watched the Smokey tape go from a cassette in my hand to a finished album almost over the weekend."

Does he ever try to absorb too much to the point that all this input clutters up his own vision? The nor-

mally unflappable Tobin is for once stopped cold. "Maybe I do and I don't know it," he says.

Tobin has been a producer since the '60s, having handled Derek's

number 11 pop hit "Cinnamon." But he got out of the business totally from 1974 to 1978 to build his own studio, Studio Sound Recorders, in nearby North Hollywood. The facility has two, 24-track rooms.

"I went through a period in the early '70s when I started making a lot of bullshit r&b records with marginal acts. I got out for four years and built my studios because I needed an income base."

"It's awfully hard to make a living when you have to sell a record to be able to make another record. One thing is always contingent on another and the chain is sometimes broken by the need to eat."

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the record ads as well as the charts. In fact, I frequently order the record from the ad itself.

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AMC Nominations

NEW YORK—The American Music Conference is seeking nominations for the second annual "Music Educator of the Year" award. Last year's winner was Dr. Lee Kjelson of the Univ. of Miami. Details about nomination procedures may be obtained from the American Music Conference offices in Wilmette, Ill.

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Vol. 93 No. 11

Commentary

Targeting In On Blank Tape

By JOHN DEACON

In a Billboard commentary recently (March 7), Barry Fox presented the British record industry with a back-handed compliment by accusing it of employing a successful consumer campaign "in creating a fantasy picture of a heavy blank tape levy just around the corner."

He continued with the far more serious allegation that by a combination of "half-truth and outrageous claims" we have persuaded the public to ask the wrong questions, i.e. "how much will the levy be?" and "when will it be imposed?" rather than "is the levy fair?" and "how will it be distributed?"

Home taping is a provocative subject and one which the British record industry makes no apology for bringing to the notice of the public. However, it is not the record industry which has forced the consumer into asking "how much?" In fact, Fox himself (writing as Adrian Hope) in the New Scientist in January 1980, said: "Undenied leaks suggest that a very high levy, in the order of 4 to 5 pounds (\$8.80 to \$11) a cassette, is hoped for."

The British Phonographic Industry has never stated that the British record industry seeks such remuneration; indeed, it would clearly be politically unrealistic to consider such figures.

In the joint submission to the Government, the BPI, Mechanical Rights Society, Mechanical Copyright Protection Society and the Musicians' Union have proposed that the rate of the levy be subject to the jurisdiction of the Performing Right Tribunal, who, on any reference, would be charged with ensuring that the product of the levy, when distributed, would represent equitable remuneration to the rights holders.

U.K. losses from home taping top \$500 million

As to "when will the levy be imposed?" Fox knows full well that this is a matter for the British Parliament to debate and decide.

So let us now consider the question which, according to Fox, the British industry is attempting to dissuade the public from asking—"is a levy fair?"

Piracy, everyone knows, is a worldwide problem for all industries. The record industry takes a determined stand against pirates and expects and obtains everyone's support in this fight.

In Britain, the copyright law grants to the producer of phonograms an absolute right against private copying. Nevertheless, home taping presents a different problem to that of commercial piracy, although the loss caused the industry is as great. The wrongdoers, however, are generally law-abiding citizens who cannot be expected to appreciate the complexities of copyright law.

Home taping is here to stay. The problem is to reconcile the need to safeguard the record industry's right to equitable remuneration with the impossibility of enforcing those rights.

We refuse to contemplate taking the same draconian action against otherwise law-abiding citizens that we use so successfully against pirates. The only practicable answer, in our view, is a levy on blank audio tape.

To read Barry Fox's article, one might understandably be led to believe that the British record industry stood alone on the "is it fair?" issue. But this is not so.

Mr. Justice Whitford's Committee Report, which considered law on copyright and designs, and on which the Government "Green Paper" is now awaited, stated: "Complete freedom for individuals and educational establishments to record for noth-

ing from any source would not only weaken the record industry but also harm the interests of composers, writers, publishers, performers and others who are dependent on that industry, to the ultimate detriment of the whole community."

In January of this year, the independent Which? magazine, published by the Consumers' Assn. (with a membership of some 667,400) said:

"If people whose talents and investments contribute to the making of records—sound or video—are deprived of income because the public copies the end product instead of buying it, it's not unreasonable that they should receive some financial compensation from those doing the copying. Music lovers will suffer in the long term if record companies go out of business... it's hard to see how a license system could be enforced, so a levy of some kind seems to be the only solution—not as a deterrent to copying, but as a means of ensuring payment for it."

Thumbing through the BPI files, I notice that even Barry Fox, at least in 1976, favored a levy. I quote from a letter to my predecessor, Geoffrey Bridge: "On the domestic copying, I am convinced that there is no technological answer—the only answer is to put a license tax on each domestic recorder sold in this country, as in Germany."

Which? magazine's answer is to put a license tax on each domestic recorder sold in this country, as in Germany. The BPI and its colleagues, MRS, MCPS and the Musicians' Union would take issue with the Whitford Committee (and Mr. Fox), is on the recommendation that a royalty should only be paid on hardware, for as Which? magazine concludes, "as payment should in fairness be in proportion to the amount of copying done, a levy on blank tape seems preferable to a levy on recorders."

Nevertheless, the British record industry is happy to associate itself with the view of the Whitford Committee, and the leading British consumer magazine (and Mr. Fox?) that the principle of a levy is fair.

Fox pours scorn on the British record industry's measurement of loss from home taping, and accuses it of using as much license with its graphs as some journalists do with their pens.

Surveys commissioned by the BPI have employed samples which are large enough to give a high degree of reliability. No sample claims complete accuracy, but it is nevertheless shown to be very likely that 25% of all home taping sessions in the U.K. prevent the sale of the item of recorded music concerned.

The only practical answer is a levy on blank tape

In 1979 the equivalent of 226,800,000 LPs were copied in the United Kingdom; 25% of this is 56,700,000 and at an average retail price of 4.03 pounds (\$8.20), lost sales were 228 million pounds (\$501.6 million).

The evidence from other countries including Belgium, Holland, Finland, West Germany and the United States, consistently indicates that people who copy music at home normally buy fewer records and tapes than they did before they started copying.

This evidence of loss and damage has been painstakingly compiled and is overwhelmingly conclusive. Yet Mr. Fox whimsically dismisses it as "outrageous" when he has made no attempt to assemble evidence to the contrary.

John Deacon is director general of the British Phonographic Industry.

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

Letters To The Editor

Dear Sir:

The Grammys may be the only program currently on television that represents our industry, but this certainly does not excuse the musical elitism and snobbery that the telecast, in truth, represents. It makes one wonder about the individuals doing the nominating.

By ignoring current trends in music, i.e. new wave and those other enormously important artists whose records may not have gone gold, platinum or reached a certain level of commercial acceptability, we in the industry are responsible for presenting the public a false and dishonest view of current music and what is "best."

But let's face it; the Grammys, in keeping with the rest of our society, views what is best not in terms of quality, innovativeness or actual talent, but rather in financial terms—product which can generate the most bucks.

All of this year's nominees have had huge commercial success and acceptability, resulting in large sales and gold or platinum. From Christopher Cross to Kenny Rogers on down to perennial favorite Barbra Streisand, we are talking about safe MOR-oriented music, basically formulated music that takes no chances.

A token exception is the Pretenders nomination (accent on the word "token") in the same vein as a singular black, Puerto Rican or woman who is used to fill

out the status quo in a predominantly white, upper class corporation. And "corporation" is what our industry has become.

It is time that we in this industry face up to the responsibility of this awards program which supposedly represents us. In lieu of this, we have settled for the "hey, it's better than nothing" route when there is a feasible alternative until we do bring about proper representation, it's called... Nothing.

Debra Goodman
 Studio Manager
 Downtown Recorders
 Boston

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Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

Based on station playlists through Tuesday (3/10/81)

PRIME MOVERS-NATIONAL

STEVE WINWOOD—While You See a Chance (Island)
GROVER WASHINGTON JR.—Just the Two of Us (Elektra)
STYX—The Best of Times (A&M)

★ **PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel are marked ★★.
● **ADD ONS**—The two key products added at the radio stations listed as determined by station personnel are marked ●●.

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

Pacific Southwest Region

★ PRIME MOVERS

THE POLICE—Don't Stand So Close To Me (A&M)

STYX—The Best of Times (A&M)

A TASTE OF HONEY—Sukiyaki (Capitol)

● TOP ADD ONS

BARRY MANILOW—Lonely Together (Arista)

GINO VANELLI—Living Inside Myself (Arista)

DOLLY PARTON—But You Know I Love You (RCA)

● BREAKOUTS

STEELY DAN—Time Out of Mind (MCA)

DARYL HALL & JOHN OATES—Kiss On My List (RCA)

STYX—Too Much Time (A&M)

KFI—Los Angeles (R. Collins—MD)

★ STYX—The Best of Times 4-1

★ YARBROUGH & PEOPLES—Don't Stop The Music 12-7

★ DARYL HALL/JOHN OATES—Kiss On My List 15-9

★ GROVER WASHINGTON JR.—Just The Two Of Us 28-19

● DOLLY PARTON—But You Know I Love You

● BARRY MANILOW—Lonely Together

● STYX—Too Much Time

● A TASTE OF HONEY—Sukiyaki—D-29

● SMOKEY ROBINSON—Being With You—D-27

● JAMES TAYLOR/J.D. SOUTHER—Her Town Too

● THE WHISPERS—It's A Love Thing

KRLA—Los Angeles (R. Stancatto—MD)

★ SMOKEY ROBINSON—Being With You 2-1

★ YOUNG & CO.—I Like What You're Doing To Me 26-14

★ YOKO ONO—Walking On Thin Ice 22-20

★ THE POLICE—Don't Stand So Close To Me 20-17

★ BLONDIE—Rapture 4-2

● ERIC CLAPTON—I Can't Stand It

● DARYL HALL/JOHN OATES—Kiss On My List—18

● STEELY DAN—Hey Nineteen

● GROVER WASHINGTON JR.—Just The Two Of Us—D-27

KRTH—Los Angeles (B. Hamilton—PD)

★ THE POLICE—Don't Stand So Close To Me 22-15

★ A TASTE OF HONEY—Sukiyaki 21-8

★ ALAN PARSONS PROJECT—Games People Play 24-20

★ SMOKEY ROBINSON—Being With You 4-2

★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 20-16

● STEELY DAN—Time Out Of Mind

● GINO VANELLI—Living Inside Myself

● JUICE NEWTON—Angel Of The Morning

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

★ STEELY DAN—Time Out Of Mind 18-14

★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 10-6

★ STEVE WINWOOD—While You See A Chance 13-11

★ JUICE NEWTON—Angel Of The Morning 26-20

● CHAMPAIGN—How Bout Us 23-19

● CHRISTOPHER CROSS—Say You'll Be Mine

● JOHN LENNON—Watching The Wheels

● THE JOE CHEMAY BAND—Proud

KGB(13K)—San Diego (P. Hamilton—MD)

No List

KERN—Bakersfield (G. Davis—MD)

★ GROVER WASHINGTON JR.—Just The Two Of Us 22-16

★ DARYL HALL/JOHN OATES—Kiss On My List 15-10

★ SMOKEY ROBINSON—Being With You 24-18

★ CLIMAX BLUES BAND—I Love You 29-22

★ LEO SAYER—Living In A Fantasy 16-12

● THE WHO—You Better, You Bet 29

- STYX—Too Much Time 30
- JOURNEY—The Party's Over
- RAY PARKER JR. & RAYDIO—A Woman Needs Love
- YARBROUGH & PEOPLES—Don't Stop The Music

KOPA—Phoenix (J. McKay—MD)

★ SHEENA EASTON—Morning Train 20-14

★ DARYL HALL/JOHN OATES—Kiss On My List 16-10

★ BLONDIE—Rapture 6-2

★ GROVER WASHINGTON JR.—Just The Two Of Us 19-13

★ TERRI GIBBS—Somebody's Knockin' 15-12

● FRANKIE & THE KNOCKOUTS—Sweetheart

● BARRY MANILOW—Lonely Together

● CHRISTOPHER CROSS—Say You'll Be Mine

● STEELY DAN—Time Out Of Mind—D-25

● CHAMPAIGN—How Bout Us

KRQQ(KRQ-94)—Tucson (K. Lacy—MD)

★ BLONDIE—Rapture 11-7

★ SHEENA EASTON—Morning Train 16-12

★ DARYL HALL/JOHN OATES—Kiss On My List 6-3

★ STYX—The Best of Times 4-1

★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 10-6

● STYX—Too Much Time—30

● JAMES TAYLOR/J.D. SOUTHER—Her Town Too—29

● FRANKIE & THE KNOCKOUTS—Sweetheart

● REO SPEEDWAGON—Take It On The Run

● THE WHO—You Better, You Bet

KTKT—Tucson (E. Alexander—MD)

★ DARYL HALL/JOHN OATES—Kiss On My List 17-9

★ GROVER WASHINGTON JR.—Just The Two Of Us 29-22

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★ STEVE WINWOOD—While You See A Chance 20-16

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● RAY PARKER JR. & RAYDIO—A Woman Needs Love

● SMOKEY ROBINSON—Being With You—D-27

● TERRI GIBBS—Somebody's Knockin'

● JOURNEY—The Party's Over

● DONNA SUMMER—Who Do You Think You're Fooling—D-30

● GARLAND JEFFREYS—96 Tears

KENO—Las Vegas (B. Alexander—MD)

★ THE POLICE—Don't Stand So Close To Me 15-9

★ GROVER WASHINGTON JR.—Just The Two Of Us 24-15

★ BRUCE SPRINGSTEEN—Fade Away 21-17

★ LEO SAYER—Living In A Fantasy 10-6

★ SHEENA EASTON—Morning Train 18-13

● STYX—Too Much Time

● RAY PARKER JR. & RAYDIO—A Woman Needs Love

● SMOKEY ROBINSON—Being With You—D-30

● .38 SPECIAL—Hold On Loosely—D-29

● ERIC CLAPTON—I Can't Stand It—D-27

● DONNA SUMMER—Who Do You Think You're Fooling—D-28

KLUC—Las Vegas (R. Lundquist—PD)

★ THE EAGLES—Seven Bridges Road 6-4

★ STEVE WINWOOD—While You See A Chance 10-7

★ JUICE NEWTON—Angel Of The Morning 20-17

★ ERIC CLAPTON—I Can't Stand It 26-22

● STYX—Too Much Time

● REO SPEEDWAGON—Take It On The Run

● JOURNEY—The Party's Over

Pacific Northwest Region

★ PRIME MOVERS

BLONDIE—Rapture (Chrysalis)

DON McLEAN—Crying (Millennium)

THE WHISPERS—It's A Love Thing (Solar)

● TOP ADD ONS

JOHN O'BANNON—Love You Like I Never Loved Before (Elektra)

STEELY DAN—Time Out Of Mind (MCA)

THE WHO—You Better, You Bet (WB)

● BREAKOUTS

SMOKEY ROBINSON—Being With You (Tama)

JUICE NEWTON—Angel Of The Morning (Capitol)

SHEENA EASTON—Morning Train (EMI)

KFRC—San Francisco (J. Peterson—PD)

★ DON McLEAN—Crying 21-12

★ THE WHISPERS—It's A Love Thing 28-21

★ JOURNEY—The Party's Over 36-27

TOP ADD ONS-NATIONAL

REO SPEEDWAGON—Take It On The Run (Epic)
THE WHO—You Better You Bet (WB)
STEELY DAN—Time Out of Mind (MCA)

- ★ DARYL HALL/JOHN OATES—Kiss On My List 31-26
- ★ NEIL DIAMOND—Hello Again 23-18
- DONNA SUMMER—Who Do You Think You're Fooling
- SANTANA—Winning

KXOA—Sacramento (C. Mitchell—MD)

No List

KIOY—Fresno (M. Driscoll—MD)

No List

KGW—Portland (J. Wojniak—MD)

★ NEIL DIAMOND—Hello Again 19-14

★ STYX—The Best of Times 20-15

★ RONNIE MILSAP—Smokey Mountain Rain 15-13

★ DON McLEAN—Crying 25-20

★ REO SPEEDWAGON—Keep On Loving You 13-9

● BARBRA STREISAND/BARRY GIBB—What Kind Of Fool

● STEVE WINWOOD—While You See A Chance

● CLIMAX BLUES BAND—I Love You—D-24

● GROVER WASHINGTON JR.—Just The Two Of Us

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

★ SHEENA EASTON—Morning Train 26-19

★ LEO SAYER—Living In A Fantasy 19-15

★ APRIL WINE—Just Between You & Me 27-22

★ RANDY MEISNER—Hearts On Fire 14-11

● STEELY DAN—Time Out Of Mind

● THE WHO—You Better, You Bet

● DARYL HALL/JOHN OATES—Kiss On My List—D-26

● JOHN COUGAR—Ain't Even Done With The Night

● PHIL SEYMOUR—Precious To Me—X

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★ SHEENA EASTON—Morning Train 11-6

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★ CLIMAX BLUES BAND—I Love You 15-10

★ STEVE WINWOOD—While You See A Chance 22-16

● THE WHO—You Better, You Bet

● REO SPEEDWAGON—Take It On The Run

● JOHN O'BANNON—I Love You Like I Never Loved Before

● FIREBALL—Staying With It—X

● CON FUNK SHUN—Too Tight—X

● SPINNERS—Yesterday Once More—X

● GARLAND JEFFREYS—96 Tears—X

● PHIL COLLINS—I Missed Again

● HEART—Unchained Melody—X

● APRIL WINE—Just Between You & Me—X

● ANDY GIBB—Me—X

● EMMYLOU HARRIS—Mr. Sandman—D-30

KJRB—Spokane (Nancy—MD)

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★ STYX—The Best of Times 8-4

★ GROVER WASHINGTON JR.—Just The Two Of Us 10-7

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● JOHN O'BANNON—Love You Like I Never

● DELBERT McCLINTON—Shotgun Rider

● THE WHO—You Better, You Bet

● STYX—Too Much Time

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● .38 SPECIAL—Hold On Loosely

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- ★ JUICE NEWTON—Angel Of The Morning 28-20
- ★ THE POLICE—Don't Stand So Close to me 15-11
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 34-29
- HAWKS—Right Away
- LENNY LeBLANC—Somebody Send My Baby Home
- JOHN O'BANNON—Love You Like I Never

KCBN—Reno (L. Irons—MD)

★ SHEENA EASTON—Morning Train 12-8

★ JOURNEY—The Party's Over 28-20

★ JUICE NEWTON—Angel Of The Morning 30-25

★ DARYL HALL/JOHN OATES—Kiss On My List 10-4

★ LOVERBOY—Turn Me Loose 20-13

● STEELY DAN—Time Out Of Mind

● JOHN O'BANNON—Never Loved Before Like I Love You

● GARLAND JEFFREYS—96 Tears—D-39

● PHIL COLLINS—I Missed Again

● HEART—Unchained Melody

● JOHN COUGAR—Ain't Even Done With The Night—D-38

● RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-40

● JOHNNY AVERAGE BAND—Ch Ch Cherie—D-35

● JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-36

KCPX—Salt Lake City (G. Waldron—MD)

★ EMMYLOU HARRIS—Mr. Sandman 24-17

★ A TASTE OF HONEY—Sukiyaki 30-23

● DONNA SUMMER—Who Do You Think You're Fooling

● BILL MEDLEY—Don't Know Much

● BARRY MANILOW—Lonely Together—D-28

● YARBROUGH & PEOPLES—Don't Stop The Music

● JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-30

● BADFINGER—Hold On—D-40

● SHERBS—I Have The Skill

● JIMMY BUFFETT—It's My Job—D-38

● THE RINGS—Let Me Go

● ANDY GIBB—Me—D-29

● TIERRA—Memories—D-39

KRSP—Salt Lake (Lorraine—MD)

★ THE POLICE—Don't Stand So Close To Me 5-2

Radio Programming

R&B FORMAT

WHRK In Memphis Hangs Tough In Face Of Arbitron Ups, Downs

By ROSE CLAYTON

MEMPHIS—When Ron Olson joined WHRK-FM as program director in April 1979, the Arbitron showed a 7.2 audience share for the automated-disco station, placing it eighth in the market. By the following year, the station had changed to a live r&b format and soared to the No. 1 spot with a high 12.6.

According to the latest Arbitron report, however, the station has slid into third place with an 11.1 rating. WHRK-FM now ranks behind WZXR-FM, whose AOR format claims a 13.4 listening audience, and WEZI-FM, the city's beautiful music station with a 12.1 share.

While WHRK's addition of air personalities, the change in format, and the station's sound are cited as being primarily responsible for its present position in this market, the reason for its recent audience decline is not as easily identified.

It may be significant to point out that WLOK and WDIA, both AMers that, like WHRK, program black music, show drops of 2.8 and 2.0, respectively, landing them in sixth and 10th places among the 16 stations listed in the Memphis metro survey.

One reason that may account for WHRK's dip is that, according to Olson, "People still think we are disco. It (the music) is far from disco

in my eyes and ears, but people still sort of categorize it."

Craig Scott, who recently left his position as national program director for Plough Broadcasting to become vice president and general manager of WHRK and WMP5-AM, says that when he hired Olson as p.d. two years ago, he was looking for someone who could improve the station in ways other than music.

"I felt the station needed something to give it magic and street appeal," says Scott. "We had done some research and found that Ron Olson was perceived very positively in the black community."

So, despite the fact that Olson had no experience as a p.d. and was playing rock'n'roll at FM-100 (WMC), Scott hired him.

"In my wildest dreams I never thought I would be working in an r&b format," says Olson, "but I wasn't a complete stranger to the music. Like a lot of other people, I grew up as a big fan of the early Motown days." At the time Olson joined WHRK, Candy Westland was programming Plough's three r&b stations: WHRK, WVEE-FM Atlanta, and WXYV-FM Baltimore.

"It was like a dream come true," Olson says in describing WHRK's eight-spot ascent in the Arbitron. "We got there without any heavy

promotional budget or anything like that. We did it on sheer music, the music and the fact that we were live and that there were people with some opinions and personalities.

"I had to hire a whole staff of jocks when we went live," Olson says. "We started from scratch, we built it up and did everything ourselves."

K-97's staff includes Jimmy Smith, morning drive; Ron Wolf, midday; Olson, afternoon drive; and Leon Griffin, "the lurch of the nighttime."

As far as WHRK's present programming is concerned, Olson says, "We play some funk, some r&b, and we'll slip a little Rod Stewart and

(Continued on page 31)

WABC-AM MOVES NEAR TALK FORMAT

NEW YORK—WABC-AM, the station whose call letters were for years synonymous with "Musicradio," has taken a major step toward a talk format.

No one will admit that the station is going talk, but the New York flagship of the ABC radio chain has followed signing up play-by-play Yankee baseball with the installation of a "Sports Talk" program that will not only run as a pre-game show for night games, but fill a 7 to 9 p.m. block when there are no games.

Operations director Jay Clark has hired Art Rusk Jr. from telephone-talk WMCA-AM New York to host the show, which will feature call-ins from listeners. Rusk will also do three one-minute sports inserts daily weekdays during morning drive.

The addition of Rusk puts DJ Sturgis Griffin's early evening assignment in jeopardy, and there are indications that he will be leaving the station. Griffin declines to comment on his situation.

Vegas Amer Playlist Cut Following Drop In Ratings

By TIM WALTER

LAS VEGAS—With a 50% Arbitron share loss, adult contemporary KMJJ-AM plans only a tightened playlist to regain position.

"One book doesn't make a trend," snaps Kevin O'Brien, program director. "We've had good numbers ever since we signed on in August of 1978 and we're after the same audience now as then, 25 to 34."

O'Brien admits he may have been complacent in not scrutinizing rotations closer since becoming p.d. in September 1980. "We're taking out some tunes, we've probably got too large a library," he explains, "we've been keeping and playing marginal tunes, numbers that probably hurt us rather than helped."

The station has dropped some Buckinghams, Jackson Five, Stevie Wonder, Beach Boys and Beatles. "Burned out," is the label given by O'Brien. "We're keeping things like Elton John's 'Your Song' and old Pablo Cruise. Chuck Magione, Chicago, America and some of the better Beatles and Beach Boys. We're handpicking the right ones."

With a five share loss from the AM markets to the FM markets, O'Brien suggests that a portion of the KMJJ audience may have drifted over the band to sister station KLUC-FM, accounting for their 25% increase with a mass appeal rock format. Another segment, he admits, probably drifted to country KVEG-AM.

"We haven't leaned into country, but we haven't leaned against it, either," he details, "but we were probably too urban for a time. We didn't go on Don Williams 'I Believe In You,' but we do selectively reflect, in our currents, some of the country influence. What I'm playing now in-

cludes Terri Gibbs, Eddie Rabbit's 'I Love A Rainy Night,' Ronnie Mil-sap's 'Smokey Mountain Rain' and Barbara Mandrell's new hit. You have to ride on what's popular."

Does he foresee country as a passing fancy? "I certainly hope so!"

Other problems that affected the station's poor showing in the fall Arbitron include the increase in diaries outside Clark County, claims

(Continued on page 29)

Urban Contemporary Off To Good Start In Cincy

CINCINNATI—A new black-oriented urban contemporary station debuted here at midnight Monday (9) when WOKV dropped its AOR format.

Program director Mike Roberts reports all is going well with the new format, but he adds he and his car are being worn by programming two stations 20 miles apart. Roberts also programs WCIN-AM, sister station of WOKV, which is located in Cincinnati, while WOKV is actually in Hamilton.

WOKV has flip-flopped from disco to top 40 to AOR during the three years of under the ownership of Broadcasting Enterprises National Incorporated. BENI is no newcomer to this market having owned and operated WCIN-AM (Magic 1480) for the past 28 years.

In the Fall 1980 Arbitron, WOKV, primarily identifying itself as "Rock 104," failed to even show. It was later discovered that the identifying slogan was not registered with Arbitron. Roberts said "the FM

was highly unsuccessful as a rock station, and we're not ashamed to admit that. With the new format, we plan to fill a very large gap between rock'n'roll and rhythm and blues."

WCIN and WOKV are simulcasting drive periods with two new jocks in those spots. Jim Snowden is the morning man. He comes from Rochester, N.Y., where he was program director of WHFM-FM and overnight man on WKBW-AM.

John Monks has been brought in from WBSB-FM (B-104) Baltimore to be afternoon drive jock. Other new jocks on WOKV are Lee Randle from WPEG-FM Charlotte in middays, Deborah Kennedy from an overnight shift on WCIN to 7 p.m. to midnight and Garry Weiler from afternoon drive to overnight.

A highly aggressive promotion campaign is in the works, but "not in the contest sense," according to Roberts. New call letters have been applied for: WBLZ (Billboard, Feb. 28, 1981). VICTOR HARRISON



Billboard photos by Chuck Pulin

NEW TEAM—The new morning drive team on WABC-AM New York, Ross Brittain and Brian Wilson enjoy a laugh as they debut their show. At top Ross, in foreground, enjoys a Wilson joke. Below Ross scans the New York Times for topical items while Wilson thumbs through his joke file. The two debuted on Monday (9).



IN BOSTON AREA

WAAF-FM Thrives, AM Sister Troubled

By JON KELLER

WORCESTER, Mass.—"Rock'n'roll in an '80s environment" is the key keeping WAAF-FM on an even keel in double digit Arbitron shares," according to program director Dave Bernstein.

"We're very careful to keep the right music mix and a personable, honest, trustworthy sound from our announcers," explains Bernstein.

The WAAF mix features hard rockers like Led Zeppelin, Ted Nugent, Van Halen and Pat Benatar. "When we began this format in 1976, we pretty much had the album rock field to ourselves," explains Bernstein. But WAAF has demonstrated the durability of its format by holding steady numbers in the face of an onslaught by powerful WCOZ-FM in Boston, which booms a hard album rock format into Worcester.

According to Bernstein, WAAF does it partly with heavy on-air promotion of its tag line, "Rock and Roll WAAF." The station gives away ski trips, movie passes and theatre tickets, tying its promotions in with current youth-oriented fads. Recently, the station ran a "Bull Sitting Contest" where contestants who could stay on the mechanical bull at a local nightclub could win free cowboy boots and a side of beef.

In the meantime, WAAF's sister station WFTQ-AM (14Q) continues to struggle with a revamped adult contemporary format.

A longtime doormat in Worcester with its mixture of CBS News and beautiful music, WFTQ switched to adult contemporary in October 1977. Featuring a top 40 playlist and minimal news, 14Q checked in with

a strong 7.8 share in April/May 1979. By spring 1980, however, the AM station had fallen back to a 5.3 with Boston-based adult contemporary WROR-FM apparently picking up the slack.

"I can't prove it, but it seems that for many people around Worcester there's a certain hipness in listening to a station from another city," explains 14Q program director Cliff Blake.

Whatever the reason, 14Q is fighting back with a revised format featuring up to 70% oldies, no hard rock, a more selective top 30 playlist, and beefed-up local news. Blake says 14Q is promoting more aggressively, too. In a "Tribute to our Listeners" giveaway, for example, the station booked a theatre for a screening of "Tribute" and filled it with ticket winners. Recently, 14Q gave away tickets to see the movie "9 To 5" to an entire office of workers. "We're already strong with women 18-34," says Blake, "and we're looking to be even stronger with working people 18-34 who would rather get their music and news from a local station than twist the dial looking to pull in a Boston station."

Ragamuffin To Radio

MARINA DEL REY, Calif.—Ragamuffin Productions, best known for its co-production of the television series "The Jeffersons," is moving into radio with a 24-hour look at country music called, "Country, U.S.A."

The program, now being offered to stations, is hosted by Lance LeGault.

MEET THE HOTTEST ROCK & ROLL BAND IN AMERICA.

"Hi Infidelity" was the #1 album in all trades nine weeks after release.

FE 36844

"Hi Infidelity" went double platinum in twelve weeks.

"Hi Infidelity" includes the gold, #1 single, "Keep On Loving You,"
and the brand-new single, "Take It On The Run."

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"Hi Infidelity" has inspired one of the most successful
concert tours in rock history.

**REO SPEEDWAGON.
ON EPIC RECORDS AND TAPES.**





Produced by Kevin Cronin, Gary Richrath, Kevin Beamish. Co-produced by Alan Gratzner. Management: John Baruck Management

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/10/81)

Continued from page 22

- STEVE WINWOOD—While You See A Chance—D-29
 - YARBROUGH & PEOPLES—Don't Stop The Music—D-28
 - THE WHISPERS—It's A Love Thing
- KRLY—Houston (M. Jones—MD)**
- YARBROUGH & PEOPLES—Don't Stop The Music 6-3
 - BLONDIE—Rapture 13-9
 - NEIL DIAMOND—Hello Again 26-21
 - THE WHISPERS—It's A Love Thing 20-15
 - ABBA—The Winner Takes It All 18-12
 - SISTER SLEDGE—All American Girls—D-29
 - GROVER WASHINGTON JR.—Just The Two Of Us—D-23

- KILT—Houston (B. Young—PD)**
- SHEENA EASTON—Morning Train 22-16
 - NEIL DIAMOND—Hello Again 19-9
 - DON McLEAN—Crying 5-3
 - REO SPEEDWAGON—Keep On Loving You 11-10
 - ABBA—The Winner Takes It All 17-7
 - JAMES TAYLOR/J.D. SOUTHER—Her Town Too—35
 - DON WILLIAMS—Falling Again

KNUS—Dallas (L. Ridener—MD)

- No List**
- KVIL—Dallas (C. Rhodes—MD)**
- SHEENA EASTON—Morning Train 20-9
 - BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 16-8
 - JUICE NEWTON—Angel Of The Morning 25-16
 - ELVIS PRESLEY—Guitar Man 24-13
 - TERRI GIBBS—Somebody's Knockin' 21-12
 - ERIC CLAPTON—I Can't Stand It
 - JAMES TAYLOR/J.D. SOUTHER—Her Town Too
 - GROVER WASHINGTON JR.—Just The Two Of Us—D-23
 - STEVE WINWOOD—While You See A Chance—D-22
 - BARRY MANILOW—Lonely Together—D-25

KEGL-FM—Ft. Worth (B. Stevens—MD)

- JAMES TAYLOR/J.D. SOUTHER—Her Town Too 43-26
- JOURNEY—The Party's Over 27-17
- DONNA SUMMER—Who Do You Think You're Fooling 41-30
- SMOKEY ROBINSON—Being With You 42-29
- JOHN COUGAR—Ain't Even Done With The Night
- SHERBS—I Have The Skill—X
- ROD STEWART—Somebody Special—X
- REO SPEEDWAGON—Take It On The Run—X
- STYX—Too Much Time—X

KINT—El Paso (J. Lipppo—MD)

- GROVER WASHINGTON JR.—Just The Two Of Us 28-14
- STEVE WINWOOD—While You See A Chance 24-8
- JUICE NEWTON—Angel Of The Morning 29-23
- .38 SPECIAL—Hold On Loosely 38-30
- THE WHO—You Better, You Bet
- ROX—Dddance
- REO SPEEDWAGON—Take It On The Run
- FRANKIE VALLI—Heaven Must Have Sent You
- POINT BLANK—Let Me Stay With You Tonight
- BARRY MANILOW—Lonely Together—D-39
- DAN HARTMAN—Heaven In Your Arms—D-40
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too
- BADFINGER—Hold On—D-31
- DOOBIE BROTHERS—Keep This Train A-Rollin'—D-27
- ANDY GIBB—Me—D-36
- THE FOOLS—Running Scared—D-38

KTSA—San Antonio (J.J. Rodrigues—MD)

- CLIFF RICHARD—A Little In Love 22-18
- REO SPEEDWAGON—Keep On Loving You 6-4
- RONNIE MILSAP—Smoky Mountain Rain 1-11
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 15-12
- DOLLY PARTON—9 To 5 4-2
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too
- GROVER WASHINGTON JR.—Just The Two Of Us
- DARYL HALL/JOHN OATES—Kiss On My List—D-25
- TERRI GIBBS—Somebody's Knockin'—D-29
- STYX—Too Much Time

KHF(138)—Austin (E. Volkman—MD)

- PAT BENATAR—Treat Me Right 12-8
- THE POLICE—Don't Stand So Close To Me 11-5
- SHEENA EASTON—Morning Train 25-20
- LEO SAYER—Living In A Fantasy 16-9
- STEVE WINWOOD—While You See A Chance 18-14
- REO SPEEDWAGON—Take It On The Run—22
- STEELY DAN—Time Out Of Mind
- CHRISTOPHER CROSS—Say You'll Be Mine—D-27

- DONNA SUMMER—Who Do You Think You're Fooling—D-28
- JOURNEY—The Party's Over
- SMOKEY ROBINSON—Being With You
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too
- BADFINGER—Hold On—D-30
- .38 SPECIAL—Hold On Loosely—D-29

KILE—Galveston (S. Taylor—MD)

- DARYL HALL/JOHN OATES—Kiss On My List 16-12
- APRIL WINE—Just Between You & Me 25-17
- BLONDIE—Rapture 14-9
- PHIL SEYMOUR—Precious To Me 20-15
- LEO SAYER—Living In A Fantasy 18-13
- RAY PARKER JR. & RAYDIO—A Woman Needs Love
- YARBROUGH & PEOPLES—Don't Stop The Music—37
- ERIC CLAPTON—I Can't Stand It—34
- LENNY LEBLANC—Somebody Send My Baby Home—D-40
- ROD STEWART—Somebody Special
- DONNA SUMMER—Who Do You Think You're Fooling—D-38
- CHRISTOPHER CROSS—Say You'll Be Mine—D-39
- STYX—Too Much Time
- BARRY MANILOW—Lonely Together—D-39

KBFM—McAllen/Brownsville (S. Owens—MD)

- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 13-6
- DARYL HALL/JOHN OATES—Kiss On My List 4-1
- JOHN COUGAR—Ain't Even Done With The Night 30-24
- CLIMAX BLUES BAND—I Love You 29-19
- BLONDIE—Rapture 7-3
- THE WHO—You Better, You Bet
- STYX—Too Much Time
- TERRI GIBBS—Somebody's Knockin'
- FRANKE & THE KNOCKOUTS—Sweetheart
- STEELY DAN—Time Out Of Mind
- HEART—Unchained Melody
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-26
- THE WHISPERS—It's A Love Thing—D-27
- THE FOOLS—Running Scared—D-30

KOFM—Oklahoma City (C. Morgan—MD)

- No List**
- WEZB(B97)—New Orleans (J. Lousteau—MD)**
- REO SPEEDWAGON—Take It On The Run 17-12
 - YARBROUGH & PEOPLES—Don't Stop The Music 4-2
 - BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 8-5
 - COLD—Mesmerized 26-22
 - THE POLICE—Don't Stand So Close To Me 15-9
 - STYX—Too Much Time
 - THE WHISPERS—It's A Love Thing—30
 - THE WHO—You Better, You Bet
 - STEELY DAN—Time Out Of Mind
 - SHEENA EASTON—Morning Train—D-29
 - ERIC CLAPTON—I Can't Stand It—D-28

WTIX—New Orleans (G. Franklin—MD)

- CHAMPAIGN—How Bout Us 15-9
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too D-23
- JUICE NEWTON—Angel Of The Morning 19-13
- SMOKEY ROBINSON—Being With You 36-24
- STEVE WINWOOD—While You See A Chance 14-10
- REO SPEEDWAGON—Take It On The Run
- ERIC CLAPTON—I Can't Stand It
- RAY PARKER JR. & RAYDIO—A Woman Needs Love
- PHOEBE SNOW—Games
- FRANKE & THE KNOCKOUTS—Sweetheart
- STEELY DAN—Time Out Of Mind

KEEL—Shreveport (M. Johnson—MD)

- SHEENA EASTON—Morning Train 24-14
- SMOKEY ROBINSON—Being With You 32-21
- TERRI GIBBS—Somebody's Knockin' 34-24
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 18-12
- JUICE NEWTON—Angel Of The Morning 26-18
- THE FOOLS—Running Scared
- THE WHISPERS—It's A Love Thing
- JIMMY BUFFETT—It's My Job—X-34
- ANDY GIBB—Me—X-35
- STEVE WINWOOD—While You See A Chance—X-33

WFME—Baton Rouge (W. Watkins—MD)

- YARBROUGH & PEOPLES—Don't Stop The Music 20-13
- STEVE WINWOOD—While You See A Chance 22-17
- ERIC CLAPTON—I Can't Stand It 28-23
- GROVER WASHINGTON JR.—Just The Two Of Us 25-20
- DARYL HALL/JOHN OATES—Kiss On My List 26-19
- STYX—Too Much Time
- THE WHO—You Better, You Bet
- REO SPEEDWAGON—Take It On The Run—D-28

- STEELY DAN—Time Out Of Mind—D-30
- SMOKEY ROBINSON—Being With You
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-29
- CLIMAX BLUES BAND—I Love You—LP

Midwest Region

★ PRIME MOVERS

- STYX—The Best Of Times (A&M)
- GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)
- AC/DC—Back In Black (Atlantic)
- TOP ADD ONS
- REO SPEEDWAGON—Take It On The Run (Epic)
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too (Columbia)
- EMMYLOU HARRIS—Mr. Sandman (WB)
- BREAKOUTS
- BRUCE SPRINGSTEEN—Fade Away (Columbia)
- THE POLICE—Don't Stand So Close To Me (A&M)
- THE WHO—You Better You Bet (WB)

WLS—Chicago (T. Kelly—MD)

- AC/DC—Back In Black 16-11
- THE POLICE—Don't Stand So Close To Me 20-14
- APRIL WINE—Just Between You And Me 37-24
- ABBA—The Winner Takes It All 17-12
- STEVE WINWOOD—While You See A Chance 35-25
- REO SPEEDWAGON—Take It On The Run
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too
- THE WHO—You Better, You Bet
- STYX—Too Much Time

WNAP—Indianapolis (D.J. Bailey—MD)

- PAT BENATAR—Treat Me Right 6-3
- BRUCE SPRINGSTEEN—A Little In Love 17-13
- RANDY MEISNER—Hearts On Fire 7-6
- BLONDIE—Rapture 8-7
- GROVER WASHINGTON JR.—Just The Two Of Us 22-19
- PHIL SEYMOUR—Precious To Me—26
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—28
- JOHN COUGAR—Ain't Even Done With The Night—30
- TERRI GIBBS—Somebody's Knockin'—29

WOKY—Milwaukee (D. Cole—MD)

- STYX—The Best Of Times 7-4
- JOHN LENNON—Woman 5-1
- RANDY MEISNER—Hearts On Fire 22-17
- DARYL HALL/JOHN OATES—Kiss On My List 23-18
- SHEENA EASTON—Morning Train 21-16
- EMMYLOU HARRIS—Mister Sandman
- A TASTE OF HONEY—Sukiyaki
- STEVE WINWOOD—While You See A Chance—D-24
- PHIL COLLINS—I Missed Again
- BILL MEDLEY—Don't Know Much
- JUICE NEWTON—Angel Of The Morning—D-25
- SMOKEY ROBINSON—Being With You
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-26
- MELISSA MANCHESTER/PEABO BRYSON—Lovers After All—D-25

WISM—Madison (S. Jones—MD)

- SHEENA EASTON—Morning Train 16-10
- GROVER WASHINGTON JR.—Just The Two Of Us 22-11
- JUICE NEWTON—Angel Of The Morning 25-19
- STEVE WINWOOD—While You See A Chance 8-3
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 19-13
- DELBERT McCLINTON—Shotgun Rider
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—28
- CHAMPAIGN—How Bout Us—X
- T.G. SHEPPARD—I Loved 'Em Every One
- FRANKE & THE KNOCKOUTS—Sweetheart—D-30
- PHIL COLLINS—I Missed Again

WSPT—Stevens Point (P. Martin—MD)

- THE ROVERS—Wasn't That A Party 18-7
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 17-10
- TERRI GIBBS—Somebody's Knockin' 23-18
- STEVIE WONDER—I Ain't Gonna Stand For It 25-21
- GROVER WASHINGTON JR.—Just The Two Of Us 14-9
- THE WHO—You Better, You Bet
- REO SPEEDWAGON—Take It On The Run
- STYX—Too Much Time
- RICK SPRINGFIELD—Jesse's Girl
- ROXIE MUSIC—D-D-D-Dance
- PHIL COLLINS—I Missed Again—D-30
- ABBA—The Winner Takes It All—D-28
- APRIL WINE—Just Between You & Me—D-26

KSJQ—St. Louis (T. Stone—MD)

- No List**
- KXOK—St. Louis (L. Douglas—MD)**
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too 25-20
 - STYX—The Best Of Times 18-12

- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 4-1
- STEPHEN BISHOP—Send A Little Love 22-15
- NEIL DIAMOND—Hello Again 7-4
- DARYL HALL/JOHN OATES—Kiss On My List—30

KIOA—Des Moines (G. Stevens—MD)

- BLONDIE—Rapture 8-4
- SHEENA EASTON—Morning Train 28-20
- PHIL SEYMOUR—Precious To Me 29-21
- STYX—The Best Of Times 3-1
- STEVIE WONDER—I Ain't Gonna Stand For It 22-17
- REO SPEEDWAGON—Take It On The Run
- SMOKEY ROBINSON—Being With You
- APRIL WINE—Just Between You & Me—D-28
- ERIC CLAPTON—I Can't Stand It—D-29
- CLIMAX BLUES BAND—I Love You—D-29
- TERRI GIBBS—Somebody's Knockin'—D-30
- PHIL COLLINS—I Missed Again
- STYX—Too Much Time—NP

KDWB—Minneapolis (P. Abresch—MD)

- LEO SAYER—Living In A Fantasy 10-6
- GROVER WASHINGTON JR.—Just The Two Of Us 13-8
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too 19-15
- DARYL HALL/JOHN OATES—Kiss On My List 6-4
- STEVE WINWOOD—While You See A Chance 7-5
- REO SPEEDWAGON—Take It On The Run—21
- THE WHO—You Better, You Bet—22

KS95-FM(KSTP)—St. Paul (C. Knapp—MD)

- BRUCE SPRINGSTEEN—Fade Away 17-13
- CLIFF RICHARD—A Little In Love 11-7
- SHEENA EASTON—Morning Train 14-10
- TERRI GIBBS—Somebody's Knockin' 19-16
- STEELY DAN—Time Out Of Mind
- ANDY GIBB—Me
- LEO SAYER—Living In A Fantasy—D-19
- GROVER WASHINGTON JR.—Just The Two Of Us—D-18
- STEVE WINWOOD—While You See A Chance—D-20

KEYN-FM—Wichita (L. Court—MD)

- No List**
- WOW—Omaha (J. Corcoran—MD)**
- STYX—The Best Of Times 4-3
 - NEIL DIAMOND—Hello Again 5-2
 - DON McLEAN—Crying 7-6
 - REO SPEEDWAGON—Keep On Loving You 1-1
 - BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 8-5
 - SMOKEY ROBINSON—Being With You—23
 - BARRY MANILOW—Lonely Together—20
 - PAT BENATAR—Treat Me Right—X
 - DONNIE IRIS—Ah Leah—X
 - THE POLICE—Don't Stand So Close To Me—D-18
 - BRUCE SPRINGSTEEN—Fade Away—X
 - ERIC CLAPTON—I Can't Stand It—X
 - APRIL WINE—Just Between You & Me—X
 - BLONDIE—Rapture—X
 - OUTLAWS—Riders In The Sky—X
 - STEELY DAN—Time Out Of Mind—D-22
 - JOURNEY—The Party's Over—X

KWKN—Wichita (J. Brown—MD)

- No List**
- WZUU—Milwaukee (B. Shannon—MD)**
- STYX—The Best Of Times 12-6
 - GROVER WASHINGTON JR.—Just The Two Of Us 28-21
 - RANDY MEISNER—Hearts On Fire 23-18
 - DARYL HALL/JOHN OATES—Kiss On My List 19-11
 - NEIL DIAMOND—Hello Again 5-2
 - BRUCE SPRINGSTEEN—Fade Away—29
 - QUINCY JONES—Ai No Corrida
 - MELISSA MANCHESTER/PEABO BRYSON—Lovers After All

WHB—Kansas City (R. Brown—MD)

- No List**
- ## Northeast Region
- ★ PRIME MOVERS
- SHEENA EASTON—Morning Train (EMI)
 - BLONDIE—Rapture (Chrysalis)
 - JOHN LENNON—Woman (Geffen)
 - TOP ADD ONS
 - JAMES TAYLOR/J.D. SOUTHER—Her Town Too (Columbia)
 - GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)
 - SMOKEY ROBINSON—Being With You (Tamla)
 - BREAKOUTS
 - ERIC CLAPTON—I Can't Stand It (RSO)
 - JUICE NEWTON—Angel Of The Morning (Capitol)
 - DARYL HALL & JOHN OATES—Kiss On My List (RCA)
- WABC—New York (S. Richards—MD)**
- JOHN LENNON—Woman 8-4
 - YARBROUGH & PEOPLES—Don't Stop The Music 14-7
 - DON McLEAN—Crying 17-9

- THE POLICE—Don't Stand So Close To Me 32-18
- STYX—The Best Of Times 21-13
- JUICE NEWTON—Angel Of The Morning
- ERIC CLAPTON—I Can't Stand It
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-42
- PHIL SEYMOUR—Precious To Me—D-41
- TERRA—Memories

WXLO—New York (J. Knapp—PD)

- BLONDIE—Rapture 6-4
- JOHN LENNON—Woman 29-14
- STEVIE WONDER—I Ain't Gonna Stand For It 10-8
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 28-23
- SMOKEY ROBINSON—Being With You
- NEIL DIAMOND—Hello Again—30
- QUINCY JONES—Ai No Corrida
- A TASTE OF HONEY—Sukiyaki
- K.I.D.—Don't Stop
- LIME—Your Love

WBLI—Long Island (B. Terry—MD)

- BLONDIE—Rapture 5-2
- STYX—The Best Of Times 3-1
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 11-4
- SHEENA EASTON—Morning Train 19-13
- NEIL DIAMOND—Hello Again 8-5
- STYX—Rockin' The Paradise
- ANDY GIBB—Me
- RAY PARKER JR. & RAYDIO—A Woman Needs Love
- JOHN COUGAR—Ain't Even Done With The Night—LP
- SMOKEY ROBINSON—Being With You—D-30
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-25

WTRY—Schenectady (B. Cahill—MD)

- REO SPEEDWAGON—Keep On Loving You 3-1
- DARYL HALL/JOHN OATES—Kiss On My List 18-10
- SMOKEY ROBINSON—Being With You 27-22
- SHEENA EASTON—Morning Train 15-11
- NEIL DIAMOND—Hello Again 13-7
- THE WHO—You Better, You Bet—NP
- STYX—Too Much Time—NP
- REO SPEEDWAGON—Take It On The Run—D-29
- JOURNEY—The Party's Over—NP
- DONNA SUMMER—Who Do You Think You're Fooling—D-30
- BARRY MANILOW—Lonely Together
- RAY PARKER JR. & RAYDIO—A Woman Needs Love
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-26

WBEN-FM—Buffalo (R. Christian—MD)

- No List**
- WKBW—Buffalo (J. Summers—MD)**
- No List**
- WBBF—Rochester (D. Mason—MD)**
- DON McLEAN—Crying 16-8
 - DOLLY PARTON—9 To 5 3-1
 - PAT BENATAR—Treat Me Right 9-7
 - DARYL HALL/JOHN OATES—Kiss On My List 24-19
 - SHEENA EASTON—Morning Train 22-17
 - JAMES TAYLOR/J.D. SOUTHER—Her Town Too 25
 - BARRY MANILOW—Lonely Together 23
 - JUICE NEWTON—Angel Of The Morning—D-22

WOLF—Syracuse (B. Mitchell—MD)

- No List**
- WFLY—Albany (Buzz—MD)**
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too 30-22
 - GROVER WASHINGTON JR.—Just The Two Of Us 21-16
 - STEVE WINWOOD—While You See A Chance 12-9
 - DARYL HALL/JOHN OATES—Kiss On My List 15-10
 - APRIL WINE—Just Between You And Me 24-20
 - REO SPEEDWAGON—Take It On The Run
 - THE WHO—You Better, You Bet—30
 - FRANKE & THE KNOCKOUTS—Sweetheart—D-27
 - JOURNEY—The Party's Over—D-28
 - STEELY DAN—Time Out Of Mind—D-29
 - GINO VANELLI—Living Inside Myself
 - JUICE NEWTON—Angel Of The Morning—D-21
 - SMOKEY ROBINSON—Being With You—D-23
 - PHOEBE SNOW—Games—NP
 - CLIMAX BLUES BAND—I Love You

WVBF(F105)—Framingham (R. Johns—PD)

- JUICE NEWTON—Angel Of The Morning 30-25
- SHEENA EASTON—Morning Train 18-10
- DON McLEAN—Crying 12-6
- RANDY MEISNER—Hearts On Fire 22-18
- NEIL DIAMOND—Hello Again 8-3
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too

- STEELY DAN—Time Out Of Mind
- SMOKEY ROBINSON—Being With You—D-30
- DONNA SUMMER—Who Do You Think You're Fooling

WRKO—Boston (C. Van Dyke—PD)

- SHEENA EASTON—Morning Train 11-5
- ERIC CLAPTON—I Can't Stand It X-19
- JUICE NEWTON—Angel Of The Morning 18-13
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too 24-18
- DARYL HALL/JOHN OATES—Kiss On My List 10-7
- GROVER WASHINGTON JR.—Just The Two Of Us

WHYN—Springfield (A. Carey—MD)

- JUICE NEWTON—Angel Of The Morning 17-13
- STYX—The Best Of Times 9-5
- TERRI GIBBS—Somebody's Knockin' 14-12
- DARYL HALL/JOHN OATES—Kiss On My List 7-4
- GROVER WASHINGTON JR.—Just The Two Of Us 21-15
- JOHN COUGAR—Ain't Even Done With The Night
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too
- JOHNNY AVERAGE BAND—Ch Ch Cherie—D-25
- PHOEBE SNOW—Games—D-24
- THE WHISPERS—It's A Love Thing—D-22
- HAWKS—Right Away
- THE FOOLS—Running Scared—D-23
- A TASTE OF HONEY—Sukiyaki—D-26
- STEELY DAN—Time Out Of Mind

WFTQ(14Q)—Worcester (G. Nolan—MD)

- No List**
- WPRO-AM—Providence (G. Berkowitz—MD)**
- DARYL HALL/JOHN OATES—Kiss On My List 7-4
 - TERRI GIBBS—Somebody's Knockin' 8-5
 - JUICE NEWTON—Angel Of The Morning 21-13
 - GROVER WASHINGTON JR.—Just The Two Of Us 23-14
 - EMMYLOU HARRIS—Mister Sandman 24-16
 - SMOKEY ROBINSON—Being With You
 - JAMES TAYLOR/J.D. SOUTHER—Her Town Too
 - RANDY MEISNER—Hearts On Fire—D-22

WPRO-FM (PRO-FM)—Providence (Giouanni—MD)

- DARYL HALL/JOHN OATES—Kiss On My List 12-8
- BLONDIE—Rapture 8-4
- JUICE NEWTON—Angel Of The Morning 24-20
- GROVER WASHINGTON JR.—Just The Two Of Us 25-19
- SMOKEY ROBINSON—Being With You
- STEELY DAN—Time Out Of Mind
- STYX—Too Much Time
- STEVE WINWOOD—While You See A Chance—D-17
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too
- APRIL WINE—Just Between You And Me—D-23

WPJB(B105)—Providence (M. Waite—MD)

- No List**
- WICC—Bridgeport (B. Mitchell—MD)**
- NEIL DIAMOND—Hello Again 3-2
 - DON McLEAN—Crying 5-4
 - THE POLICE—Don't Stand So Close To Me 20-16
 - SHEENA EASTON—Morning Train 15-10
 - STEVE WINWOOD—While You See A Chance 19-14
 - STYX—Too Much Time 25
 - THE WHO—You Better You Bet 23
 - DARYL HALL/JOHN OATES—Kiss On My List 20
 - THE WHISPERS—It's A Love Thing
 - EMMYLOU HARRIS—Mister Sandman—D-29
 - PHIL COLLINS—I Missed Again—D-30
 - JOHN O'BANNON—Love You Like I Never
 - REO SPEEDWAGON—Take It On The Run 28

WKCI—New Haven (D. Lyons—MD)

- SMOKEY ROBINSON—Being With You 22-16
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too 25-20
- JUICE NEWTON—Angel Of The Morning 20-15
- CHAMPAIGN—How Bout Us 30-26
- TERRI GIBBS—Somebody's Knockin' 13-10
- EMMYLOU HARRIS—Mister Sandman 30

FROM SAN DIEGO

**Tijuana FMer Tunes
In Hispanics, Blacks**

LOS ANGELES—Jimi Fox, who over the past several years has programmed KCQB-FM and KFMB-FM (B-100), both San Diego and KTNQ-FM Los Angeles, has been busy for the past year running Fox & Fox Media Consulting in Manhattan Beach, Calif.

Doing some research, one of the things he's found out is that "Hispanics and blacks are the biggest buying groups of records in San Diego."

And he's putting this discovery to work for XHIS-FM Tijuana, Mexico, now known as Noventa FM-90 and programming under Fox's guidance an "international type format with a jazz and r&b base." Fox is consulting the station, which has no program director.

The station is beamed at San Diego, which Fox notes has a "7% black and 12% Hispanic population, which no one ever programs to."

"There were r&b stations but they fell flat on their faces. You can't do a solid r&b format in San Diego because you have to take into account the Hispanic element."

While the format was being structured and music put on cart, Fox says "we took a handful of jazz and r&b records and put them on air and played them at random."

Included now is a healthy dose of oldies and the inclusion of "tasty" Spanish music.

The announcers speak in both Spanish and English which Fox says makes for a "unique format."

"The format has a foundation, form and structure," maintains Fox. "It's the first time it's been applied to a market the size of San Diego."

"Selections are based on the wants and needs of the black and Hispanic audience. We're not going after the white pop audience, but the au-

dience that doesn't have a station to listen to."

Among the jazz artists being played are Hiroshima, Ramsey Lewis, Eric Gale, Wilton Felder, Herb Alpert, Gil Scott-Heron, Rodney Franklin and Grover Washington Jr.

R&b artists who are popular include Sadane, Billy Preston, Dynasty, Tom Browne, Smokey Robinson and oldies by the likes of James Brown, Friends Of Distinction and others.

Fox says that Blondie's "Rapture," the Police, and Yoko Ono are acceptable "but you must be careful where to draw the line."

Additionally there is the occasional Spanish record played "but not Spanish ranchero music with twangy guitars," says Fox. "We play those of pop caliber," such as Spanish versions of Kenny Rogers' "Lady," Tierra's "Together" and the Rascals' "Groovin'."

Fox also found it advantageous to run commercials in both Spanish and English. All announcers are bilingual.

The marketing and merchandising of Noventa FM90 will come later, once the station has developed a visible identity. "We can take our time to do it right," says Fox. "Right now elements of the music are of prime concern. To garner and gain and build an audience takes time because we're introducing a unique format."

The station, owned by Inforadio, has 200 KW of power. Its signal can be heard from Tijuana to Santa Barbara.

Fox says the station is already being played in some retail outlets but doesn't expect to see meaningful Arbitron ratings until after the Spring book.

**Jazz Merits Aid, Support,
College Broadcasters Told**

WASHINGTON—"As bad as it's been, it's going to get worse." With these words, trumpeter Donald Byrd summed up the current state of jazz as he spoke on a panel devoted to the music at the annual national convention of the Intercollegiate Broadcasting System, March 6-8.

Joe Fields, president of Muse Records, seemed to agree: "There will be a diminishing number of releases in the coming year. It's just the unfortunate times we're in."

Vernon Slaughter, vice president of jazz at CBS Records, added, "Arthur Blythe (a Columbia Records jazz artist) has won wide critical acclaim, but we've only sold 8,000 copies of his latest album."

Bass player Percy Heath argued that "Jazz needs money behind it just like classical music, either record label money or public money." Heath pointed to the Guarneri Quartet, which has been recording for RCA for many years but the classical group's albums only sell some 5,000 units, he claimed.

He cited this as an example of a label supporting classical music, and he said jazz deserves the same support.

Both Fields and Inner City president Irv Kratka supported the playing and reporting of catalog on college jazz stations, but Slaughter balked at the idea of catalog service.

"I'm not interested in building personal record collections. If we did, we wouldn't sell any records. Slaughter argued. "I get calls and am told, 'when the semester changes we need a new catalog.' I know what goes on. I was in college. When I left, I took everything with me."

Heath also emphasized the importance of playing catalog. "if you're going to be an educator, your playlist has got to be quite long. I'm not too impressed with most of the new releases. There's a time and place for everything. You can play 1928 Duke Ellington, early gut bucket blues and some gospel, too."

Heath also advised that "jazz didn't stop with (John) Coltrane."

WMAL-AM Washington jazz jock Felix Grant was critical of segues of records and on-air artist interviews. Segues, Grant said, "are the worst thing in radio today. We owe it to the artist to identify the record. I know people who are more excited about the segues than the artists they are playing."

As for interviews, Grant complained that too many jocks don't know about the artists they are interviewing. "Their first question is 'What is your sign' and their second question is 'What is your favorite color' and the interview goes down hill from there."



CRAZY EYES—WLUP-FM Chicago afternoon jock Mitch Michaels, center, "eyes" REO Speedwagon members Gary Richrath, left, and Kevin Cronin as the two visit the station during their stop in the Windy City for appearances at the Ampitheatre.

Labels Ask College Station Help

• Continued from page 7

added, "I'm anxious to see what albums are doing. I'm looking for help. I need sales reports."

Larry Braverman, national director of college radio from WEA, said, "We don't generally service any stations under 100 watts, but we'll make exceptions. We want to expose acts on college radio. It's our only avenue left. But you must prove to us who's listening."

When one student complained that his station could not get pop hit records, Braverman responded, "I

don't appreciate top 40 on college radio. We look at college radio as an alternative."

But Cooper argued, "Go ahead and do top 40. It's an educational experience. That's where most of the jobs are."

Dan Kelly of Sire reasoned that "providing a service to the record labels is the key. College radio is where careers are built. Fleetwood Mac and the Doobie Bros. were first heard on college radio."

Gunter Hauer of Atlantic Records asked for feedback on "calls you

might be getting, little notes which bring requests."

Most of the record executives agreed that cooperation by the stations in introducing new acts deserved service on the top acts. "I think if we're asking you to play Code Blue, you ought to get the Doobie Bros.," said Kelly.

Levine pointed to the success of Adam & the Ants (the mention of the group's name drew applause) as aided by college radio. "They're flowing out of the stores, but there's little acceptance in commercial radio," Levine said.

Beginning in April...

Radio Station PROGRAMMING WIZARDS

will find the
play-by-play facts faster
than ever before
in our

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/10/81)

Continued from page 26

WTIC-FM—Hartford (R. Donahue—MD)

- ★ SHEENA EASTON—Morning Train 16-10
- ★ STYX—The Best Of Times 5-2
- ★ DON McLEAN—Crying 8-5
- ★ NEIL DIAMOND—Hello Again 7-4
- ★ BLONDIE—Rapture 9-7
- GROVER WASHINGTON JR.—Just The Two Of Us 15
- STEVE WINWOOD—While You See A Chance 14
- RANDY MEISNER—Hearts On Fire 16

WFEA(13FEA)—Manchester (K. Lemire—MD)

- ★ SHEENA EASTON—Morning Train 10-6
- ★ TERRI GIBBS—Somebody's Knockin' 16-11
- ★ JOHN COUGAR—Ain't Even Done With The Night 20-16
- ★ JUICE NEWTON—Angel Of The Morning 21-18
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 19-15
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-22
- JOHNNY AVERAGE BAND—Ch Ch Cherie
- YARBROUGH & PEOPLES—Don't Stop The Music
- LENNY LeBLANC—Somebody Send My Baby Home
- STEELY DAN—Time Out Of Mind—D-29
- DONNA SUMMER—Who Do You Think You're Fooling—D-28
- PHIL COLLINS—I Missed Again
- BARRY MANILOW—Lonely Together
- ANOY GIBB—Me

WTSN—Dover (J. Sebastian—MD)

- ★ CLIFF RICHARD—A Little In Love 2-1
- ★ DARYL HALL/JOHN OATES—Kiss On My List 8-4
- ★ STYX—The Best Of Times 7-5
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 5-2
- NEIL DIAMOND—Hello Again 4-3
- PHIL COLLINS—I Missed Again
- REO SPEEDWAGON—Take It On The Run
- EMMYLOU HARRIS—Mr. Sandman—D-20
- JOHN COUGAR—Ain't Even Done With The Night—D-22
- SMOKEY ROBINSON—Being With You—D-19
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-25
- CHAMPAIGN—How Bout Us—D-24
- ERIC CLAPTON—I Can't Stand It—D-21
- CLIMAX BLUES BAND—I Love You
- STEVE WINWOOD—While You See A Chance—D-23

WGUY—Bangor (J. Jackson—MD)

- ★ BLONDIE—Rapture 12-4
- ★ DARYL HALL/JOHN OATES—Kiss On My List 20-12
- ★ PHIL SEYMOUR—Precious To Me 28-20
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 26-18
- ★ STEVE WINWOOD—While You See A Chance 27-19
- FRANK & THE KNOCKOUTS—Sweetheart
- SHERBS—I Have The Skill
- HEART—Unchained Melody
- STEELY DAN—Time Out Of Mind—D-29
- REO SPEEDWAGON—Take It On The Run
- THE WHO—You Better, You Bet
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-28
- JIMMY BUFFETT—It's My Job

WIGY—Bath (W. Mitchell—MD)

- ★ BLONDIE—Rapture 11-5
- ★ STEVE WINWOOD—While You See A Chance 21-15
- ★ JUICE NEWTON—Angel Of The Morning 24-18
- ★ APRIL WINE—Just Between You And Me 16-10
- ★ DARYL HALL/JOHN OATES—Kiss On My List 14-8
- FRANK & THE KNOCKOUTS—Sweetheart
- STEELY DAN—Time Out Of Mind
- REO SPEEDWAGON—Take It On The Run—D-28
- THE JOHNNY AVERAGE BAND—Ch Ch Cherie
- .38 SPECIAL—Hold On Loosely—DP
- JIMMY BUFFETT—It's My Job
- GROVER WASHINGTON JR.—Just The Two Of Us—DP
- SHEENA EASTON—Morning Train
- THE JOE CEMAY BAND—Proud

WLBZ—Bangor (M. O'Hara—MD)

- ★ BLONDIE—Rapture 18-16
- ★ DARYL HALL/JOHN OATES—Kiss On My List 21-19
- ★ JUICE NEWTON—Angel Of The Morning 22-20
- ★ SHEENA EASTON—Morning Train 19-17
- ★ THE ROVERS—Wasn't That A Party 23-21
- REO SPEEDWAGON—Take It On The Run
- STYX—Too Much Time
- RICK SPRINGFIELD—Jesse's Girl
- ROD STEWART—Somebody Special
- JOURNEY—The Party's Over
- STEVE WINWOOD—While You See A Chance—D-28
- GARLANO JEFFREYS—96 Tears—X
- THE FOOLS—Running Scared—X
- THE RINGS—Let Me Go—X

- CLIMAX BLUES BAND—I Love You—X
- MAC DAVIS—Hooked On Music—X

Mid-Atlantic Region

★ PRIME MOVERS

- STEVE WINWOOD—While You See A Chance (Island)
- APRIL WINE—Just Between You And Me (Capitol)
- BARBRA STREISAND & BARRY GIBB—What Kind Of Fool (Columbia)

● TOP ADD ONS

- STEELY DAN—Time Out Of Mind (MCA)
- THE WHO—You Better, You Bet (WB)
- THE WHISPERS—It's A Love Thing (Solar)

● BREAKOUTS

- SMOKEY ROBINSON—Being With You (Tama)
- ERIC CLAPTON—I Can't Stand It (RSD)
- JUICE NEWTON—Angel Of The Morning (Capitol)

WXXK—Pittsburgh (B. Christian—MD)

- ★ CLIMAX BLUES BAND—I Love You 13-4
- ★ STEVE WINWOOD—While You See A Chance 20-12
- ★ JOHN LENNON—Woman 16-10
- ★ STYX—Rockin' The Paradise 12-8
- ★ REO SPEEDWAGON—Tough Guys 19-14
- THE WHO—You Better, You Bet
- REO SPEEDWAGON—Take It On The Run
- STRAIGHT LINE—Heads Will Roll—D-29
- PHIL COLLINS—I Missed Again—D-28
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too
- .38 SPECIAL—Hold On Loosely—D-31

WFIL—Philadelphia (D. Fennessy—MD)

No List

WCCX—Erie (B. Shannon—MD)

- ★ CLIFF RICHARD—A Little In Love 10-5
- ★ STYX—The Best Of Times 2-1
- ★ PAT BENATAR—Treat Me Right 15-9
- ★ LOVERBOY—Turn Me Loose 19-11
- ★ DARYL HALL/JOHN OATES—Kiss On My List 13-8
- ERIC CLAPTON—I Can't Stand It
- REO SPEEDWAGON—Take It On The Run
- THE WHO—You Better, You Bet
- GINO VANELLI—Living Inside Myself
- STYX—Too Much Time
- JOURNEY—The Party's Over—D-28
- DONNA SUMMER—Who Do You Think You're Fooling—D-33
- BARRY MANILOW—Lonely Together—D-38
- JOHN COUGAR—Ain't Even Done With The Night—D-30
- SMOKEY ROBINSON—Being With You—D-36
- ANDY GIBB—Me—D-39

WFBG—Atoona (T. Booth—MD)

- ★ DARYL HALL/JOHN OATES—Kiss On My List 10-5
- ★ NEIL DIAMOND—Hello Again 8-4
- ★ STEELY DAN—Time Out Of Mind 29-25
- ★ STEVE WINWOOD—While You See A Chance 18-15
- DELBERT McCLINTON—Shotgun Rider
- PHIL COLLINS—I Missed Again
- BILL MEOLEY—Don't Know Much
- STYX—Too Much Time—32
- SMOKEY ROBINSON—Being With You—D-30
- JOHNNY AVERAGE BAND—Ch Ch Cherie—D-29
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-28
- CLIMAX BLUES BAND—I Love You—33
- THE WHISPERS—It's A Love Thing—31

WKBO—Harrisburg (B. Carson—MD)

- ★ SHEENA EASTON—Morning Train 18-12
- ★ STEVE WINWOOD—While You See A Chance 15-9
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- ★ THE POLICE—Don't Stand So Close To Me 19-14
- ★ CLIMAX BLUES BAND—I Love You 28-24
- STEELY DAN—Time Out Of Mind 30
- THE WHO—You Better, You Bet 29

WQXQ(106)—York (S. Gallagher—MD)

- ★ DON McLEAN—Crying 7-5
- ★ STYX—The Best Of Times 3-2
- ★ THE POLICE—Don't Stand So Close To Me 21-17
- ★ LEO SAYER—Living In A Fantasy 14-10
- ★ DARYL HALL/JOHN OATES—Kiss On My List 9-7
- THE WHO—You Better, You Bet
- STYX—Too Much Time
- REO SPEEDWAGON—Take It On The Run
- ROD STEWART—Somebody Special
- FRANK & THE KNOCKOUTS—Sweetheart—D-29
- SMOKEY ROBINSON—Being With You—D-28
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-30
- GROVER WASHINGTON JR.—Just The Two Of Us—D-26
- ANOY GIBB—Me

WRQX—Washington (R. Fowler—MD)

No List

WPGC—Washington, D.C. (J. Elliott—MD)

- ★ SMOKEY ROBINSON—Being With You 21-13

- ★ APRIL WINE—Just Between You And Me 17-12
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 26-21
- ★ DARYL HALL/JOHN OATES—Kiss On My List 10-6
- ★ STEVE WINWOOD—While You See A Chance 14-10
- STEELY DAN—Time Out Of Mind 29
- THE WHISPERS—It's A Love Thing 28
- SHEENA EASTON—Morning Train
- GINO VANELLI—Living Inside Myself 27
- THE WHO—You Better, You Bet 30

WCAO—Baltimore (S. Richards—MD)

- ★ STEVE WINWOOD—While You See A Chance 26-12
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 10-5
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 25-10
- ★ THE POLICE—Don't Stand So Close To Me 24-13
- ★ APRIL WINE—Just Between You & Me 28-21
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too
- ERIC CLAPTON—I Can't Stand It
- RAY PARKER JR. & RAYDIO—A Woman Needs Love
- SMOKEY ROBINSON—Being With You
- CLIMAX BLUES BAND—I Love You—D-27
- THE WHISPERS—It's A Love Thing
- STEELY DAN—Time Out Of Mind—D-24

WFBR—Baltimore (A. Szulinski—MD)

- ★ GROVER WASHINGTON JR.—Just The Two Of Us 13-7
- ★ BLONDIE—Rapture 7-3
- ★ SMOKEY ROBINSON—Being With You 22-16
- ★ STEVE WINWOOD—While You See A Chance 22-18
- STEELY DAN—Time Out Of Mind 28
- GINO VANELLI—Living Inside Myself
- LARI HALL—Where's Your Angel—D-29
- DONNA SUMMER—Who Do You Think You're Fooling—D-3
- CHRISTOPHER CROSS—Say You'll Be Mine
- THE WHISPERS—It's A Love Thing—D-26

WYRE—Annapolis (J. Diamond—MD)

- ★ STEVE WINWOOD—While You See A Chance 17-7
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 21-11
- ★ THE POLICE—Don't Stand So Close To Me 13-8
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 28-20
- ★ LEO SAYER—Living In A Fantasy 12-6
- THE WHO—You Better, You Bet
- BADFINGER—Hold On
- RANDY MEISNER—Hearts On Fire—10
- JOHN COUGAR—Ain't Even Done With The Night—X
- THE WHISPERS—It's A Love Thing—D-30
- TERRI GIBBS—Somebody's Knockin'—D-24
- A TASTE OF HONEY—Sukiyaki
- FRANK & THE KNOCKOUTS—Sweetheart—D-29
- STEELY DAN—Time Out Of Mind—D-23
- BARRY MANILOW—Lonely Together
- ANDY GIBB—Me

WGH—Hampton (B. Canada—MD)

- ★ JUICE NEWTON—Angel Of The Morning 18-13
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 8-6
- ★ DON McLEAN—Crying 14-9
- ★ CLIMAX BLUES BAND—I Love You 4-2
- ★ SHEENA EASTON—Morning Train 2-1
- DIANA ROSS—One More Chance
- BARRY MANILOW—Lonely Together
- BILL MEDLEY—Don't Know Much
- RICK SPRINGFIELD—Jesse's Girl
- TODD RUNDGREN—Time Heals
- THE ROVERS—Wasn't That A Party
- JOHN COUGAR—Ain't Even Done With The Night—X
- BRUCE SPRINGSTEEN—Fade Away—X
- ERIC CLAPTON—I Can't Stand It—X
- RUSH—Lime Light—X

WQRQ(Q-FM)—Norfolk (D. Davis—MD)

- ★ SHEENA EASTON—Morning Train 14-7
- ★ CHAMPAIGN—How Bout Us 29-19
- ★ JUICE NEWTON—Angel Of The Morning 24-18
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 26-20
- ★ APRIL WINE—Just Between You & Me 33-24
- THE WHO—You Better, You Bet
- T.G. SHEPPARD—I Loved 'Em Every One
- SMOKEY ROBINSON—Being With You—D-31
- THE POLICE—Don't Stand So Close To Me—D-32
- BADFINGER—Hold On—D-33
- FRANK & THE KNOCKOUTS—Sweetheart—D-29
- GINO VANELLI—Living Inside Myself
- REO SPEEDWAGON—Take It On The Run

WRVQ(Q94)—Richmond (B. Thomas—MD)

- ★ STYX—The Best Of Times 3-1
- ★ CLIFF RICHARD—A Little In Love 6-3
- ★ DON McLEAN—Crying 10-6
- ★ THE POLICE—Don't Stand So Close To Me 11-8

- ★ ERIC CLAPTON—I Can't Stand It 14-7
- THE WHO—You Better, You Bet
- GINO VANELLI—Living Inside Myself
- STYX—Too Much Time
- JOHN COUGAR—Ain't Even Done With The Night

WAEB—Allentown (J. Ward—MD)

- ★ JUICE NEWTON—Angel Of The Morning 27-23
- ★ APRIL WINE—Just Between You & Me 17-12
- ★ SMOKEY ROBINSON—Being With You 19-14
- ★ THE POLICE—Don't Stand So Close To Me 16-13
- CLIMAX BLUES BAND—I Love You 30-24
- JOURNEY—The Party's Over

WIFI-FM—Bala Cynwyd (L. Kiley—MD)

- ★ STEVE WINWOOD—While You See A Chance 25-15
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 13-7
- ★ SMOKEY ROBINSON—Being With You 19-13
- ★ THE POLICE—Don't Stand So Close To Me 26-20
- ★ ERIC CLAPTON—I Can't Stand It 29-23
- STEELY DAN—Time Out Of Mind
- ANDY GIBB—Me
- .38 SPECIAL—Hold On Loosely
- THE WHISPERS—It's A Love Thing—D-30
- FRANK & THE KNOCKOUTS—Sweetheart
- MOLLY HATCHET—The Rambler

WWSW(3WS-FW)—Pittsburgh (H. Crowe—MD)

- EMMYLOU HARRIS—Mr. Sandman
- GILBERT O'SULLIVAN—What's In A Kiss

Southeast Region

★ PRIME MOVERS

- STEVE WINWOOD—While You See A Chance (Island)
- DARYL HALL & JOHN OATES—Kiss On My List (RCA)
- GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)

● TOP ADD ONS

- STYX—Too Much Time (A&M)
- REO SPEEDWAGON—Take It On The Run (Epic)
- GINO VANELLI—Living Inside Myself (Arista)

● BREAKOUTS

- JUICE NEWTON—Angel Of The Morning (Capitol)
- TERRI GIBBS—Somebody's Knockin' (MCA)
- THE WHO—You Better, You Bet (WB)

WQXI-AM—Atlanta (J. McCartney—MD)

- ★ TERRI GIBBS—Somebody's Knockin' 8-2
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 19-9
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 13-11
- ★ JIMMY BUFFETT—It's My Job 17-14
- ★ CHAMPAIGN—How Bout Us 21-18
- STEELY DAN—Time Out Of Mind
- SMOKEY ROBINSON—Being With You—D-23
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-28
- SHEENA EASTON—Morning Train—D-19
- PHIL SEYMOUR—Precious To Me—D-25

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

- PHOEBE SNOW—Games—D-30
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-28
- CHRISTOPHER CROSS—Say You'll Be Mine 29
- REO SPEEDWAGON—Take It On The Run 27
- GINO VANELLI—Living Inside Myself—LP
- JOHN O'BANNON—Love You Like I Never—LP

WBBQ—Augusta (B. Stevens—MD)

- ★ SHEENA EASTON—Morning Train 18-13
- ★ STEVE WINWOOD—While You See A Chance 12-8
- ★ FRANK & THE KNOCKOUTS—Sweetheart 28-20
- ★ JOHN COUGAR—Ain't Even Done With The Night 22-14
- ★ ERIC CLAPTON—I Can't Stand It 30-22
- ★ REO SPEEDWAGON—Take It On The Run—25
- STYX—Too Much Time—26
- THE WHO—You Better, You Bet
- GINA VANELLI—Living Inside Myself
- NITELYTE—You Are
- JOHN O'BANNON—Love You Like I Never Loved Before
- STEELY DAN—Time Out Of Mind—27
- SMOKEY ROBINSON—Being With You—D-30
- PHOEBE SNOW—Games
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-29
- THE WHISPERS—It's A Love Thing—D-28

WBSA—Savannah (J. Lewis—MD)

- ★ GROVER WASHINGTON JR.—Just The Two Of Us 12-4
- ★ SHEENA EASTON—Morning Train 24-14
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 27-17
- ★ JUICE NEWTON—Angel Of The Morning 26-19
- ★ JOHN LENNON—Watching The Wheels 31-25
- STYX—Too Much Time 32
- THE WHISPERS—It's A Love Thing 33
- GINO VANELLI—Living Inside Myself 34

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

- ★ DARYL HALL/JOHN OATES—Kiss On My List 9-5
- ★ BLONDIE—Rapture 7-4
- ★ LEO SAYER—Living In A Fantasy 16-11
- ★ STEVE WINWOOD—While You See A Chance 19-12
- STYX—Too Much Time
- THE WHO—You Better, You Bet
- THE ROVERS—Wasn't That A Party
- RAY PARKER JR. & RAYDIO—A Woman Needs Love
- SHERBS—I Have The Skill

WAYS—Charlotte (L. Simon—MD)

- ★ TERRI GIBBS—Somebody's Knockin' 15-11
- ★ DARYL HALL/JOHN OATES—Kiss On My List 7-5
- ★ JOHN COUGAR—Ain't Even Done With The Night 29-24
- ★ JUICE NEWTON—Angel Of The Morning 21-18
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 27-22
- GINO VANELLI—Living Inside Myself
- ROD STEWART—Somebody Special
- DONNA SUMMER—Who Do You Think You're Fooling—D-28
- FRANK & THE KNOCKOUTS—Sweetheart
- JIMMY BUFFETT—It's My Job—D-29
- THE WHISPERS—It's A Love Thing

WFLB—Fayetteville (L. Cannon—MD)

- ★ JUICE NEWTON—Angel Of The Morning 28-15
- ★ SMOKEY ROBINSON—Being With You 19-5
- ★ DOOBIE BROTHERS—Keep This Train A-Rollin' 32-21
- ★ JIMMY BUFFETT—It's My Job 31-26
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 26-17
- JERMAINE JACKSON—You Like Me—34
- ANDY GIBB—Me—33
- EMMYLOU HARRIS—Mr. Sandman—D-30
- MAC OAVIS—Hooked On Music—D-32
- MELISSA MANCHESTER—Lovers After All—35
- LENNY LeBLANC—Somebody Send By Baby Home
- BARRY MANILOW—Lonely Together—D-31
- BILL MEOLEY—Don't Know Much
- GILBERT O'SULLIVAN—What's In A Kiss
- BOBBY GOLDSBORO—Alice Doesn't Love Her
- JOE ENGLISH—Is There Not One Good Man

WISE—Asheville (J. Stevens—MD)

- ★ TERRI GIBBS—Somebody's Knockin' 18-11
- ★ STEVE WINWOOD—While You See A Chance 16-9
- ★ SHEENA EASTON—Morning Train 31-28
- ★ PHIL SEYMOUR—Precious To Me 19-13
- ★ NEIL DIAMOND—Hello Again 17-10
- STEELY DAN—Time Out Of Mind
- HEART—Unchained Melody
- JOHNNY AVERAGE BANO—Ch Ch Cherie
- SHERBS—I Have The Skill
- THE RINGS—Let Me Go
- ANDY GIBB—Me

WKIX—Raleigh (R. McKay—MD)

- ★ STEVE WINWOOD—While You See A Chance 20-15
- ★ CLIFF RICHARD—A Little In Love 19-14
- ★ STYX—The Best Of Times 6-4
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 15-13
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 21-18
- JUICE NEWTON—Angel Of The Morning
- BLONDIE—Rapture—8
- SHEENA EASTON—Morning Train—D-23

WSEZ—Winston-Salem (B. Ziegler—MD)

- ★ JUICE NEWTON—Angel Of The Morning 24-17
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 33-25
- ★ SHEENA EASTON—Morning Train 15-10
- ★ TERRI GIBBS—Somebody's Knockin' 20-14
- ★ DARYL HALL/JOHN OATES—Kiss On My List 8-6
- .38 SPECIAL—Hold On Loosely
- A TASTE OF HONEY—Sukiyaki
- RAY PARKER JR. & RAYDIO—A Woman Needs Love
- HAWKS—Right Away
- MAC DAVIS—Hooked On Music
- BADFINGER—Hold On
- FRANK & THE KNOCKOUTS—Sweetheart
- STEELY DAN—Time Out Of Mind—LP
- JOE ENGLISH—Is There Not A Good Man
- STYX—Too Much Time

WANS—Anderson (J. Evans—MD)

- ★ STEVE WINWOOD—While You See A Chance 11-7
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 17-13
- ★ SMOKEY ROBINSON—Being With You 27-24
- ★ JOHN COUGAR—Ain't Even Done With The Night 26-22
- ★ THE POLICE—Don't Stand So Close To Me 15-11
- REO SPEEDWAGON—Take It On The Run—30

- THE WHO—You Better, You Bet—29
- GINO VANELLI—Living Inside Myself
- CHRISTOPHER CROSS—Say You'll Be Mine
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-26

WTMA—Charleston (C. Corvello—MD)

- No List
- KLAZ(Z98)—Little Rock (D. Taylor—MD)
- ★ BLONDIE—Rapture 16-9
- ★ THE POLICE—Don't Stand So Close To Me 31-16
- ★ RANDY MEISNER—Hearts On Fire 21-13
- THE WHO—You Better, You Bet—38
- ANOY GIBB—Me—35
- STEELY DAN—Time Out Of Mind—36
- CLIMAX BLUES BAND—I Love You—37

WVXX (XX-104)—Nashville—

- ★ JUICE NEWTON—Angel Of The Morning 27-18
- ★ GROVER WASHINGTON JR.—Just The Two Of Us
- ★ SHEENA EASTON—Morning Train 14-12
- ★ DARYL HALL/JOHN OATES—Kiss On My List 8-2
- STYX—Too Much Time
- REO SPEEDWAGON—Take It On The Run
- GINO VANELLI—Living Inside Myself
- THE WHO—You Better, You Bet
- ROD STEWART—Somebody Special—D-27
- JOURNEY—The Party's Over—D-29</

KMEL-FM Updates Sock Hop As Promo

By JACK McDONOUGH

SAN FRANCISCO—The latest in its long skein of innovative promotional ideas has KMEL-FM exploiting a concept that's so old it's new again: the rock'n'roll record dance at school.

KMEL promotion director Ken Wardell, who acknowledges that the idea is a 20-year throwback to the sock hop, says the dozen KMEL dances thus far have drawn an average of 500 dancers and have been "wildly successful."

Wardell notes that "since we went public with ads two or three weeks ago, we've been averaging four bookings a day. We're already booked through May." Previous to the print ads, KMEL's availability for such dances was passed by word-of-mouth.

For the dances KMEL supplies one or two jocks; a 3000-watt custom sound system designed by Ac-rakoustics of Mountain View; and their giant 35-foot inflatable "KAMEL" which not only lights up inside but has a sound system in its belly. The "KAMEL," known, like the station itself, as "The Beast of the Bay," sits on stage with the jocks or is sometimes set up just outside the doors of the auditorium to draw passersby.

KMEL's overall audience share in the San Francisco market rose to 3.2 in the just-released Arbitrons, up from a 2.6 in the previous book. This is due partly to the 69kw outlet inheriting some listeners from KSAN-FM, which recently switched from AOR to country, and partly to promotions such as the dances.

Wardell says the dances have been run so far at five area high schools; three colleges (University of San Francisco and Stanford and Skyline); at the Academy of Arts & Sciences; on board a Bay-cruise boat; and in the main lodge at the famous Squaw Valley ski resort at Lake Tahoe. KMEL jocks who have thus far hosted the dances are Wardell, Tony Kilbert and Mary Holloway.

As for the music at the dances, Wardell says "We do play stuff that we don't play on the air, but we don't go too far away from our air sound."

Pollack Offers Research Guide For Stations

LOS ANGELES—Jeff Pollack Communications has completed the development of a research plan designed for in-house use by client stations.

The do-it-yourself guide focuses on helping stations achieve ratings results without "excessive" research costs.

The plan calls for various forms of research, including call-outs, focus groups and store surveys to determine lifestyles, music preferences, radio listening habits and consumer buying trends of the target 15-34 album rock audience.

The guide is carefully tailored to meet the needs of each station and to deal with programming problems on a market-by-market basis.

Jeff Pollack Communications consults WPLJ-FM, New York; KLOS-FM, Los Angeles; KZEW-FM, Dallas; WCMF-FM, Rochester, N.Y.; and KISS-FM, San Antonio.

If we're playing one or two tracks from an album on the air, we might play three or four at the dance. We might add in more old stuff like Elvis or Chuck Berry. And we're able to work the peaks and valleys and play a lot of slow records. Everybody loves that.

"It's a good extra outlet for us as jocks. We can do thematic things. We can do off-the-wall stuff like segues from the Knack to the Chipmunks. I like to do a lot of sound effects myself—have motorcycles screaming from speaker to speaker to lead into a rocker, maybe some rain sounds to lead into a slow one. We can throw in a lot of banter, pull up somebody from the audience for an on-the-spot interview, give away door prizes. It's a real novelty."

Wardell says that at all the dances they give away 10 KMEL shirts, 10 albums, and assorted items such as KMEL calendars and "bumper stickers."

Wardell notes also that the station provides the schools with produced announcements that can be run over the school's PA systems on mornings before the event.

As to why such a concept would click nowadays, Wardell offers several reasons. "Partially it's the celebrity of a disk jockey being there. I also think people are tired of dancing to copy bands who inadequately play their favorite songs. And bands interrupt the momentum of a dance when they take breaks. We don't have those problems, and we supply a lot more fun."

Volume Reminisces About College Radio's Beginnings

THE GAS PIPE NETWORKS—A History of College Radio 1936-1946. By Louis M. Bloch Jr. Distributed by Bloch & Co. Box 18058, Cleveland, Ohio 44118. Privately printed. \$12.95.

NEW YORK—Author Louis M. Bloch was a student at Brown Univ. in Rhode Island in 1936 when two enterprising undergrads, George Abraham and David Borst, decided to run a wired intercom system between their dormitories. Bloch, another radio buff, and other students soon joined the system, and before long microphones and a second line were strung to allow broadcasting. By year's end, they had broadcast the inaugural address of Brown's new president. By the time the fall semester rolled around, Borst had built a studio, boosted the transmitter to two watts, and built an auxiliary studio in the music building, enabling the fledgling network to broadcast music from the school's classical music library.

The network was linked with more than 30,000 feet of wire strung through the university's heating tunnels and over roofs. Special receivers weren't required. All students had to do was hook up their radio to a nearby electric line, gas pipe or other conductor linked to a transmitter, and turn to the appropriate spot on the dial. And that, according to Bloch, was the birth of college radio—initially dubbed "The Gas Pipe Networks."

Bloch was associated with the Brown station (now operating as WBRU-FM, a very powerful commercial college outlet in the Rhode Island area) until he graduated in 1940. He spent the next six years as

HAWKS
"Right Away"—★

Hawks, comprised of keyboardist/singer Dave Hearn, drummer Larry Adams, bassist/singer Frank Wiewel, guitarist/singer Kirk Kaufman and guitarist/singer Dave Steen, grew out of an Iowa band called West Minist'r.

Wiewel and Kaufman began West Minist'r in the late '60s. The band continued into the early '70s, performing in clubs in the Midwest, with Hearn occasionally sitting in.

Then, Wiewel and Kaufman built a state-of-the-art, 24-track recording facility called West Minist'r Sound on Kaufman's father's farm in Iowa. The two spent a large part of the '70s recording demo tapes there with friends Hearn, Steen and Adams.

Several rounds of these demos were mailed out to a&r executives across the country and in the fall of '79 the five, under the name of

New On The Charts



Hawks, were signed to Columbia. Last September Tom Werman was enlisted to produce the group's self-titled debut LP, which contains 10 upbeat, power-pop tunes.

Hawks is managed and booked by Shelly Finkel, Cross Country Concert Corp., 527 Madison Ave., Suite 1622, New York, N.Y. 10022 at (212) 758-6211.



U2
"Boy"—★

U2 was formed at an experimental school in Dublin, Ireland in 1976. Drummer Larry Mullin, who wanted to get a band together, pinned a message to a bulletin board at Mount Temple School there, hoping to interest some of his schoolmates in the idea.

He eventually did, teaming up with bassist Adam Clayton—the only member of U2 with any previous experience in a rock band—vocalist Bono and guitarist the Edge, to form U2.

The four, who are now all 19 and 20 years of age, began performing their accessible, melodic pop tunes in Eire, building up a loyal local following. U2 released a three-track record, "U-2-3," late in 1979 that charted in Ireland. Shortly afterwards, in the beginning of 1980, the band won in five categories in a readers poll taken by Irish rock magazine, The Hot Press.

The group then journeyed to London, where it recorded two singles, "11 O'Clock Tick Tock" and "A Day Without Me" and then its debut album "Boy" (Island Records).

U2 is managed by Paul McGinnis, 65 Waterloo Rd., Dublin, Ireland at (01) 686-5533. It is booked by Premier Talent, 3 E. 54th St., New York, N.Y. 10022 at (212) 758-4900.

KMJJ-AM

• Continued from page 23

O'Brien. With a 2.5 KW directional signal at night, he feels the station was hurt by the survey's distribution.

"A drop like this is a kick in the head when you first get the book back, but we don't expect the next one to be that bad." O'Brien added that no new or unusual promotions are planned.



BERNARD WRIGHT
"Nard"—★

Sixteen-year-old Bernard Wright's first LP, "Nard," which is dedicated to jazz greats such as Bud Powell, McCoy Tyner and Thelonious Monk, combines be-bop, funk, r&b and gospel elements. Songs range from the rap-funk of "Just Chillin' Out" to an acoustic trio version of Miles Davis' "Solar," with bassist Buster Williams and drummer Roy Haynes.

Wright, a pianist, began playing a Magnus Organ, which had about 18 keys and push-button chords, when he was just four years old. When he was 13, Wright toured with Lenny White throughout the Southern and mid-Atlantic states. He also spent some time working in musical theatre. He played keyboards for "The Vampire And The Dentist" by Weldon Irvine, and for "The Glorious Monster In The Bell Of The Horn" by Larry Neal with music by Max Roach.

Wright came to the attention of trumpeter Tom Browne, who had recently signed with GRP, and he asked the young pianist to perform on "Browne Sugar," an LP he was recording. Browne introduced Wright to producers Dave Grusin and Larry Rosen, who remember, "Tom said, 'You guys have to hear this piano player.'"

He subsequently signed with Arista/GRP and recorded "Nard." Wright intends to continue to work on his singing and songwriting and hopes to eventually record songs on which he plays all the instruments.

Wright is managed and booked by Weldon Irvine, P.O. Box 38, St. Albans, N.Y. 11412 at (212) 322-2942 or (212) 724-2800.

Billboard Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/10/81)

● Continued from page 28

- ★ ★ STEVE WINWOOD—While You See A Chance 19-15
- ★ CHAMPAIGN—How Bout Us 20-16
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 5-2
- ● FRANKE & THE KNOCKOUTS—Sweetheart
- ● RAY PARKER JR. & RAYDIO—A Woman Needs Love
- SMOKEY ROBINSON—Being With You—D-23
- JOHNNY AVERAGE BAND—Ch Ch Cherie
- T.G. SHEPPARD—I Loved 'Em Every One
- JIMMY BUFFETT—It's My Job—D-28
- ANDY GIBB—Me—D-25
- THE FOOLS—Running Scared—D-26
- STEELY DAN—Time Out Of Mind—D-27

WKXX(KXX106)—Birmingham (L. O'Day—MD)

- ★ ★ .38 SPECIAL—Hold On Loosely 26-21
- ★ ★ GROVER WASHINGTON JR—Just The Two Of Us 16-11
- ★ JUICE NEWTON—Angel Of The Morning 21-17
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 10-3
- ● RUSH—Lime Light—29
- ● GINO VANELLI—Living Inside Myself
- ● RAY PARKER JR. & RAYDIO—A Woman Needs Love
- ● EMMYLOU HARRIS—Mr. Sandman
- JOURNEY—The Party's Over—D-30
- GARLAND JEFFREYS—96 Tears
- STYX—Too Much Time
- REO SPEEDWAGON—Take It On The Run
- THE WHO—You Better, You Bet

WSGN—Birmingham (W. Brian—MD)

- ★ ★ DARYL HALL/JOHN OATES—Kiss On My List 14-10
- ★ ★ STEVE WINWOOD—While You See A Chance 21-14
- ★ JUICE NEWTON—Angel Of The Morning 15-12
- ★ BRUCE SPRINGSTEEN—Fade Away 10-7
- ★ BLONDIE—Rapture 11-8
- ● T.G. SHEPPARD—I Loved 'Em Every One
- ● GINO VANELLI—Living Inside Myself
- ● STYX—Too Much Time
- ● FRANKE & THE KNOCKOUTS—Sweetheart—D-24
- ● BARRY MANILOW—Lonely Together

- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-27
- SHERBS—I Have The Skill—NP
- ANDY GIBB—Me—D-26
- THE FOOLS—Running Scared—D-25

WAAY—Huntsville (J. Kendrick—MD)

- ★ ★ TERRI GIBBS—Somebody's Knockin' 18-12
- ★ ★ JIMMY BUFFETT—It's My Job 30-22
- ★ JUICE NEWTON—Angel Of The Morning 25-15
- ★ SMOKEY ROBINSON—Being With You 28-20
- ★ CLIMAX BLUES BAND—I Love You 23-16
- ● CHRISTOPHER CROSS—Say You'll Be Mine
- ● THE WHO—You Better, You Bet
- REO SPEEDWAGON—Take It On The Run
- ● ROD STEWART—Somebody Special
- ● YARBROUGH & PEOPLES—Don't Stop The Music—D-27
- ● JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-26
- ● T.G. SHEPPARD—I Loved 'Em Every One—D-29
- ● THE WHISPERS—It's A Love Thing—D-30
- ● ANDY GIBB—Me
- ● BARRY MANILOW—Lonely Together

WHYY—Montgomery (R. Thomas—MD)

- ★ ★ JOHN COUGAR—Ain't Even Done With The Night 15-10
- ★ ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 28-20
- ★ THE POLICE—Don't Stand So Close To Me 18-12
- ★ GROVER WASHINGTON JR—Just The Two Of Us 21-16
- ★ CHAMPAIGN—How Bout Us 22-17
- ● STEELY DAN—Time Out Of Mind
- ● STYX—Too Much Time
- ● CHRISTOPHER CROSS—Say You'll Be Mine—D-24
- ● THE FOOLS—Running Scared
- ● ANDY GIBB—Me
- ● JIMMY BUFFETT—It's My Job

WJDX—Jackson (L. Adams—MD)

- ★ ★ STEVE WINWOOD—While You See A Chance 23-17
- ★ ★ SMOKEY ROBINSON—Being With You 18-14
- ★ JIMMY BUFFETT—It's My Job 15-11

- ★ YARBROUGH & PEOPLES—Don't Stop The Music 11-6
- ★ NEIL DIAMOND—Hello Again 8-4
- ● FRANKE & THE KNOCKOUTS—Sweetheart
- ● JAMES TAYLOR/J.D. SOUTHER—Her Town Too
- ● RAY PARKER JR. & RAYDIO—A Woman Needs Love
- ● RUSH—Lime Light

WBJW (BJ-105)—Orlando (T. Long—MD)

- ★ ★ REO SPEEDWAGON—Keep On Loving You 1-1
- ★ ★ STYX—The Best Of Times 2-2
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 16-8
- ★ JOHN LENNON—Woman 4-3
- ★ BLONDIE—Rapture 18-12
- ● JAMES TAYLOR/J.D. SOUTHER—Her Town Too 38
- ● THE ROVERS—Wasn't That A Party
- ● MARVIN GAYE—Praise
- ● DOLLY PARTON—But You Know I Love You
- ● THE WHO—You Better, You Bet
- ● A TASTE OF HONEY—Sukiyaki—DP
- ● FRANKE & THE KNOCKOUTS—Sweetheart—DP
- ● MOLLY HATCHET—The Rambler—NP
- ● YOKO ONO—Walking On Thin Ice—DP
- ● THE JOHNNY AVERAGE BAND—Ch Ch Cherie—NP
- ● BADFINGER—Hold On
- ● T.G. SHEPPARD—I Loved 'Em Every One—DP
- ● THE RINGS—Let Me Go—NP
- ● THE FOOLS—Running Scared—NP

WRBQ(Q105)—Tampa (P. McKay—MD)

- ★ ★ CHAMPAIGN—How Bout Us 16-12
- ★ ★ DARYL HALL/JOHN OATES—Kiss On My List 15-8
- ★ SHEENA EASTON—Morning Train 13-11
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 18-15
- ★ THE WHISPERS—It's A Love Thing
- ● SMOKEY ROBINSON—Being With You—24
- ● YARBROUGH & PEOPLES—Don't Stop The Music—23
- ● CLIFF RICHARD—A Little In Love—D-13
- ● STYX—Too Much Time—25
- ● REO SPEEDWAGON—Take It On The Run—26

WLCY—Tampa (M. Weber—MD)

- ★ ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 26-19
- ★ ★ JIMMY BUFFETT—It's My Job 20-16
- ★ JUICE NEWTON—Angel Of The Morning 15-8
- ★ SPYRO GYRA—Cafe Amore 11-9
- ★ GROVER WASHINGTON JR—Just The Two Of Us 17-13
- ● DIANA ROSS—One More Chance
- ● RAY PARKER JR. & RAYDIO—A Woman Needs Love
- ● SMOKEY ROBINSON—Being With You—D-22
- ● THE FOOLS—Running Scared

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

- ★ ★ JIMMY BUFFETT—It's My Job 30-23
- ★ ★ BLONDIE—Rapture 26-21
- ★ JUICE NEWTON—Angel Of The Morning 32-28
- ★ APRIL WINE—Just Between You And Me 13-10
- ★ DARYL HALL/JOHN OATES—Kiss On My List 11-7
- ● PHIL COLLINS—I Missed Again
- ● RAY PARKER JR. & RAYDIO—A Woman Needs Love
- ● SMOKEY ROBINSON—Being With You—D-38
- ● SHERBS—I Have The Skill—D-39
- ● MARVIN GAYE—Praise
- ● HAWKS—Right Away—D-40
- ● FRANKE & THE KNOCKOUTS—Sweetheart—D-37
- ● BARRY MANILOW—Lonely Together
- ● GINO VANELLI—Living Inside Myself
- ● STYX—Too Much Time—LP

WKXY—Sarasota (T. William—MD)

- ★ ★ SHEENA EASTON—Morning Train 18-7
- ★ ★ GROVER WASHINGTON JR—Just The Two Of Us 26-20
- ★ PHIL SEYMOUR—Precious To Me 19-15
- ★ ERIC CLAPTON—I Can't Stand It 24-19
- ★ STEVE WINWOOD—While You See A Chance 21-16
- ● REO SPEEDWAGON—Take It On The Run
- ● STYX—Too Much Time
- ● STYX—Rockin' The Paradise—LP
- ● HEART—Unchained Melody
- ● STEELY DAN—Time Out Of Mind—D-23
- ● JOHN COUGAR—Ain't Even Done With The Night—D-30

WAXY—Ft. Lauderdale (R. Shaw—PD)

- ★ ★ RANDY MEISNER—Hearts On Fire 21-13
- ★ ★ YARBROUGH & PEOPLES—Don't Stop The Music 26-15
- ★ CON FUNK SHUN—Too Tight 15-11
- ★ GROVER WASHINGTON JR—Just The Two Of Us 25-19
- ★ NEIL DIAMOND—Hello Again 11-8
- ● ERIC CLAPTON—I Can't Stand It
- ● GINO VANELLI—Living Inside Myself
- ● JAMES TAYLOR/J.D. SOUTHER—Her Town Too
- ● THE WHISPERS—It's A Love Thing

WZGC(293)—Atlanta (S. Davis—MD)

No List

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

No List

WBYQ(92Q)—Nashville (S. Davis—MD)

- ★ ★ JOHN LENNON—Woman 7-3
- ★ ★ STYX—The Best Of Times 4-1
- ★ CHAMPAIGN—How Bout Us 15-11
- ★ GROVER WASHINGTON JR—Just The Two Of Us 21-16
- ● SMOKEY ROBINSON—Being With You
- ● RAY PARKER JR. & RAYDIO—A Woman Needs Love
- ● JOHN COUGAR—Ain't Even Done With The Night—X

- ● PHOEBE SNOW—Games—DP
- ● JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-30
- ● .38 SPECIAL—Hold On Loose y—DP

WHYI(Y-100)—Miami (M. Shands—MD)

- ★ ★ THE POLICE—Don't Stand So Close To Me 21-17
- ★ ★ YARBROUGH & PEOPLES—Don't Stop The Music 12-9
- ★ ALAN PARSONS PROJECT—Games People Play 10-5
- ★ JOHN LENNON—Watching The Wheels 30-25
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 16-14
- ● LAKESIDE—Fantastic Voyage—22
- ● CHAMPAIGN—How Bout Us—31
- ● STEVE WINWOOD—While You See A Chance—30
- ● KC & THE SUNSHINE BAND—Space Cadet—32

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GREAT BUILDINGS, GREAT SONGS, GREAT HARMONIES, GREAT BUILDINGS. BLOCKBUSTING MUSIC BY



Produced & Recorded by Ed E. Thacker for Opus and John Boylan. Management: David Harper

Radio Programming

Cincy FMer Album Sells 10,000 Copies

By VICTOR HARRISON

CINCINNATI—WEBN-FM has released a fifth highly successful LP showcasing local talent on their own "Brute Force Cybernetics" label. 10,000 copies of "Album Project 5" sold out in four weeks as compared to the two months which passed before the first "Album Project" cleared the record store shelves in 1976.

Program director and producer of the album, Denton Marr, listened to some 250 tapes of original material

before deciding on this year's ten best. They are Spike, Just Like Kids, Rockduster, Urban Sprawl, Erector Set, Cheep Skates, Barb Kushner & Carefree Day, the Bagazoid Brothers, Sharks, and the Don Ho Barber-shop Quartet. "Album Project 5" is shipped to a dozen area record outlets, including Record Theatre, Swallens, Music World, Gold Circle, Record Bar, and Peaches, in time for the Christmas shopping rush. It sold for two dollars and all proceeds were donated to United Appeal.

The record, "a project of the WEBN Committee for Aesthetic Public Spectacle," is one way the station promotes and supports the local music scene. WEBN also collaborated with WCET-TV (Cincinnati's PBS station) on a series entitled "Rock Around the Block" which featured live, in-studio performances of area rock groups which appeared on WEBN's "Album Project 5." Complete with a live studio audience and local celebrities and WEBN jocks serving as emcees, "Rock Around the Block" was reportedly the highest viewed program in the television station's history. The audio was simulcast in stereo by WEBN. Denton Marr said that due to a lack of funds on the part of WCET-TV, the program will not be produced in 1981. However, several of the groups do appear on "Album Project 5."

Memphis Station Hanging Tough

• Continued from page 23

some Doobie Brothers in on occasion. Then we mix in a little Earl Klugh or Bob James, a nice little jazz flavor. On this station we have a unique opportunity. No other (commercial) station will touch jazz because if they do, they are messing with their image.

Another of the station's strengths, according to Olson, is that "we're not a hype station. We don't play a lot of games. We just play the music. We don't get into lengthy news or editorials." WHRK estimates its audience is 70% black.

In discussing his style as an air personality, Olson says, "I finally realized after being told by program directors for so many years to 'just shut up and play the music, you're not the star,' that the music is the bottom line."

Olson believes that rocks are the link between keeping people and losing listeners. "The music speaks for itself," he says. "I tell my jocks, 'If you are going to talk, don't ramble on about nothing. Make sure it has some value and meaning. Otherwise, tell them what you've played, give the call letters, and go on to the commercial.'"

As for Olson's dialogue, he tries to be "totally aware all the time. I'm always working and taking notes on what's going on in the city. People know that they can listen to me and I'll fill them in on all the information."

Billboard Begins New Radio-Play LP Lists

• Continued from page 1

trium of overlapping programming approaches. The common theme, however, is the continued commercial dominance of rock as the principal image element.

In addition to identifying the most-played album titles each week, the new research combination also affords flexibility in tracking the hottest individual songs regardless of the respective LP's ranking.

The new features detail airplay activity in three basic ways. First, the relative airplay ranking of the top 50 rock albums is charted in Billboard's rock albums.

Next, the relative airplay ranking of the top 60 rock songs is listed in Top Tracks. These selections are cited based on airplay, regardless of actual configuration, so that both singles and LP tracks are monitored. And where industry research in the past has identified individual tracks based on an existing list of top LP titles, Top Tracks represents a separate listing whereby a much-played selection can compete effectively even if its parent LP is relatively low on the Rock Albums chart, or yet to appear.

Finally, Billboard lists the week's most added albums as Top Adds, with up to 10 titles carried in each listing.

According to Billboard associate

publisher Bill Wardlow, the three new features have been developed and their research methodology refined over the past six months.

"The benefit to the industry is that these features will enable us to have that album play input in a form we've not had it in the past," explains Wardlow. "That will enable us to bring an album onto the charts with more radio input than in the past."

Wardlow reports that the magazine's research staff has been increased to field the heavier burden of station contacts. A newly-researched station sample, including both more conventional AOR formats and Hot 100 singles stations as well as hybrids of the two, has been established.

That sample is also being monitored on an ongoing basis, and may be expanded during the coming months based on the research department's requirements.

The new features have the support of Billboard's Radio Advisory Committee/AOR, headed by John Sebastian, who until recently programmed the successful WCOZ-FM Boston and now directs his own consulting firm.

For further analysis of the features' operation and their programming uses, see Mike Harrison's column, page 33.

DEAD SPECIAL RATINGS SOAR

NEW YORK—The NBC Source 90-minute Grateful Dead Special, which affiliates ran the weekend of Feb. 6-8, has turned out to be the network's most successful special.

Almost 6.2 million listeners tuned the show in, at least to listen to part of it. This came figure was disclosed in research by R.H. Bruskin in its Omnitel survey in 1,010 telephone interviews a week after the show.

The survey found that 6.9% of the 18 to 34 year olds in the continental U.S. listened and 80% of these listeners were men. Among men 18 to 24, the show captured 18.3%.

The 6.9 rating surpasses a 5.4 rating in that age group scored a Source by Ted Nugent special last year.

THE NEW ARCHITECTS OF ROCK. "APART FROM THE CROWD." ON COLUMBIA RECORDS AND TAPES.

JC 36920



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Billboard® Rock Albums & Top Tracks™

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	NEW ENTRY		STYX—Paradise Theater, A&M	1	NEW ENTRY		ERIC CLAPTON—I Can't Stand It, RSO
2	NEW ENTRY		REO SPEEDWAGON—Hi Infidelity, Epic	2	NEW ENTRY		STEVE WINWOOD—While You See A Chance, Island
3	NEW ENTRY		STEVE WINWOOD—Arc Of A Diver, Island	3	NEW ENTRY		JOURNEY—Party's Over, Columbia
4	NEW ENTRY		ERIC CLAPTON—Another Ticket, RSO	4	NEW ENTRY		.38 SPECIAL—Hold On Loosely, A&M
5	NEW ENTRY		JOURNEY—Captured, Columbia	5	NEW ENTRY		THE WHO—You Better You Bet, Warner Bros.
6	NEW ENTRY		RUSH—Moving Pictures, Mercury	6	NEW ENTRY		LOVER BOY—Turn Me Loose, Columbia
7	NEW ENTRY		BRUCE SPRINGSTEEN—The River, Columbia	7	NEW ENTRY		RUSH—Limelight, Mercury
8	NEW ENTRY		.38 SPECIAL—Wild Eyed Southern Boys, A&M	8	NEW ENTRY		STYX—Rocking The Paradise, A&M
9	NEW ENTRY		LOVERBOY—Loverboy, Columbia	9	NEW ENTRY		REO SPEEDWAGON—Keep On Loving You, Epic
10	NEW ENTRY		JOHN LENNON/YOKO ONO—Double Fantasy, Geffen	10	NEW ENTRY		RUSH—Tom Sawyer, Mercury
11	NEW ENTRY		MANFRED MANN'S EARTH BAND—Chance, Warner Bros.	11	NEW ENTRY		POLICE—Don't Stand So Close To Me, A&M
12	NEW ENTRY		STEELY DAN—Gaucho, MCA	12	NEW ENTRY		GARLAND JEFFREYS—96 Tears, Epic
13	NEW ENTRY		POLICE—Zenyatta Mondatta, A&M	13	NEW ENTRY		REO SPEEDWAGON—Don't Let Him Go, Epic
14	NEW ENTRY		BLONDIE—Autoamerican, Chrysalis	14	NEW ENTRY		BRUCE SPRINGSTEEN—Fade Away, Columbia
15	NEW ENTRY		TODD RUNDGREN—Healing, Bearsville	15	NEW ENTRY		MANFRED MANN—For You, Warner Bros.
16	NEW ENTRY		PAT TRAVERS BAND—Radio Active, Polydor	16	NEW ENTRY		STYX—Best Of Times, A&M
17	NEW ENTRY		DONNY IRIS—Back On The Streets Again, Midwest National/MCA	17	NEW ENTRY		REO SPEEDWAGON—Take It On The Run, Epic
18	NEW ENTRY		JAMES TAYLOR—Dad Loves His Work, Columbia	18	NEW ENTRY		ERIC CLAPTON—Rita Mae, RSO
19	NEW ENTRY		GARLAND JEFFREYS—Escape Artist, Epic	19	NEW ENTRY		RANDY MEISNER—Hearts On Fire, Epic
20	NEW ENTRY		AC/DC—Back In Black, Atco	20	NEW ENTRY		DONNIE IRIS—Ah Leah, MCA/Carousel
21	NEW ENTRY		OUTLAWS—Ghost Riders, Arista	21	NEW ENTRY		JAMES TAYLOR—Stand Up & Fight, Columbia
22	NEW ENTRY		PHIL COLLINS—Face Value, Atlantic	22	NEW ENTRY		PRETENDERS—Message Of Love, Sire
23	NEW ENTRY		THE CLASH—Sandinista, Epic	23	NEW ENTRY		STEVE WINWOOD—Arc Of A Diver, Island
24	NEW ENTRY		PHIL SEYMOUR—Phil Seymour, Boardwalk	24	NEW ENTRY		THE CLASH—Police On My Back, Epic
25	NEW ENTRY		SHERBS—The Skill, Atco	25	NEW ENTRY		REO SPEEDWAGON—Tough Guys, Epic
26	NEW ENTRY		TOTO—Turn Back, Columbia	26	NEW ENTRY		RICK SPRINGFIELD—Jessie's Girl, RCA
27	NEW ENTRY		XTC—Black Sea, Virgin	27	NEW ENTRY		APRIL WINE—Just Between You and Me, Capitol
28	NEW ENTRY		TED NUGENT—Intensities in 10 Cities, Epic	28	NEW ENTRY		STYX—Too Much Time On My Hands, A&M
29	NEW ENTRY		DON McLEAN—Chained Lightning, Millinneum	29	NEW ENTRY		THE OUTLAWS—Ghost Riders, Arista
30	NEW ENTRY		RANDY MEISNER—One More Song, Epic	30	NEW ENTRY		JOURNEY—Dixie Highway, Columbia
31	NEW ENTRY		DIRE STRAITS—Making Movies, Warner Bros.	31	NEW ENTRY		PAT BENATAR—Treat Me Right, Chrysalis
32	NEW ENTRY		JIM CARROLL BAND—Catholic Boy, Atco	32	NEW ENTRY		APRIL WINE—Sign Of A Gypsy Queen, Capitol
33	NEW ENTRY		ALAN PARSONS PROJECT—Turn Of A Friendly Card, Arista	33	NEW ENTRY		GRACE SLICK—Sea Of Love, RCA
34	NEW ENTRY		JOE ELY—Musta Notta Gotta Lotta, Southcoast/MCA	34	NEW ENTRY		STYX—Snowblind, A&M
35	NEW ENTRY		ELVIS COSTELLO—Trust, Columbia	35	NEW ENTRY		BLONDIE—Rapture, Chrysalis
36	NEW ENTRY		ADAM & THE ANTS—Kings Of The Wild Frontier, Epic	36	NEW ENTRY		ERIC CLAPTON—Catch Me If You Can, RSO
37	NEW ENTRY		ROD STEWART—Foolish Behavior, Warner Bros.	37	NEW ENTRY		JAMES TAYLOR & J. D. SOUTHER—Her Town Too, Columbia
38	NEW ENTRY		RICK SPRINGFIELD—Working Class Dog, RCA	38	NEW ENTRY		PHIL COLLINS—I Missed Again, Atlantic
39	NEW ENTRY		ROLLING STONES—Sucking In The Seventies, Rolling Stones	39	NEW ENTRY		APRIL WINE—All Over Town, Capitol
40	NEW ENTRY		TEARDROP EXPLODES—Kilimanjaro, Polydor	40	NEW ENTRY		TOTO—Live For Today, Columbia
41	NEW ENTRY		SPANDAU BALLET—Journey To Glory, Chrysalis	41	NEW ENTRY		JOHN LENNON—Woman, Geffen
42	NEW ENTRY		GRACE SLICK—Welcome To The Wrecking Ball, RCA	42	NEW ENTRY		BRUCE SPRINGSTEEN—I'm A Rocker, Columbia
43	NEW ENTRY		RAINBOW—Difficult To Cure, Polydor	43	NEW ENTRY		TED NUGENT—Flying Lip Lock, Epic
44	NEW ENTRY		JIMMY BUFFETT—Coconut Telegraph, MCA	44	NEW ENTRY		PHIL COLLINS—In The Air Tonight, Atlantic
45	NEW ENTRY		CLIMAX BLUES BAND—Flying The Flag, Warner Bros.	45	NEW ENTRY		THE SHERBS—The Skill, Atco
46	NEW ENTRY		NICOLETTE LARSON—Radioland, Warner Bros.	46	NEW ENTRY		ELVIS COSTELLO—From A Whisper To A Scream, Columbia
47	NEW ENTRY		BADFINGER—Hold On, Radio Records	47	NEW ENTRY		ALAN PARSONS PROJECT—Snake Eyes, Arista
48	NEW ENTRY		GROVER WASHINGTON JR.—Winelight, Elektra	48	NEW ENTRY		TODD RUNDGREN—Compassion, Bearsville
49	NEW ENTRY		MAX WEBSTER—Universal Juveniles, Mercury	49	NEW ENTRY		STEELY DAN—Time Out Of Mind, MCA
50	NEW ENTRY		JESSE WINCHESTER—Talk Memphis, Bearsville	50	NEW ENTRY		JIM CARROLL BAND—People Who Died, Atco

Top Adds

1	JAMES TAYLOR—Dad Loves His Work, Columbia
2	PAT TRAVERS—Radio Active, Polydor
3	FRANKE & THE KNOCKOUTS—Franke & The Knockouts, Millennium
4	KROKUS—Hardware, Ariola
5	IAN GOMM—What of Blow, Stiff/Epic
6	TED NUGENT—Intensities In 10 Cities, Epic
7	ERIC CLAPTON—Another Ticket, RSO
8	HAWKS—Hawks, Columbia
9	RAINBOW—Difficult To Cure, Polydor
10	KINGBEES—The Big Rock, RSO

1	NEW ENTRY		ERIC CLAPTON—I Can't Stand It, RSO
2	NEW ENTRY		STEVE WINWOOD—While You See A Chance, Island
3	NEW ENTRY		JOURNEY—Party's Over, Columbia
4	NEW ENTRY		.38 SPECIAL—Hold On Loosely, A&M
5	NEW ENTRY		THE WHO—You Better You Bet, Warner Bros.
6	NEW ENTRY		LOVER BOY—Turn Me Loose, Columbia
7	NEW ENTRY		RUSH—Limelight, Mercury
8	NEW ENTRY		STYX—Rocking The Paradise, A&M
9	NEW ENTRY		REO SPEEDWAGON—Keep On Loving You, Epic
10	NEW ENTRY		RUSH—Tom Sawyer, Mercury
11	NEW ENTRY		POLICE—Don't Stand So Close To Me, A&M
12	NEW ENTRY		GARLAND JEFFREYS—96 Tears, Epic
13	NEW ENTRY		REO SPEEDWAGON—Don't Let Him Go, Epic
14	NEW ENTRY		BRUCE SPRINGSTEEN—Fade Away, Columbia
15	NEW ENTRY		MANFRED MANN—For You, Warner Bros.
16	NEW ENTRY		STYX—Best Of Times, A&M
17	NEW ENTRY		REO SPEEDWAGON—Take It On The Run, Epic
18	NEW ENTRY		ERIC CLAPTON—Rita Mae, RSO
19	NEW ENTRY		RANDY MEISNER—Hearts On Fire, Epic
20	NEW ENTRY		DONNIE IRIS—Ah Leah, MCA/Carousel
21	NEW ENTRY		JAMES TAYLOR—Stand Up & Fight, Columbia
22	NEW ENTRY		PRETENDERS—Message Of Love, Sire
23	NEW ENTRY		STEVE WINWOOD—Arc Of A Diver, Island
24	NEW ENTRY		THE CLASH—Police On My Back, Epic
25	NEW ENTRY		REO SPEEDWAGON—Tough Guys, Epic
26	NEW ENTRY		RICK SPRINGFIELD—Jessie's Girl, RCA
27	NEW ENTRY		APRIL WINE—Just Between You and Me, Capitol
28	NEW ENTRY		STYX—Too Much Time On My Hands, A&M
29	NEW ENTRY		THE OUTLAWS—Ghost Riders, Arista
30	NEW ENTRY		JOURNEY—Dixie Highway, Columbia
31	NEW ENTRY		PAT BENATAR—Treat Me Right, Chrysalis
32	NEW ENTRY		APRIL WINE—Sign Of A Gypsy Queen, Capitol
33	NEW ENTRY		GRACE SLICK—Sea Of Love, RCA
34	NEW ENTRY		STYX—Snowblind, A&M
35	NEW ENTRY		BLONDIE—Rapture, Chrysalis
36	NEW ENTRY		ERIC CLAPTON—Catch Me If You Can, RSO
37	NEW ENTRY		JAMES TAYLOR & J. D. SOUTHER—Her Town Too, Columbia
38	NEW ENTRY		PHIL COLLINS—I Missed Again, Atlantic
39	NEW ENTRY		APRIL WINE—All Over Town, Capitol
40	NEW ENTRY		TOTO—Live For Today, Columbia
41	NEW ENTRY		JOHN LENNON—Woman, Geffen
42	NEW ENTRY		BRUCE SPRINGSTEEN—I'm A Rocker, Columbia
43	NEW ENTRY		TED NUGENT—Flying Lip Lock, Epic
44	NEW ENTRY		PHIL COLLINS—In The Air Tonight, Atlantic
45	NEW ENTRY		THE SHERBS—The Skill, Atco
46	NEW ENTRY		ELVIS COSTELLO—From A Whisper To A Scream, Columbia
47	NEW ENTRY		ALAN PARSONS PROJECT—Snake Eyes, Arista
48	NEW ENTRY		TODD RUNDGREN—Compassion, Bearsville
49	NEW ENTRY		STEELY DAN—Time Out Of Mind, MCA
50	NEW ENTRY		JIM CARROLL BAND—People Who Died, Atco
51	NEW ENTRY		JIMMY BUFFETT—Its My Job, MCA
52	NEW ENTRY		JOHN COUGAR—Ain't Even Done With The Night, Mercury
53	NEW ENTRY		XTC—Generals and Majors, RSO
54	NEW ENTRY		JOHN LENNON—I'm Losing You, Geffen
55	NEW ENTRY		JOAN JETT—Do You Wanna Touch Me, Boardwalk
56	NEW ENTRY		TED NUGENT—Jail Bait, Epic
57	NEW ENTRY		JUICE NEWTON—Angel Of The Morning, Capitol
58	NEW ENTRY		TODD RUNDGREN—Time Heals, Warner Bros.
59	NEW ENTRY		.38 SPECIAL—Fantasy Girl, A&M
60	NEW ENTRY		DIRE STRAITS—Expresso Love, Warner Bros.

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



Billboard photo by Chuck Pulin

STATION VISIT—WBL5-FM New York jock Al Bernstein, center, meets with Fantasy recording act, the Blackbyrds. They dropped by the station while they were in New York appearing at the Bottom Line. The Blackbyrds, left to right, are Joe Hall III, Orville Saunders and Keith Killgo.

Goodphone Commentaries Integrating Spots, Show

By TOM YATES

SAN FRANCISCO—It seems to me that one of the most incongruous statements made time and again on contemporary radio is "We'll be back right after this." The "this" invariably refers to a commercial message—the proverbial sore thumb of on-air elements.

Back in the dark ages of radio, the first person who thought of running commercials as part of broadcasting was considered at least a heretic, but a few daring innovators saw that using radio programming as only a medium to sell radio receivers was leading swiftly into a dead-end street and ... to ... the "spot" was born.

Radio did beautifully with commercials for years and years, and then, recently, we entered the "commercials are a tune-out" era. It seemed that every week, another publication carried another story about another daring innovator that had cut the spot load in the face of new and more severe competition. We're at a point now where many programmers consider cutting spot-load to be as important a part of their programming package as great music and great jocks, and ... maybe ... they're right.

But, does anyone recall the really great days of radio (and the early days of television) when announcers did commercials as part of their show? Does anyone really recall over-commercialization being a problem for Arthur Godfrey, or Dave Garroway, or Steve Allen? A lot of younger programming types may not be up on radio history, which in itself is sad, since if you don't know where you're coming from, it's hard to figure out where you should go. (I've heard there are programmers who think Dylan's career started with "Self-portrait.")

The point is, those innovators who became the giants of radio and moved on to become institutions absolutely used commercial copy as another springboard for their entertainment talent and it worked. There are products that became a way of life because of the talent of one or two great radio announcers. Lipton's was just another tea before Godfrey. Dig out some old tapes and listen. The facts could astound you.

Just as there are no grammatical errors in a non-literate society, there are no commercial tune-outs in a society where commercials are done well. Commercial interruptions became a major problem, not because of increased competition, but because the quality of commercials and the attitudes of the air person-

alities and programmers toward commercials became bad!!

Sure, logic dictates that there has to be a balance of elements on-air to make a station totally listenable, and perfection of any element is an elusive bird at best, but we've allowed ourselves to be compromised into a really silly situation that promises to get worse instead of better. Generally speaking, a station that provides a great working atmosphere and that pays the best will get the best talent.

The best talent combined with a good signal will produce great radio. Therefore, with money being such a factor, commercial radio should be the place to be, since those commercials produce the money that makes everything else possible. With an increasing number of public radio stations coming on and the rapid approach of cable a reality, if the high priced talent in commercial radio allows those things that make commercial radio possible to become a tune-out, then we're really fouling our own nests.

If you have to have commercials to make the money to make the talent on commercial radio the best and offer a viable alternative to non-commercial radio, where (theoretically) the talent won't be as great, then those commercials better become as listenable and as integrated as any other on-air element. If programmers, talent and management continue to allow ugly spots to air or allow spots to be delivered in a substandard, throwaway manner, then they're definitely killing the proverbial goose.

If doing commercials is beneath you, then commercial radio is beneath you and you should donate your time to some more altruistic cause. On the other hand, if you like the concept of modern radio, programmers, talent, sales and management have to get together and show those commercial sponsors how you can really move that product with tasteful, appropriate, entertaining and informative spots that will keep your audience listening and buying. It'll take time, guts, dedication and application and it won't always happen, but the odds can be improved.

After all, isn't delivering commercials one of the main on-air functions of an announcer and if outside produced spots are always better than the live jock spots, then perhaps entirely produced radio programs would be better than the live DJ approach.

(Tom Yates is co-director of Hiatus Productions and a former program director of KSAN-FM San Francisco and KLOS-FM Los Angeles.)

Mike Harrison Top Tracks: Key Measuring Tool

LOS ANGELES—The debut of Rock Albums and Top Tracks survey in this issue of Billboard is a truly notable occasion. It addresses the rock radio/music scene as it really is, marking the next major evolutionary step in the dissection, analysis and charting of contemporary music airplay. It also heralds a new era in which similar systems will emerge to serve other major musical genres beyond mainstream rock, such as country and jazz.

Why a top tracks survey? At this point in the history of rock music, most programmers and record industry officials agree that the scene has long become album-based, both economically and culturally. While singles remain a viable configuration on a number of levels, simple album research and singles research are no longer enough for that wide-based spectrum of formats that utilize rock music as their primary image element. Something else is needed: tracks research.

In terms of actual rock radio airplay, the track has indeed become the primary unit of measurement. And what's a track? Quite simply, a track is an individual song played on the raw merits of its popularity regardless of its mechanical configura-

tion (meaning regardless of whether it is a 45 r.p.m. single, LP cut or whatever).

To put it quite bluntly, singles unto themselves do not present a complete or accurate picture of the relative potency of current popular songs. For example, when a major artist such as Bob Seger or Queen releases an album and it becomes a hit, more than one song on it becomes popular at the same time.

Singles charts do not reflect this activity because the record companies generally release only one single at a time per album. I can't tell you how many traditional top 40s have bitten the proverbial dust by adhering religiously to just singles sales and airplay research, ignoring numerous gigantic hit songs merely because they were not yet singles and playing numerous relatively marginal songs simply because they were.

On the other hand, album research unto itself can be too vague unless accompanied by detailed tracks information. Just because an album is an airplay or sales hit doesn't mean each and every track on it has value or equal value. Then, there are those "wild" tracks that are very popular but are on albums that are not popular (or not yet released). Plenty of AORs have also gone down to defeat by playing "stiffs" off of hit albums and ignoring hits off of "stiff" albums.

With this in mind, the new Billboard Rock Albums and Top Tracks surveys, when utilized as compatible research tools, should prove very valuable to rock music programmers of all formats.

And that brings up an important point worth mentioning. Formats. At this point, there are no longer a handful of monolithic formats within the world of rock radio (the old top 40 and AOR trip). Rather, there is a veritable spectrum of formats. We are passing out of the era in which individual formats and charts run concurrent to each other. Programmers will have to pick and choose their elements from a diverse number of sources in an effort to customize their own sounds.

As far as the trades are concerned (and other entities that can only operate within a highly categorized industry), contemporary music radio in the '80s will basically be broken out into two general categories: generic and eclectic.

The generic stations are those that attach their images directly to a specific genre of music within the widening mainstream such as rock, country, jazz, disco or gospel. The eclectics will be those that mix and match their musical stews from a variety of these categories, attaching their stations' images to audio environmental factors other than specific musical genre. Therefore, surveys

(Continued on page 34)

Beginning in April...

Radio Station MANAGEMENT WIZARDS

will find the
play-by-play facts faster
than ever before
in our

MARCH 21, 1981 BILLBOARD

Vox Jox

NEW YORK—James Kefford, formerly executive vice president and general manager of Drake-Chenault, is upped to president of the Canoga Park, Calif.-based radio consultation and syndication firm. **Bill Drake** and **Gene Chenault** assume the positions of co-chairmen of the company's board of directors. Kefford has been with the firm since 1973.

* * *

Murray "the K" Kaufman will no longer host Watermark's weekly three-hour series "Soundtrack of the '60s." Kaufman had been host since the show's inception June 1, 1980. Watermark president **Tom Rounds** is seeking a permanent replacement to host the show, currently airing in more than 100 U.S. and Canadian markets and several foreign countries.

* * *

Several changes are taking place at KHIS-FM Los Angeles. **J. Ray Padden**, former vice president and general sales manager has been appointed president and general manager of KHIS, replacing **Edward Boyd** who has left to become president of Columbia Pictures Radio division. Additionally, **L. David Moorhead** has joined the station as operations consultant. Moorhead was most recently at Metromedia's KSAN-FM San Francisco and before that at KMET-FM In Los Angeles. Moorhead says the station will maintain its top 40 FM approach.

* * *

Chicago's WFYR-FM afternoon personality **Stu Collins** has signed on for another two years. He has been the voice of afternoon drive for the past 2½ years. . . . KFOX-FM in Redondo Beach, Calif. is under new management. **Gregory N. Bell** is the new general manager and **Cheshire Ryan** is operations manager. . . . **Lyn Viles** joins TM Productions assisting in the firm's growing I.D. division.

Mike Harrison

• Continued from page 33

such as the new Billboard Top Tracks should not be simplistically (and inaccurately) deemed "AOR" or any such specific handle. It's just plain rock applicable to those generic stations that are exclusively rock, as well as the eclectic ones that incorporate some rock into their varietal musical mixes. The day will soon come when there are top tracks surveys in country, jazz, and the rest. No doubt, the industry is in a highly transitional period.

What we basically have in this issue is the debut of three separate airplay research features which draw their data each week from the same evolving universe of reporting stations—rock albums, top tracks and top adds. (Top adds simply refers to a ranking of the week's most added albums.)

It should be pointed out that since these innovative Billboard features are based upon an accurate reflection of airplay and not sales, some records will show consistent trends from week to week while others will not. Especially around the bottom of the surveys it will be common to see records come and go regularly. After all, that's the way airplay really is.

Quite obviously, we'll be discussing a lot more about Top Tracks radio of all musical genres in future columns.

Bree Bushaw, who scored high Arbitron numbers at KPRI-FM San Diego in the evening slot has moved to KGB-FM San Diego to work overnight. . . . **Jim Johnson** has been named to head a new national promotions department for the Plough stations. He moves up from general manager of WQXM-FM (98 rock) Clearwater. . . . **George Kelly** is the new programmer at KKKX-FM Galveston, Tex. He also handles afternoon drive.

* * *

John Bloodwell has been named promotions director of WMMR-FM Philadelphia. He moves over from

Radio Specials

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

March 20-23, **Robert Palmer** concert, NBC Source, 90 minutes.

March 20, **Charley Pride**, Country Session, NBC, one hour.

March 22, **Michael Stanley Band**, **April Wine**, King Biscuit Flower Hour, ABC FM, one hour.

March 22-23, **Roches**, Robert Klein Show, Froben Enterprises, one hour.

March 27-29, Music That Rocked the Decade, various artists, NBC Source, two hours.

March 27, **Johnny Paycheck**, Country Session, NBC, one hour.

March 27, **Blondie**, Conversation, DIR, two hours.

March 28, **Bobby Bare**, **Lacy J. Dalton**, Silver Eagle, ABC Entertainment, 90 minutes.

March 28, **Police**, Supergroups in Concert, ABC FM, two hours.

March 29, **The Outlaws**, King Biscuit Flower Hour, ABC FM, one hour.

March 29-30, **Billy Burnette**, Best of Robert Klein Show, Froben Enterprises, one hour.

April 3-5, **Kansas**, NBC Source, two hours.

April 3, **Hank Williams Jr.**, Country Session, NBC, one hour.

April 5-6, **Ian Lloyd**, Robert Klein Show, Froben Enterprises, one hour.

April 10-12, **Eddie Money** concert, NBC Source, 90 minutes.

April 10, **Ronnie Milsap**, Country Session, NBC, one hour.

April 11, **Don Williams**, **Rosanne Cash**, **Rodney Crowell**, Silver Eagle, ABC Entertainment, 90 minutes.

April 17, **Mel Tillis**, Country Session, NBC, one hour.

April 18-19, **Rod Stewart**, RKO, two hours.

April 18-19, **Barbara Mandrell**, **Larry Gatlin**, **Charlie Daniels**, Mutual, three hours.

April 24-26, **Genesis** concert, NBC Source, 90 minutes.

April 24, **Lynn Anderson**, Country Session, NBC, one hour.

April 25, **Eddie Rabbitt**, Best of Silver Eagle, ABC Entertainment, 90 minutes.

May 1, **Tom T. Hall**, Country Session, NBC, one hour.

May 8, **John Conlee**, Country Session, NBC, one hour.

May 9, **George Jones**, Silver Eagle, ABC Entertainment, 90 minutes.

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

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

the station's music department. . . . **Betsy Buckin** has joined WKHK-FM New York as promotions and special events coordinator. She comes from WPIX-FM New York where she was director of advertising and promotions. . . . WLS-AM jock **Larry Lujack** was profiled in the tv show "PM Magazine."

* * *

Russ Mitchell has resigned as program director at WNOE-FM New Orleans. He submitted his resignation Tuesday (10) and will leave the station the end of the month to "go into business with a friend." No successor has been named. **Terry Young**, "Your Boy T.Y.," who has the best numbers of any jock in New Orleans, is leaving the 6 to 10 p.m. slot on WEZB-FM to do mornings on WAIL-FM New Orleans. Music director "Ugly" **Jerry Lousteau** moves from 10 p.m. to 2 a.m. on WEZB to take over Young's old shift. **Nick Bazoo** has joined WEZB in the 10 p.m. to 2 a.m. slot. He comes from WBQY-FM Nashville where he was music director.

* * *

The New York Market Radio Broadcasters Assn., better known as NYMRAD, presented its sixth annual Big Apple awards to agencies for outstanding radio commercials Wednesday (11). New York DJs were the presenters and included **Ted Brown** of WNEW-AM, **Del DeMontreux** of WHN-AM, **Bill Emerson** of WVNJ-AM-FM Newark, N.J., **John Gambling** of WOR-AM, **Harry Harrison** of WCBS-FM, **Don Imus** of WNBC-AM, **Jim Kerr** of WPLJ-FM, **Ross and Wilson** of WABC-AM, **Paul Knight** of WEZN-FM Bridgeport, Conn., and **Dale Reeves** of WKTU-FM.

Bubbling Under The HOT 100

- 101—**PRaise**, **Marvin Gaye**, Tamla 54322 (Motown)
102—**AI NO CORRIDA**, **Quincy Jones**, A&M 2313
103—**HOOKED ON MUSIC**, **Mac Davis**, Casablanca 2327 (Polygram)
104—**GENERALS AND MAJORS, XTC**, Virgin/RSO 300
105—**ANOTHER ONE RIDES THE BUS**, "Weird Al" **Yankovic**, TK 1043
106—**FOR YOU**, **Manfred Mann's Earth Band**, Warner Bros. 49678
107—**THAT DIDN'T HURT TOO BAD**, **Dr. Hook**, Casablanca 2325 (Polygram)
108—**FOOLISH CHILD**, **Ali Thomson**, A&M 2314
109—**DON'T LET ME KNOW**, **The Kings**, Elektra 4710
110—**ONE MORE TRY**, **Melanie**, Portrait 12-51001 (Epic)

Bubbling Under The Top LPs

- 201—**PARTY 'TIL YOU'RE BROKE**, **Rufus**, MCA MCA-5159
202—**FRANKE & THE KNOCKOUTS**, **Franke & The Knockouts**, Millennium BXL1-7755 (RCA)
203—**BILL SUMMER & THE SUMMERS HEAT**, **Call It What You Want**, MCA MCA-5176
204—**DEE DEE SHARP GAMBLE**, **Dee Dee**, P.I.R. JZ 37360 (Epic)
205—**SAY NO MORE**, **Badfinger**, Radio Records RR 16030 (Atlantic)
206—**HEAVY MENTAL**, **The Fools**, EMI-America SW 17046
207—**FROM BRANCH TO BRANCH**, **Leon Redbone**, Emerald City EL-38-136 (Atco)
208—**GENE DUNLAP**, **It's Just The Way I Feel**, Capitol ST 12130
209—**LANI HALL**, **Blush**, A&M SP-4829
210—**WHAT A BLOW**, **Ian Gomm**, Stiff/Epic JE 36433

Billboard®
TOP 50 Adult Contemporary

Survey For Week Ending 3/21/81

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	7	7	WHAT KIND OF FOOL Barbra Streisand & Barry Gibb, Columbia 11-11430 (Stigwood/Unichappell, BMI)
2	9	9	CRYING Don McLean, Millennium 11799 (RCA) (Acuff Rose, BMI)
3	8	8	HELLO AGAIN Neil Diamond, Capitol 14960 (Stonebridge, ASCAP)
4	9	9	WOMAN John Lennon, Geffen 49644 (Warner Bros.), (Lenono, BMI)
5	8	8	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)
13	5	5	MORNING TRAIN Sheena Easton, EMI-America 8071 (Unichappell, BMI)
12	4	4	ANGEL OF THE MORNING Juice Newton, Capitol 4976 (Blackwood, BMI)
9	6	6	JUST THE TWO OF US Grover Washington Jr., Elektra 47103 (Antisia, ASCAP)
10	9	9	DARE TO DREAM AGAIN Phil Everly, Curb/CBS 5401 (Everly And Sons, BMI)
19	4	4	MISTER SANDMAN Emmylou Harris, Warner Bros. 49864 (Edwin H. Morris, ASCAP)
11	7	15	9 TO 5 Dolly Parton, RCA 12133 (Velvet Apple/Fox Fanfare, BMI)
14	5	5	LIVING IN A FANTASY Leo Sayer, Warner Bros. 49567 (Rare Blue, ASCAP/ATV, BMI)
13	6	10	A LITTLE IN LOVE Cliff Richard, EMI-America 8068 (ATV, BMI)
14	15	8	CAFE AMORE Spyro Gyra, MCA 51035 (Harlem/Crosseyed Bear, BMI)
15	8	17	SMOKEY MOUNTAIN RAIN Ronnie Milsap, RCA 12084 (Pi-Gem, BMI)
16	16	6	GUITAR MAN Elvis Presley, RCA 12158 (Vector, BMI)
17	17	7	DREAMER The Association, Elektra 47094 (Rockslam/Bug, BMI)
18	18	6	KISS ON MY LIST Daryl Hall & John Oates, RCA 12142 (Hot-Cha/Six Continent/Fust Buzza, BMI)
22	6	6	LET'S PICK IT UP Chris Montan, 20th Century 28 (RCA) (Special/Old Sock, ASCAP/Evan Paul/Leibraphine, BMI)
25	5	5	WHAT'S IN A KISS Gilbert O'Sullivan, Epic 19-50967 (Not Listed)
21	20	17	THE WINNER TAKES IT ALL Abba, Atlantic 37222 (Artwork/Polar, ASCAP)
30	2	2	BEING WITH YOU Smokey Robinson, Tamla 54321 (Motown) (Smokey Robinson/Bertram, ASCAP)
23	11	14	SAME OLD LANG SYNE Dan Fogelberg, Full Moon 19-50961 (CBS) Hickory Grove/April, ASCAP)
34	2	2	HER TOWN TOO James Taylor And J.O. Souther, Columbia 11-60514 (Country Road/Leadsheetland, BMI/Ice Age, ASCAP)
31	3	3	LOVERS AFTER ALL Melissa Manchester Peabo Bryson, Arista 0587 (Rumanian Pickleworks, BMI/Leon Ware, ASCAP)
26	26	7	THE BEST OF TIMES Styx, A&M 2300 (Almo, ASCAP)
27	23	14	HEY NINETEEN Steely Dan, MCA 41036 (Zeon/Freejunket, ASCAP)
28	24	15	THE TIDE IS HIGH Blondie, Chrysalis 2465 (Gemrod, BMI)
29	33	3	SUKIYAKI A Taste Of Honey, Capitol 4953 (Beechwood, BMI)
30	29	19	I LOVE A RAINY NIGHT Eddie Rabbitt, Elektra 47066 (Debdave/Briarpatch, BMI)
38	2	2	WHILE YOU SEE A CHANCE Steve Winwood, Island 49556 (Warner Bros.) (Island/Irving/Blue Sky Rider Songs, BMI)
32	21	18	KILLIN' TIME Fred Knoblock & Susan Anton, Scotti Brothers 609 (Atlantic) (Flowering Stone, ASCAP)
NEW ENTRY			LONELY TOGETHER Barry Manilow, Arista 0596 (Kenny Nolan, ASCAP)
34	28	15	MY MOTHER'S EYES Bette Midler, Atlantic 3771 (Almo/Only Child/Mel-Dav, ASCAP)
35	36	5	SOMETIME, SOMEWHERE, SOMEHOW Barbara Mandrell, MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)
36	27	9	I AIN'T GONNA STAND FOR IT Stevie Wonder, Tamla 54320 (Motown) (Jobete/Black Bull, BMI)
37	32	18	I MADE IT THROUGH THE RAIN Barry Manilow, Arista 0566 (Unichappell, BMI)
38	41	3	PRECIOUS TO ME Phil Seymour, Boardwalk 8-5703 (CBS) (Hearmore/On The Boardwalk, BMI)
39	43	4	IT'S MY JOB Jummy Buffet, MCA 51061 (I've Got The Music, ASCAP)
40	44	2	HOW 'BOUT US Champaign, Columbia 11-11433 (Champaign/Dana Walden)
41	45	2	ALICE DOESN'T LOVE HERE ANYMORE Bobby Goldsboro, Curb/CBS 670052 (House Of Gold, BMI)
42	37	7	PERFECT FOOL Debbie Boone, Warner/Curb 49652 (Brightwater/Strawberry Patch, ASCAP)
43	NEW ENTRY		I LOVED 'EM EVERY ONE T.G. Sheppard, Warner Bros. 49690 (Tree, BMI)
44	46	2	FALLING AGAIN Don Williams, MVA 51065 (Hall/Clement, BMI)
45	NEW ENTRY		LITTLE BALLERINA BLUE George Fishoff, Heritage 300 (George Fishoff/Ken-Cher, ASCAP)
46	39	20	IT'S MY TURN Diana Ross, Motown 1496 (Colgems/EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)
47	42	8	PART OF ME, PART OF YOU England Dan, John Ford Coley, MCA 51027 (Rightsong/Landers-Roberts, BMI)
48	35	10	SEVEN BRIDGES ROAD Eagles, Asylum 47100 (Elektra) (Irving, BMI)
49	47	5	REMEMBER WHEN THE MUSIC Harry Chapin, Boardwalk 85705 (Chapin, ASCAP)
50	48	5	STAYING WITH IT Firefall, Atlantic 3791 (ATV/Braintree/Snow, BMI)

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

IN TWO GRADES

JVC Sets August Launch Of Metal Audio Cassettes

NEW YORK—JVC Corp. will market metal audio cassettes in the U.S. beginning in August. JVC will offer two grades of metal tape, a first from any tape company.

The cassettes, in C-46 and C-60 lengths, are called ME and ME-P for the higher grade. JVC says no prices have been set yet.

Initial distribution will be to the top 20 U.S. markets, with a nationwide rollout following. The tape will be sold only through audio specialty dealerships at first.

JVC, which does not market any

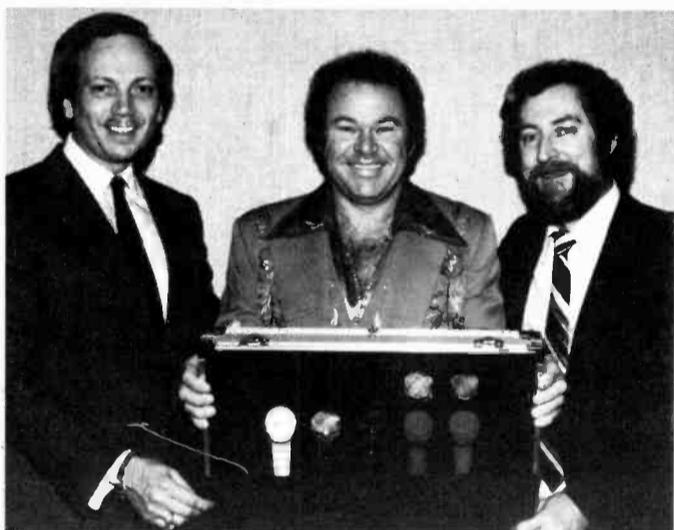
other blank audio tape in the U.S., says only that their metal tape is of better quality than competing brands. JVC acknowledges no other reason for its entry into the metal market, which retailers describe as disappointing.

One possibility is that JVC is priming its product image for an eventual introduction of metal videotape. It is also possible that the company will launch a more aggressive push into the prerecorded audiophile market. JVC is strong in Japan with prerecorded product.

BY AUDIO-TECHNICS

Custom-Colored Mikes In 7 Colors Hot Sellers

By ALAN PENCHANSKY



RAINBOW MIKES—Audio-Technica's seven-colored microphone wardrobe, perfect for matching costumes and scene changes, is presented to country entertainer Roy Clark by the firm's president Jon Kelly, left, and microphone marketing manager Charlie Winkler.

CHICAGO — Audio-Technica's new \$1,500 colored microphone wardrobe, the first product of its type reportedly, is garnering reaction from entertainers, artist manager, television and show producers, and pro-audio dealers that may soon lift the product out of the limited edition "attention getting" category and into the profit column, reports Charlie Winkler, the head of the Stow, Ohio firm's microphone division.

According to Winkler, a small handful of high-salaried Las Vegas and tv entertainers was originally targeted with the deluxe, promotional type product. Sales in the first month, however, doubled the half year initial projection, and Winkler now believes it may be possible to move 1,000 in the first year, beyond its break-even mark.

Winkler, a veteran in microphone sales and marketing who came to Audio-Technica from Electro-Voice in 1978, observed the Mike wardrobe wasn't a new idea, but no company before had been willing to make the investment in such a limited market.

"It's something I've wanted to do for several years, although every time I presented the idea to management they asked how many are you going to sell."

"People have played around with the idea, but nobody's said here's the whole complete package for you right here. Mr. Star," Winkler adds.

The wardrobe features a set of

seven ATM41 local omni-type mikes in blue, red, green, white, black, artist gray and gold-plated. Each microphone has a 25-foot shield cable in matching or complementary color.

"What has happened is that we've sold one-half year's projection in the first month," explains Winkler.

The wardrobe comes in a specially designed felt-lined aluminum traveling case, complete with color coordinated tapered slip-in microphone clamps and touch-up paint in applicator-top bottles. Winkler says the ATM41 is the firm's most popular vocal mike, used by Kenny Rogers, Dotty West, George Benson, the Osmonds and Lola Falana, among others.

Recently Roy Clark and Wayne Newton were presented with sets, and the first trade showing took place at the NAMM expo in Anaheim. An unofficial peak was given the recent Religious Broadcasters convention in Washington, Winkler says.

"It's really an attention getter. A lot of dealers said right away, 'I'll put that in my showroom window.'"

I've gotten lots of feedback from agents and personal managers. Evidently people must have wanted it."

Winkler says he expects to begin selling the colored vocal mikes separately by mid summer, in response to demand from entertainers.



SOUNDS GOOD—David Lindley, right, listens to a playback of his forthcoming first album with, from left, James Ledner of L.A.'s Record One studio and coproducers Jackson Browne and Greg Ladanyi. The LP, "El Rayo X" is set for late April release on Elektra/Asylum.

Studio Track

At Precision Lacquer Disk Mastering in Los Angeles: **Bill Schnee** mastered **Boz Scaggs'** new single for CBS with **Stephen Marcussen**. Marcussen also mastered **Marva King** single for Planet with **Richard Perry** and a self-produced single for Planet by **Greg Phillinganes**. . . **Arnie Acosta** cut the new **Stevie Wonder** single and the **Andre Crouch** "Best Of" album for Lexicon Music. . . **Larry Emrine** cut the Gary U.S. Bonds album for EMI America. **Chuck Plotkin** supervised the mastering as he does all projects **Bruce Springsteen** is involved with. Springsteen coproduced the album.

Quincy Jones is in **Mediasound Studios** in New York with **Patti Austin**. Engineering is **Bruce Swedien**. Guest musicians include **Richard Tee**, **Chris Parker**, **Bob James**, **Anthony Jackson**, **Ralph MacDonald** and **Eric Gale**.

Sigma Sound Activity in Philadelphia: Philadelphia International's **Teddy Pendergrass** working with **Gamble** and **Huff** producing. Studio head **Joe Tarsia** is engineering. The same team is also working on a Philadelphia International album for **Patti LaBelle**. . . **McFadden & Whitehead** continue to produce **Gloria Gaynor's** upcoming Polydor album with engineering

being done by **Dirk Devlin** and assistance by **Vince Warsavage**. . . **Pieces Of A Dream** are cutting tracks on a new project with **Grover Washington Jr.**, who is producing for **G-Man** with engineer **Peter Humphreys**. . . Two theme songs have recently been completed. **The Philadelphia Orchestra** did the theme for PBS-TV's "Fabulous Philadelphians." **Travers Huff** produced and **Arthur Stoppe** engineered. **Dexter Wansell** produced KYW-TV's new morning show "People Are Talking" with Stoppe engineering. Engineer **Jim Gallagher** is completing an album project for

(Continued on page 36)

DISCOVER... THE CLASSIC 1

#1 CHOICE

Hundreds of retailers have made the CLASSIC 1 their #1 choice in record care.

THE QUALITY PRODUCT

The CLASSIC 1's handsome woodgrain handle not only looks good, it feels good. Superbly designed to combine beauty with function.

THE MICRO STOR SYSTEM

The key to the CLASSIC 1 Record Care System is a unique process utilizing capillary action to maintain a field of humidity over the velvet fiber surface. And when

used with the **CLEANER ONE** Record Care Fluid, its cleaning efficiency is unsurpassed.

PROFITABLE ALTERNATIVE

And if you sell records or audio equipment, you know that the CLASSIC 1 Record Care System with its high profit margin is becoming an increasingly important part of your business. Now more than ever.

DEALER SUPPORT

We support your retail efforts with aggressive marketing strategies. National advertising, handsome

Why have so many retailers chosen the CLASSIC 1? Easy. The CLASSIC 1 sells... profitably.

TRANSCRIBER COMPANY INC.
Attleboro, Massachusetts 02703
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CANADIAN DISTRIBUTOR • PRO ACOUSTICS INC. • KIRKLAND, QUEBEC H9H 3L4

FROM SHURE Mixing Console Offered



CONSOLE EASE—Simple-to-operate design and highly advanced features, including "Feedback Finder" circuitry, are combined in Shure's Pro Master 706 console.

CHICAGO—Shure Bros. has introduced a moderately priced easy to operate sound mixing console with built-in amplification for the small club, school and church market.

The Model 706 Pro Master monophonic power console, \$1,190, designed to be used with two model 709 Pro Master speaker systems, \$370 each, features built-in 200-watt amplifier and 10-band graphic equalizer.

The console offers operating ease combined with highly advanced features and is suitable for professional entertainment and situations calling for non-technical personnel to handle equipment, according to the company.

The console includes "Feedback Finder," an exclusive feature that indicates frequencies

causing feedback and mixing in sound quality adjustments. The feature uses an LED readout located over the equalizer.

"Patch Block," a feature combining a block diagram of the internal console circuitry together with eight patching jacks located at appropriate points right on the simplified skematic, also is included.

There are eight input channels, including six high and/or balanced low impedance microphone inputs, plus two auxiliary inputs. The unit weighs 47 pounds.

The matching speakers, 45 pounds each, contain 15-inch woofer in front-ported bass reflex cabinet together with three piezoelectric drivers arranged for wide dispersion.

Studio Track

• Continued from page 35

Janice McCalin with producers Al Chanin and Jack Faith and he's working for Cheltor and Music Lady, Inc. with producer Rena Sinakin. Warsavage is assisting with Cheltor. Warsavage is assisting engineer Peter Humphreys with an album mixing project for Archie Bell and B.U.T. (Brothers United Together). Roger Meltzer is producer.

Sigma Sound Studios in New York: Ashford & Simpson are recording, overdubbing and mixing live tracks for their upcoming double live album for Hopsack & Silk Productions. They are producing themselves and working with engineer Michael Hutchinson. He is being assisted by John Covertino. . . . "Don't Stop The Party" was recently overdubbed and mixed for PIR's Leon Huff who also acted as producer. Dirk Devlin, with assistance by Carla Bandini and Craig Michaels, handled the engineering. . . . George Rodriguez remixed Karen Silver's "Set Me Free" for Quality Records. Hutchinson engineered for the mixing and Michaels assisted. . . . Sylvia Striplin is doing an album for Ro-Ayer Productions with Roy Ayers producing. Bandini is engineer and Michaels is assisting with John Covertino. . . . Tony Valor mixing of Fantasy album for Tony Valor Productions. Jay Mark is engineering and Joan Meisel and Covertino are assisting. . . . Also mixing an album is Larry Levan for Esther Williams and Bulls Eye Record Corp. Engineer is Hutchinson, assisting is Meisel. Just completed is the Flakes album for SalSoul Records with producer Jimmy Simpson. John Potoker is engineering. . . . Recording, overdubbing and mixing of four Candi Staton tunes for LA Records is producer Dave Crawford. Working with him is engineer Hutchinson and assisting is Matthew Weiner. . . . Still working on her latest 20th Century album is Stephanie Mills along with producers Mtume and Reggie Lucas, Jim Dougherty is engineer, Craig Michaels assisting.

The Tubes are overdubbing their latest album at Monterey Sound Studios in Glendale, Calif. Producing the as yet untitled effort is David Foster with Humberto Gatica at the controls. Les Brockman and Paul Lani are assisting. Other happenings: Bell & James mixing latest album for A&M Records. Don Murray is at the controls with Lani assisting. Prophecy recorded at Monterey with Marvin Hall engineering. . . . Don Grusin recording album with Geoff Gillette engineering with Paul Lani assisting. Toshi Endo is producing.

Engineer Michael Barbiero is mixing Bram Tchaikovsky's upcoming Arista LP at Media Sound Studios in New York. Nick Garvey is producing.

Action at Songshop Recording Co. in New York: Chrysalis Music has Martin Briley recording with Mick Ronson laying guitar tracks; Eric Troyer on background vocals. . . . Stiff artists Dirty Looks recording with Nick Garvey producing. . . . Tommy Mandel producing himself with Wayne Vican coproducing. . . . John Hanti and Neal Cooper producing James Chance and the Contortions for Reach Out International Records. . . . Freddy Frogs and Wayne Vican producing The Ribitones for Off The Wall Records.

Blank Tapes Recording Studios in New York: Cameron working with producer Randy Muller for Salsoul, John Bradley engineering; Tee Scott mixing tracks for Archie Bell to be released on Buddah Records, Bob Blank engineering. . . . Rhyze recording a new album for Paul Kyser Productions, produced by Paul Kyser with Roger Keay engineering; Paul Kyser is also producing an album with Ray Horton; Johnnie and Michael Hill are being produced for East Coast Productions by Richie Vetter, Joe Arlotta engineering. . . . Double Exposure recording a new album, with Lionel Job producing and John Bradley engineering. . . . Chris Stein, from Blondie, producing Iggy Pop for the soundtrack to the film, "Drats." Chris is also producing the new Walter Stedding album for Andy Warhol Productions, Butch Jones is engineering both projects.

Monster Adding

NEW YORK—Monster Cable Co., makers of speaker cables, are adding John Steinberg Co. of L.A. and Elliot Sales of Leawood, Kn. as sales representatives. In addition, the company says Audio Associates of New York will add Southern New Jersey, Eastern Pennsylvania and Delaware to its territory.



CREATIVE MERCHANDISING—Kurt Garehime, Memorex credit manager, left; Elizabeth Nash, Memorex sales promotion manager; and Doug Glen, account supervisor for Flair Communications, surround a new dump bin at the recent Las Vegas CES which was designed especially for the blank tape firm by Flair. The bin is supportive Memorex' introduction of redesigned packaging and new product formulations.

Sound Engineer Dave Still Back At Baldwin Studios

HARRISBURG, Pa.—Sound engineer Dave Still has rejoined Baldwin Studios with the intention of making the state's capital a music recording center. Still's return follows a stint with Blue Sky Records in New York.

Under Still's supervision, Baldwin, located in nearby Mechanicsburg, Pa., has been completely renovated and professionalized. Still has hopes of attracting a major rock group to record an album in the late spring to help focus the industry's attention on facilities available in this region.

Still says groups or record companies that find themselves with a

dwindling budget for a particular project might opt for Harrisburg as an inexpensive but professional alternative. The travel consideration is very important, he said, Harrisburg being within driving distance from major East Coast cities.

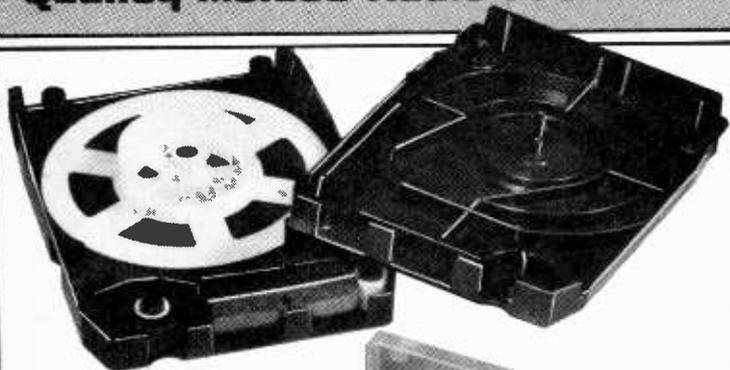
While most area studios have only 16-track capability, Still says Baldwin will upgrade to 24-track sound. Baldwin also has added new sophisticated electronic equipment.

At Blue Sky Records, Still worked on albums by Johnny Winters and Rick Derringer and was engineer on four LPs by Muddy Waters.

MAURIE ORODENKER

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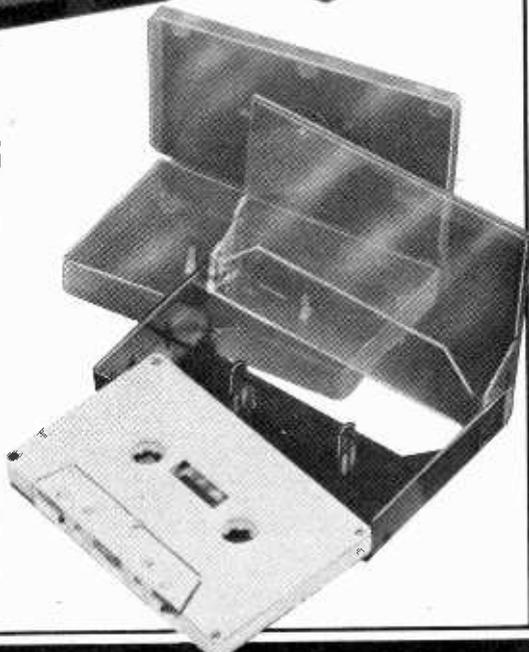


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On Wednesday, February 18, 1981, the United States District Court for the Southern District of New York issued a temporary restraining order against 23 dealers and 4 distributors of counterfeit audio cassette tapes bearing the trademark **SONY**. The court empowered Sony Corporation of America to serve a temporary injunction, verify stock in inventory and prohibit those dealers identified as having counterfeit tapes from selling or disposing of

identified as being counterfeit have the designation "Low Noise C-60" with a red, black and white label or "Low Noise C-90" on a green, black and white label. The authentic Sony tapes with these label designs have been obsolete for 2½ years. In addition, tapes designated "CHF-60" and "CHF-90" with orange and black shrinkwrap may also be counterfeit.

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These are the types of tapes found to be counterfeit.

their present stock and purchasing records.

The District Court held a hearing on a preliminary injunction. Those dealers served with summons were required to appear.

When a permanent injunction is issued, the court will empower Sony Corporation of America and its agents to seize counterfeit tapes bearing the trademark **SONY** and destroy them.

By this advertisement Sony Corporation of America is serving notice that anyone found to be importing, distributing or selling any magnetic tape product bearing the trademark **SONY** but not manufactured by Sony Corporation or Sony Corporation of America will be prosecuted to the fullest extent of the law. It is a crime to distribute and sell counterfeit tape. Sony can and will prosecute. Furthermore, United States Customs can and may prosecute.

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and distributors involving the marketing of counterfeit Sony tapes. If you have any questions about your present stock or are offered any questionable tapes, please contact the Sony Magnetic Tape Sales Manager at any of the following locations:

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ILLINOIS: Niles; Bob Elman, (312) 792-3600. MASSACHUSETTS: Newton Center; Charlie Carr, (617) 527-4560.

MICHIGAN: Farmington Hills; Larry Wolman, (313) 477-4700.

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Video

PREDICTS QUADRUPLED BILLINGS

Shorewood Gears Up For Video

By GEORGE KOPP

NEW YORK—Shorewood Packaging is assuming the role of "creative short-order chef for the video industry," says executive vice president Floyd Glinert. The giant packaging firm, dominant supplier of record jackets and pioneer of the 6 by 6 cassette format, will quadruple its billings in video this year. Glinert says.

"The fact that we're seeing this incredible growth is significant," he says. "The competition between various formats will only stimulate more consumer interest in video."

But the various formats and the unpredictability of the market also create problems and challenges for the packager and the marketing executives at the video companies.



VIDEO MUSIC—Video & Music Productions producer Kim Dempster, right, helps set up a scene with MCA artist Donnie Iris. VAMP is based in San Francisco.

"This is a custom business," says Shorewood national sales vice president Kenny Rosenblum. "There's no standardization in packaging, the press runs are low and there are all the different formats." But he adds that video executives are "package-conscious."

"Most of them take this business very personally. They are aware that they are launching a brand new

business and they take a very strong interest in the way the product is presented. They want the prerecorded cassettes to look like the \$70 items they are," says Rosenblum.

Among Shorewood's video clients are MGM/CBS Video, Warner Home Video, Nostalgia Merchant and MCA Discovision videodisks. The company has also made pro-

(Continued on page 45)

SHIRDON ENTERPRISES

Video Profits Will Improve—England

By IRV LICHMAN

NEW YORK—"The home video industry parallels the audio cartridge days when it seemed that everyone but record dealers handled the product, but music dealers will eventually have a rightful role in video."

This is the view of Don England, the music industry veteran who now runs Shirdon Enterprises here, which offers a marketing, sales and distribution service for independent labels.

England, former distribution and sales executive for the CBS and Capitol labels, recently assisted in the establishment of a nationwide network of independent tape distributors for VidAmerica Corp., a division of Video Corporation of America. He also established a blank audio and video tape network in a three-year association with Sony Corp.

As of the moment, England admits, there are "terrible margins that no record distributor or retailer can be happy with. And there's minimum protection on product with returns hovering at 15%."

England, however, believes that "when the newness of home video settles down, and the home video manufacturer seeks out the music merchandiser, margins will improve." His prediction is that by next year's NARM convention, most record dealers will be carrying home video product.

Though currently removed from the home video area, England expects to be dealing with such product by means of at least one label client that plans to enter the field.

Shirdon, located in Great Neck, L.I., represents Grand Records of Canada, a division of Grand Entertainment Corp. England says Grand president Ken Walker and his video executive, Phil Lubman, plan a line of prerecorded videocassettes, some of which will feature concerts in the jazz and rock areas produced in Canada by Walker.

While Grand's only release so far is a new Nana Mouskouri album, "Come With Me," produced in the U.S. by Larry Butler, the label is planning to market 10 individual volumes in a "Grand Ole Opry" series, which will feature new recordings by Stonewall Jackson, Justin Tubb & Ernest Tubb, among others.

Another Canadian line handled by Shirdon is Wolfgang Spegg's Bomb Records, with a number of acts such as Scorpions, Yardbirds, Wives, Bob Segarini and the Romantics. In addition, England's firm is mapping out a U.S. tour for an-

other Bomb group, Twitch, set for April, along with a new album. Another line handled by Shirdon is Trolley Car Records, which consists of a \$5.98 series of country and gospel product.

Shirdon has a verbal commitment with 20 U.S. independent distributors to handle his client's product on a first-refusal basis. Irv Trencher, vice president of sales, is liaison between Shirdon and the distributor network.

Nashville Sees New Operation: \$2 Million Cost

NASHVILLE — Scene Three Video, a videotape production and post-production facility, has gone into operation here. It is a subsidiary of Scene Three, Inc., a nine-year-old film production firm.

The video division has already produced projects for Laredo Boots, Show Biz and Nissan Motors. Scene Three chairman Marc Ball says that \$2 million has been spent on the new operation and that about \$100,000 more has been committed.

Equipment includes three RCA 1-inch videotape machines, an RCA 2-inch machine, a CMX 340X computerized editor, a Vital Squeezezoom multi-channel digital effects device for producing film-style opticals, a Vital triple re-entry switcher, a Chyron RGU1 character generator and a remote unit with RCA TH50 and Ikegami HL79A cameras.

Ball says he plans to solicit projects from the major record labels located in Nashville and will use the company's sound recording and mixing capabilities as a selling point. The editing room, he notes, is outfitted with a Neve mixing board.

Scene Three can make dubs in 2-, 1-, 3/4- and 1/2-inch configurations.

Terry Climer, former senior editor at Pacific Post Production Center in Los Angeles, is the firm's chief editor. Climer was also a developer of the CMX 340X editing system.

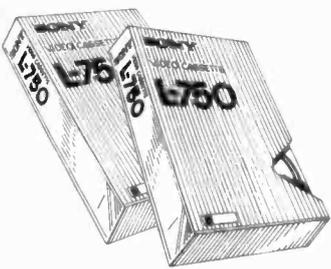
Sony All-Out On Its Betamax Promo

NEW YORK—Sony has begun its biggest television advertising campaign to date for VCRs. Its 30-second commercial focuses on the firm's high-end SL-5800 Betamax. The campaign is part of Sony's efforts to restore some of the market share lost to the rival VHS format, which commands between 65-75% of the VCR market, according to most industry estimates.

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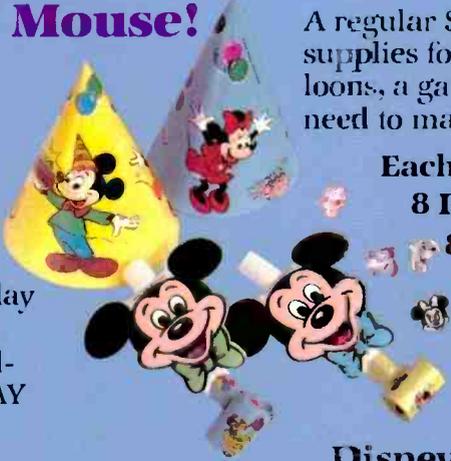
MICKEY MOUSE DISCO features Mickey, Minnie, Donald Duck and Goofy in classic dance scenes from the early cartoon favorites. We've updated the musical soundtrack with selected hits from the now-famous platinum-selling MICKEY MOUSE DISCO album, and the end result is seven minutes of the most colorful and uproarious antics ever seen on film.

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French Record Labels Moving Into Video Distribution

PARIS—The video race is well and truly on in France as more and more record companies get into distribution after what was something more than a merely hesitant start.

While the video sector in this terri-

tory remains small, it's perhaps inevitable that program production as a new industry sector has barely gotten off the ground.

In a rapidly growing and developing situation, the number of video

By MICHAEL WAY

player-records in France is today estimated at 220,000, well below the German and U.K. figures, but they are the European giants. And in France, 1980 did see a dramatic

100% increase over the previous year, despite high hardware and software costs.

Many see and appreciate that cassette video can only get off the ground in a spectacular way when

these costs drop. Hardware prices, averaging some \$1,500 per unit retail, are high because of heavy import duties while, on the software side, duplication costs are far greater in the U.K., to cite but one example.

Although the number of units in use now is growing, it was estimated last year that only 1% of color television owners were into video, and only a small percentage of French homes have color and not all regions of the country can get it as yet.

At the same time, as distribution companies are springing up, so are video clubs providing cassette rental services, the only way for some households to obtain the product which has a retail sales price of more than \$100.

Estimates put 1980 cassette sales at a vague 300,000-600,000 units. But in more concrete terms, the Disc 'AZ record company, which distributes the RCV cassette catalog through record dealers, claims 10,000 sales in the first four months of this operation last year.

Of the major American film companies, Warner is distributed by WEA Filipacchi record company and Fox by the independent RCV. The only major American absentee so far is MGM as its worldwide link-up with CBS into video has not become operative as yet, here.

In fact, as the record companies offer their distribution networks for video product, CBS and Pathe-Marconi have yet to get into the scene. PolyGram has just launched its Polymedia video division and RCA France president Francois Dacla is acclaimed as one of the country's true pioneers in the video field.

Among the independents, apart from the Disc 'AZ link with RCV, which is one of the biggest film rights holder companies in France, Carrere has signed two distribution deals with VIP and leading product of the IRIS catalog.

This Carrere deal points to the question of distribution methods for cassette companies: do they work through the record company sales forces, or through specialized home entertainment hardware retailers? Several key industry observers in France believe that at the end of the first 18 months of the "real" boom in French video, the hardware retailers are gaining a dominant position in sales.

This is why Claude Carrere has just announced that he is planning to set up a specialized video sales team with his record distribution corporate division. Going a step further forward, he projects in a second phase to create a production unit under his own video film label.

But the public in France seems to be still showing some reticence, an attitude shared certainly by RCA's Francois Dacla, on the very future of the videocassette.

RCA has been commercializing videocassettes for some nine months now, after setting up a special division to handle this sphere around a year and a half ago. RCA today has a catalog of some 110 titles, but really it is awaiting the French launch of the videodisk, which will inevitably see a considerable drop in the price of both hardware and software in the country.

Dacla, who has a diversified catalog running from sports through to the arts, as well as films, is now planning a tie-up with Gaumont ready for the arrival of SelectaVision, hopefully in 1982 in France. He believes, however, that it would need a further five years after that for a real video industry to emerge in this country.

Currently signing up titles for Se-
(Continued on page 49)

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LOSES COURT FIGHT C'right Confusion In U.K. Slows VCL's Video Music Progress

By NICK ROBERTSHAW

LONDON—Britain's Mechanical Copyright Protection Society, representing publishing interests, won a major court battle here recently in a case that many video industry insiders believe should never have come before the judge. The case, brought against videocassette supplier VCL Video Services by Status Quo Publishing, is indicative of the enormous confusion that reigns in the area of rights for music on video.

Despite the fact that VCL is a major supplier of music-oriented home video programs, the item that brought it to court was a 30-minute feature on car racing containing 19 minutes of background music.

According to VCL, the licensor assured the video firm that the music rights were cleared. It was later discovered that this was not the case. VCL voluntarily withdrew the cassette from the market and submitted to judgment without attending the court hearing.

So why did the case ever come to court? "Lack of communication between the publishing company and ourselves," says VCL business affairs director, Philip Goodhand-Tait. Less diplomatic observers believe the Mechanical Copyright Protection Society, representing publishing interests, was out for a scalp.

The irony is that VCL has made great efforts to get music on video off the ground. As the first and largest of all the independent U.K. video companies that specialize in music, it has ventured time and again into the copyright minefield to extract suitable program material, and acquired a reputation for honesty and fair dealing.

"The basic problem," says Goodhand-Tait, "is that the Copyright Act of 1956 is hopeless on videograms, which it treats as films. The crux is the 'right to distribution,' and until agreements are reached between publishers and video companies the kind of situation we found ourselves in could easily arise again."

If the law as it now stands cannot help, Goodhand-Tait has high hopes of the British Videogram Assn., in whose formation last summer VCL was a prime mover.

So far there has been little progress. Figures submitted on request by member companies have revealed widely differing cost breakdowns, which complicate BVA efforts to find out what sort of royalty settlements the video industry can afford.

"There are also," VCL marketing director Steve Webber points out, "wide gaps from company to company with regard to their policy on clearing rights, even as to whether they are prepared to pay at all, so the BVA's task in negotiating a general agreement is not an easy one. There are some very high hurdles to jump."

On the publishers' side, there is at least theoretical uniformity. Last April, the Mechanical Rights Society issued a video rate card. Briefly, it set a maximum royalty of 9% which, with 30% production allowance, produced effective maximum royalties around 6.5% of the retail selling price. There was a sliding scale for different kinds of music use: background commercial calculated at 75%, featured library at 50% and so on.

One of the first things the BVA did was to challenge this rate card and propose lower rates, calculated on a per minute basis. But in the preliminary talks between the two sides, now going on, rates have not even been mentioned. All that has so far been achieved is a conciliation agreement—the MRS has undertaken not to rush BVA members into court if they have made genuine efforts to clear copyright properly, at least not without going to a joint BVA/MRS tribunal first.

Nevertheless, the MRS is preparing further litigation. "There are pockets of resistance," it says, "and action in the courts is by no means over." The society insists its rate card is being adhered to, and that it will continue in force until it expires at the end of this year. The conciliation agreement expires at the end of June.

Fortunately for the music video companies, the MRS rate card specifically excludes music programming, where copyright owners "may reserve the right to negotiate outside the terms of the card." This gives companies like VCL some room to maneuver.

"There are some friendly publishers, some who've elected to ride with the MRS," continues the society, "but are quite constructive when approached with the figures and an opportunity to exploit their works in a new area. But others take the MRS line, or a harder one. Our attitude is that we reserve the right to negotiate directly, and particularly with those publishers who recognize the financial realities. We won't use music at the full rate card where we have a choice, so some publishers simply won't get their product placed on video."

Only the brave are optimistic for an early solution to the rights problems. "The whole area is so new," says Webber, "that no sooner do you get one thing resolved than another problem, which you never even dreamt of, appears round the corner. So far, the talent and technicians' unions have brought little official pressure to bear. We're not against the right deal, provided there's enough pieces of the cake to go round, but nobody really knows yet how big the cake is, that's the trouble. There will be a negotiated settlement; I just hope it doesn't turn out to be a trial of strength."

In the meantime, VCL continues to make unilateral agreements, program by program, as it must in order to survive. "We try to clear material with the best deals possible, and we're forced to compromise. That makes sense provided the proposition is still commercially viable, but the rate suggested by the BVA, should it be adopted, would certainly be very favorable in comparison with what we now negotiate."

With licensed programs, the licensor is generally responsible for ensuring that the rights are clear. Where VCL produces a program itself, it has to approach all the various musicians, writers and artists involved and agree on individual fees. It's not considered an ideal system. Deals are usually on an advance and royalty basis, the royalty fixed regardless of sales volume. Areas of exploitation additional to home video—broadcast, theatrical and so on—are often covered.

According to Goodhand-Tait, (Continued on page 47)

Swedish Distributors React To Violence & Sex In Movies

STOCKHOLM—Sweden's video distributors have formed an organization to try to control the amount of violent and pornographic movies on sale.

At the end of last year 140,000 Swedish households—3% of the total—owned video machines, but there's been growing concern that the software market is dominated by too many movies dealing with raw violence, sadism and sex.

A recent tv program which screened excerpts from these films brought matters to a head, with the government talking of a legal ban on

this kind of product. The distributors, who have been much criticized for their role, now plan to withdraw particularly offensive material, mark certain videograms as X-rated and unavailable for rental to those under 15, and employ at least one legally responsible person each to oversee these measures.

With firms like Warner Home Video and EMI-Thorn now distributing here, industry figures show rental turnover is nearing 50,000 movies a day, worth around \$1 million daily. And there's every sign that the boom will continue, both for software and for hardware.

Too Few Recorders In Denmark

COPENHAGEN—Demand for videotape recorders here has outstripped the flow of imports to the Danish market. Several importers are unable to supply the big radio/television chains that dominate video retailing with all the machines they need, resulting in long customer waiting lists.

It's the VHS format, market leader here as throughout Europe, that's the hardest hit, and especially the new JVC HR-7700 front-loading model, also available from Telefunken in West Germany.

Telefunken had its December '80 delivery cancelled and the January '81 delivery delayed, and several distributors of Japanese VCRs have also experienced delivery problems. However, Sony and Philips seem to be coping with the lesser demand

for their respective C7 and VS2000 machines.

Main software imports come from the likes of Magnetic Video and Warners Home Video with Danish firm COOP (Brugsen) supplying local films and strong in software rental. Several new specialist video outlets have opened recently, and retail chain Selandia even has its own in-house video newspaper.

Mag On Cassette

NEW YORK—Skindivers will soon have their own magazine on videocassette. Ocean Realm Video Magazine will be issued three times a year, and divided into sections along the lines of a print magazine. In addition, Ocean Realm will take advertising. The magazine retails for \$59.95 an issue.

IN WEST GERMANY

Warners Looks For Disk Dealer Move Into Video

HAMBURG — WEA Germany, deep into the video software market since mid-February with its Warner Home Video line, is concentrating its retail sales push on experienced record and tape dealers.

Says Michael Haentjes, video general manager: "The 16 videocassettes already in the catalog are going principally to retailers basically involved in selling music, or to hardware dealers who used to have music departments and now want to get back into the software field."

Target aim initially is 3,000 retail outlets, and a special team of salesmen, armed with promotional aids, are pushing Warner Video, with its distinctive label of a white "W" on a blue background.

Says Haentjes: "We're delighted with first reactions. Major product

includes two Clint Eastwood movies, 'Callahan' and 'Dirty Harry,' and John Wayne films 'The Green Devils' and 'The Black Falcon.' We also have features starring Burt Reynolds, David Jansen and Henry Fonda."

He says dealers generally are having growing pains in selling software video product and grasp at promotional aids offered by WEA.

Included are VCRs to show trailers of catalog product, and lockable displays which take up to 50 videocassettes. Prices of Warner software range from \$70-\$80, and the basic range is bannered "Auf Videosehn," a re-jig of the German word for "goodbye."

But Warner Home Video is peaking its promotional work on prere-

(Continued on page 90)

Finns & Swedes Slam Doors On Sex & Violence

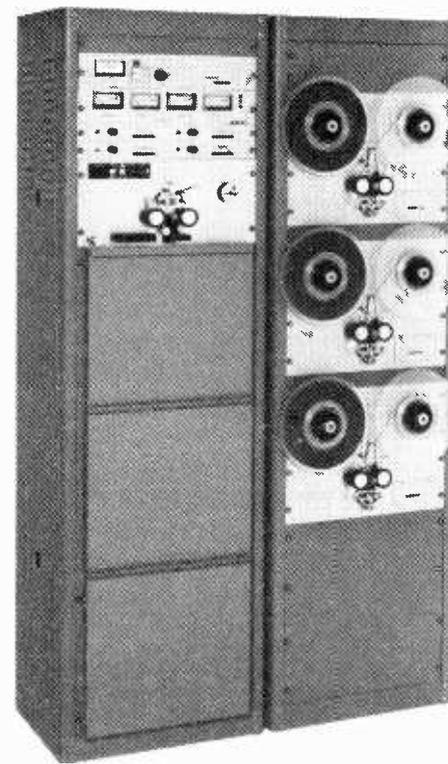
HELSINKI—Members of the Finnish Radio and Television Dealers Assn., some 500 in all, have decided not to market videocassettes that feature "excessive" sex or violence, or material "that may conflict with prevailing moral standards."

This decision was made only days after a similar resolution was carried by the counterpart organization representing Swedish dealers. Both countries are currently without proper laws controlling import, distribution of censorship of videocassettes.

And in Turku, Finland, the local city government has turned down an application to set up a retail outlet by a Swedish firm on the ground that there were no sufficient guarantees that the company would not market videocassettes based on sex and violence.

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ABC Unveils TV Cultural Cable Channel On April 12

NEW YORK—Alpha Repertory Television Service (ARTS), a cable tv channel devoted to cultural fare, will have its debut April 12.

ARTS, a joint venture of ABC Video Enterprises and Warner Amex Satellite Entertainment Co., will offer three hours of cultural programming nightly beginning at 9 p.m. Eastern time on cable systems affiliated with Warner's Nickelodean children's cable channel.

Each week will consist of three nights of original programming and four evenings of repeat programming. ARTS is ABC's initial venture into cable tv programming.

Among the major musical works to be featured in the first three weeks of programming are Giordano's "Andrea Chenier" with Franco Corelli, Puccini's "Manon Lescaut" with Placido Domingo, Beethoven's Fifth and Third Symphonies with the French National Orchestra under Lorin Maazel, Strauss' "Alpine Symphony" with the Vienna Phil-

harmonic conducted by Andre Previn, and Beethoven's "Missa Solemnis" conducted from St. Peters in Rome by Wolfgang Swallisch.

ABC has designed its programming around a "theme week" concept, interspersing concerts, operas, ballets and other performances with bridging material specially produced by ABC Video. Prominent performers and media personalities will host these thematic bridges.

"Paris: The Dream And The Reality," is the theme of the debut week's programming, hosted by actress Anne Baxter.

Also filling time between major performances will be short "appreciations" of paintings, conducted by experts and prominent amateurs. These average a few minutes in length.

Also featured in the first three weeks' programs will be flutists Michel Debost and Jean-Pierre Rampal, organist Pierre Cochereau.

(Continued on page 79)

WON'T SWIM IN MAINSTREAM

'New Wave Theatre' Cable Show Exposes Rock In Major Markets

By CARY DARLING

LOS ANGELES—"New Wave Theatre," a shoestring video operation with basically a one-person staff a year ago, has grown into a four-camera, 30-person operation being shot at Leon Russell's Paradise Studios here.

Also, the program is not just seen on the local Theta Cable hookup. Earlier this month, New York's Teleprompter and Manhattan Cable began carrying the music show and negotiations are underway for outlets in Boston, Chicago and perhaps even a network situation with NBC-TV as a monthly alternate for "Saturday Night Live."

This does not necessarily mean that the program, which features Los Angeles new wave bands, comedians and conceptual art performers, will become more mainstream. "The whole thing that separates this show from all the others is the fact that we're not using signed bands and we'll continue not to use signed bands," states producer/director David Jordan, who also goes by the name David Jove. "If we do get in a network situation, we might use an act such as the B-52's, David Bowie or Talking Heads to ghost host the show but not necessarily perform." Also, Jordan would expand the show from its present half-hour format to an hour. Commentator Peter Ivers would continue as the host and Ed Ochs will remain as cowriter.

Costs are kept down on the show due to Jordan's only allowing two soundchecks and one take per act. "If they blow it, then that's the way it goes," says Jordan. Acts that have appeared include Wall Of Voodoo, Tropic Of Pico, the Bus Boys, X, Wild Kingdom, the Go-Gos and Psychotic Pineapple. Most are local bands and that's the way Jordan wants to keep it, even if he goes network.

"The scene is L.A. I could keep on going here and never run out of bands. There are some 1,500 bands in Hollywood alone. I've watched it grow from two clubs a year ago to 35 clubs today," reasons Jordan. "New music is pulling in about \$100,000 a



Weird Wave: "New Wave Theatre" ghost host Hisao Shinigona and regular host Peter Ivers clowning it up on the set of the cable tv show. The program may soon be seen nationwide.

week in clubs alone in Hollywood. That says nothing of the supporting scene, art stores, clothing stores and the rest."

The show is now shot in a one-inch format, as opposed to the three-quarter inch used when Jordan was using the Burbank Studio Center. "You think it's supposed to get easier with heavier technology, but it

gets harder," he says. "It used to take me two hours to edit the show. Now it takes 36 hours." Jordan is also adding more special effects to each performance.

In addition to "New Wave Theatre," Jordan may link with Paradise for other such video ventures as two comedy specials, a gospel show and two children's shows.

BY RIAA/VIDEO

4 Videocassettes Platinum

NEW YORK—RIAA/Video has certified four videocassettes platinum. These are the industry's first platinum awards.

Receiving the certification are "Alien" and "M*A*S*H" from Magnetic Video, and "Superman" and "10" from Warner Home Video. The awards are made on the basis of sales of at least 50,000 videocassettes and/or disks, with a retail list value of \$2 million.

RIAA/Video has also made 18 gold awards, including these four programs. Among the golds are combined videocassette/disk awards to MCA for "The Blues Brothers," "Coal Miner's Daughter," "Jaws," "The Jerk," "National Lampoon's Animal House" and "Smokey and the Bandit."

Other gold awards go to Columbia Pictures Home Entertainment for "Close Encounters of the Third Kind"; to Magnetic Video for "All That Jazz," "The French Connection," "The Muppet Movie," "Patton" and "The Sound Of Music"; and to Warner Home Video for "Blazing Saddles" and "Enter the Dragon."

Gold certification is based on unit sales of at least 25,000 with a retail list value of \$1 million.

Cliff For Video

LONDON—Classic reggae movie "The Harder They Come," starring Jimmy Cliff, is now available on the home video market for the first time, thanks to a deal between New York-based Ballato Jones & King and the Video Tape Center of Sweden. Under the deal, the Video Tape Center will distribute the videocassette exclusively for the Scandinavian market.

VIDCASSETTES SECURITY STICKERED

NEW YORK—Warner Home Video will inaugurate its security sticker, currently in use on records, on its videocassette line. The sticker reveals special markings when exposed to a strong light (Billboard, Dec. 6, 1980.)

The stickered product is not yet in the stores, according to Warner, but its introduction at retail will take place shortly.

The sticker allows an investigator to identify counterfeit boxes instantly, according to Warner.

MARCH 21, 1981 BILLBOARD



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Flexibility Is Key In Packaging Video For Shorewood

• Continued from page 38

totype jackets for the VHD video-disk.

"The video executives are making fewer mistakes than they did two years ago," says Rosenblum. "They usually placed orders that were too low. We still get embarrassed phone calls a few days after an order is placed, asking us to run out another 2,000 to 3,000 pieces." He also says it is not uncommon for an order of 10,000 to be re-ordered one or two weeks after fulfillment.

"That's the challenge we have to face," says Glinert. "That's how we've structured our business. We pride ourselves on our flexibility and creativity. In setting up the business, we've gone into the duplicating plants to see just how they operate and tailored our own operations to meet their needs."

The absence of standardization presents problems, but Glinert and Rosenblum don't see standardization as an absolute necessity at this stage of the game. "The video companies are always willing to try something new," says Glinert. "There are some major marketing changes coming in a very short time from some major suppliers which will be reflected in the packaging, and that's the way it should be."

Shorewood is not only a manufacturer, but also a consultant. "Our relationship with our clients is like a doctor-patient relationship," says Glinert. "We are problem-solvers." Adds Rosenblum: "Many of our clients know what they don't want, but not what they want. They may say, 'We don't want just a slip-case,' and it's up to us to come up with some ideas for alternatives."

The most popular video packages today are the slip-case and the book package, which provides extra surface area for printed information. Some companies prefer to keep the package size consistent for Beta and VHS cassettes, while others opt to make the Beta cassette box smaller, so the consumer is never in doubt as to which format he's buying. Shorewood says its VHS-Beta split is somewhere between 60%-40% and 70%-30%.

One problem Shorewood had to deal with recently was the Warner

decision to put its security sticker, which it uses on records, on its videocassettes as an anti-counterfeiting measure. The glossy surface of the jacket prevented the label

from sticking properly, so Shorewood had to modify a small patch on the box to accommodate the sticker.

Rosenblum stresses that Shore-

wood must do more than just react to the demands of its clients, that the company must also anticipate the needs of the industry. "Everyone in this business is a guru," he says. "I

don't think I'm a guru, but I'm certainly an educated observer of the marketplace." Say Glinert: "We're gurus to the extent that we know what mistakes people have made."

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Sync System By Magna Tech

NEW YORK—National Video Center here has installed a new sound synchronization system designed by Magna Tech, called Vidi Mag. The system utilizes a sprocket-driven videotape which allows video soundtracks to be put in synch the same way film soundtracks are. Tape for the system was developed by 3M Corp.

Audio chief Dick Mack says that the system, though not digital, "is precise, exact and scientific enough to satisfy even computer proponents." The system saves roll-back time presently needed in aligning a soundtrack with a video picture.

In addition, the Vidi Mag system allows the sound track to be laid out with the picture on an editing table, not just added at a mix session as with the previous method.

'1980' Available

LONDON—A survey of the dramatic highlights of "This Year 1980" is available in videocassette format here, running two hours, costing \$60, and put together by three major news organizations, the Sunday Times, Independent Television News and United Press International.

Ampex Starts Shipments Of New Pro Videotape

REDWOOD CITY, Calif.—Ampex Corp. here has begun shipments of its 196 one-inch high energy

videotape with a 100% cobalt-doped oxide formulation. This replaces a chromium dioxide-ferric oxide blend.

French Carrere To Distribute For VIP

PARIS—French video production company VIP is to be distributed by record company Carrere, an indication of the pattern likely to be adopted by the new industry here.

VIP president Victor Bialek says he chose Claude Carrere because the company has a "deep knowledge of the record retailing sector and is close to the retailers themselves."

Initially Carrere will handle 40 titles, mostly for children, but later it's expected to look after the entire 160-strong catalog.

A tightly cross-linked co-polymer binder system and improved processing techniques have been introduced to maximize electrical and physical performance on all B and C format VTRs. Video signal-to-noise in the luminance channel is said to have been improved by 1-2 dB with a corresponding improvement in chrominance signal-to-noise. Drop-outs have also been reduced, it is reported.

Intrinsic coercivity is increased to 650 oersteds, resulting in greater RF signal recorded and recovered in playback. Retentivity is 1,200 gauss compared with 1,000 gauss in the prior formulation.

Video Swedes Launch Pop Vid Series

STOCKHOLM — Scan-Video, major Swedish video production company, has released its first in a series, "2 By 10 Top Pop," comprising 10 video productions with 20 different acts in each.

The series is in collaboration with all the major Swedish record companies and Scan-Video is to put out a new videocassette with 60 minutes of music each month. The first featured such local acts as The Radio (S.O.S.), Snowstorm (Mariann), Jerry Williams (Sonet), Magnum Bonus (PolyGram) and Carina Westman (CM).

The cassettes are distributed to video retailers for sale or rental, sale price is about \$90, and the rental fee around \$6.

AWAITING CABLE ACTION

Peppermint Lounge In N.Y. Like TV Studio

By GEORGE KOPP

NEW YORK—For a fledgling video music programmer the question is, what to do until the cable television boom arrives? The Pop Network, whose "Pop Show" is seen here and in Florida on cable tv, hones its programming skills in the Peppermint Lounge rock club, where Pop runs the club's video monitors and cameras.

"Basically, the Peppermint has given us a concession," says Pop's Rick Blume. "We designed the system and installed it, and all the equipment is rented from us by the club. It's a mutual effort."

The Peppermint Lounge, open just a few months in a location down the street from the former home of its famed namesake, has proved to be one of New York's most popular night spots. The club boasts a large dance floor in a room reserved for live acts and recorded music, and a smaller dance floor that is the preserve of Pop.

The small floor is surrounded by an array of video monitors. When the live band is playing, Pop's camera crew feeds it in to the overflow crowd in the more intimate setting of the small room. At other times, Pop gives the video patrons its own brand of video rock, which includes the usual video promos of current acts and such incongruous visuals as scenes from Jean Cocteau's "Blood Of A Poet" or the Nixon resignation speech, all to the accompaniment of whatever sounds Pop deems appropriate.

The installation is a "resource for video artists," says Blume.

"During the day we're shooting groups booked into the club. A lot of them have never seen themselves on videotape before." Pop will then make a dub for the group, and in most cases the network retains the rights to broadcast the material.

Blume says Pop puts all its revenues into acquisitions and salaries. Pop has an extensive library of clips from old tv shows, commercials, movie trailers and other curiosities. In addition, says Blume, there is always the chance that one of the bands he shoots could end up being another Blondie.

"Most of our effort goes into the tv show," says Blume. "About 20% of our work is focused on the Peppermint Lounge. But eventually we'd like to do a show right out of the club, and maybe syndicate it."

The club also gives Pop Network another base of operations. Blume and his colleagues have installed \$70,000 worth of equipment into the Peppermint Lounge, and have a great deal of autonomy. "This club is unique in that we control our own sound," says Blume. "At other clubs in the city there is no coordination between the records and the video. Being a VJ is a whole new art form."

From a business standpoint, Pop Network is breaking even, according to Blume. But the network has an investment in satellite time which he feels may be its most valuable asset. "Satellite time is a limited resource," he says, "but it eventually will insure our success."

Videocassette Hardware Imports Increase In U.K.

LONDON—Deliveries of videocassette recorders to the U.K. market more than doubled on 1980, according to figures released here by the British Radio and Electronic Equipment Manufacturers' Assn.

Despite the association's name, all video hardware was imported from overseas, a total of over 400,000 machines, and a dramatic 164% up on the 1979 total of 155,000. BREMA comments: "End of year stocks at both importer and distributor levels are at a low level due to the demands of a dynamic market where consumer offtake has increased by 200% on 1979."

On the audio side, deliveries of

U.K.-made music centers were 31% down on the 1979 total, reaching only 265,000 compared to the previous year's 385,000. Imported deliveries held their own, though, accounting for nearly 75% of the total against 63% in the last quarter of 1979. "Consumer demand has fallen by only 12%," says BREMA, "as a reconstitution of the market has occurred with retail prices of traditional music centers falling and a growing share of the market being taken by one-piece rack systems."

Deliveries of portable radios were down 15% on 1979, but radio recorder deliveries increased by 28%.

Matsushita Has Camera Comb

NEW YORK—Matsushita Electric in Japan has demonstrated a prototype all-in-one camera-VCR using a quarter-inch cassette slightly smaller than an audio cassette. Recording time is claimed to be two hours.

The quarter-inch video format currently on the market, made here by Technicolor, records for a half-hour.

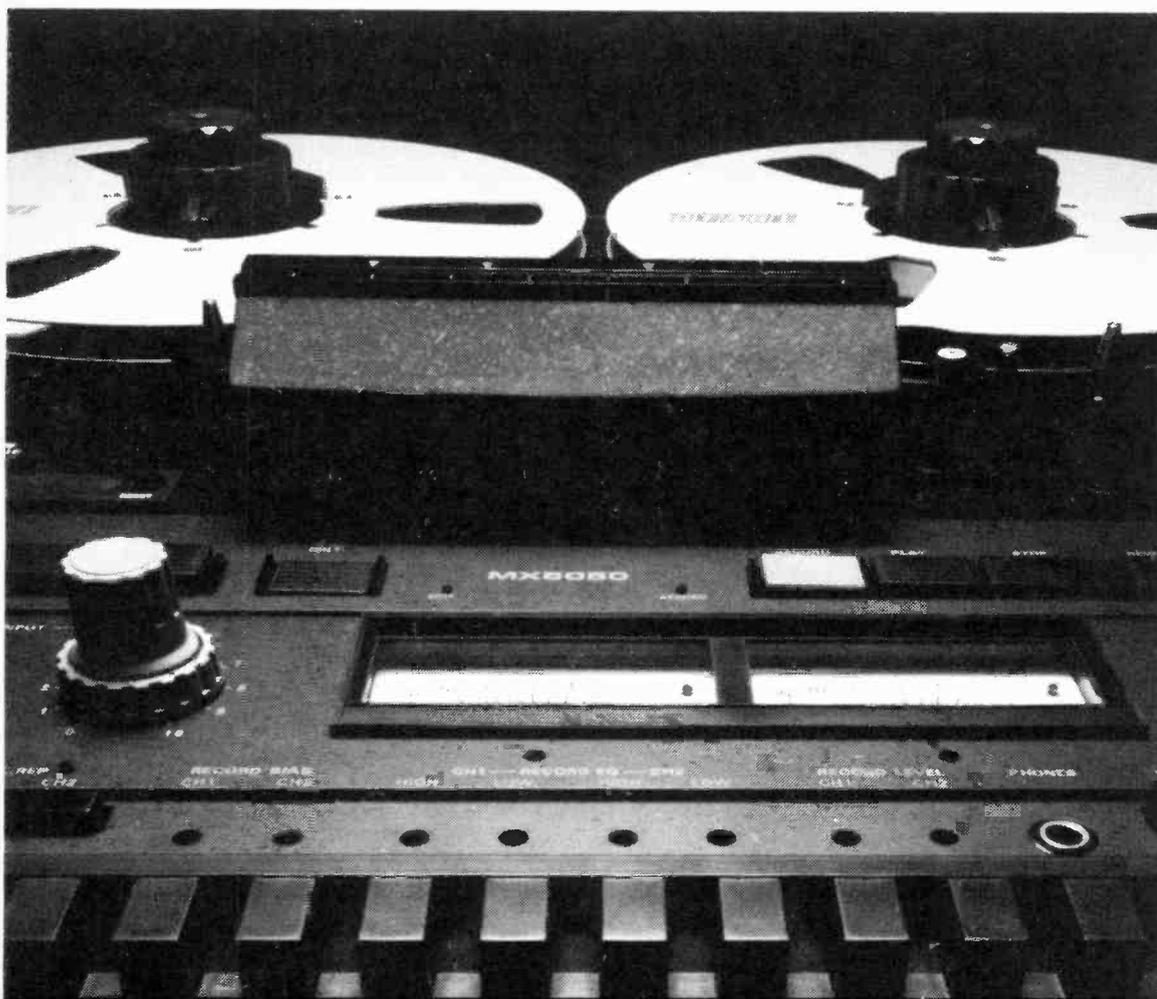
The tape used in the cassette is the Matsushita-developed Angrom formulation, which the company uses in hi fi microcassettes. The Angrom tape allows much slower recording speed, increasing the

length of recording time available. The prototype records at 14.3 m.m. per second.

With batteries the unit weighs 2.1 kg. or about 4.6 lbs.

The company says it will propose its format as the standard for the industry. Matsushita video products are marketed here under the Panasonic and Quasar brands.

A similar product from Sony was demonstrated here last year in prototype. Sony said at the time that the unit would be released in 1985. Sony's camera/VCR combination prototype recorded for a maximum of 20 minutes.



MARCH 21, 1981 BILLBOARD

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Legal Thicket Stymies Vid Industry Growth In U.K.

• Continued from page 43

royalties in video are a relatively higher proportion of total costs than for audio software. Ideas of a fair royalty differ widely among different producers. Name artists come more expensive, as in audio, but so far video sales volume is not enough to justify record industry levels of payment.

VCL's Tina Turner videocassette is generally cited as the U.K.'s first made-for-video music program, but the same company had already made and released the 30-minute "Mary Wilson and the Supremes" some years before, in 1977. Said Goodhand Tait, "Let me set the record straight by saying VCL was the first company to produce a music program specifically for video and release it."

Before then, VCL had been acquiring valuable experience through putting together compilations for discos from the early video promo clips of the mid '70s. Subsequently it went on to build up a music catalog that includes Susan George, the Average White Band, Paco De Lucia, Leroy Gomez and Love Machine, plus a number of licensed productions.

"While we're in the happy situation of being able to acquire ready-made programs, by the grace, to some degree, of the record companies, it makes sense to do so. The situation will probably continue to apply for some time, and maybe forever on certain product, but in the end video companies have to be self-sufficient."

To this end, VCL has hired top record producer Mike Leander as creative director, and is actively seeking suitable projects for development. "What we are saying is, look, this avenue of creativity now exists; if you have something to contribute and the sums add up, then we're here to put it together," says Webber. "Costs vary enormously, maybe \$25,000 to \$500,000 for a half-hour show. If you're talking about a major artist and a full-blooded concept job, then obviously you're talking many times the expense of a more modest studio shoot. But then potentially you may have many times more sales; you can look to cable and broadcast tv, maybe even theatrical exploitation, as sources of revenue. Perhaps a sponsor can be brought in to help with production costs. We're not in the business of feature film production but that aside I don't think anything would scare us off."

Webber believes strongly that a new generation of videowise artists will give the creative lead, and for this reason VCL is embarking on a course which so far is unique in the new industry: It is setting itself up as what Webber calls a record company with pictures. The plan is to find and develop new, unestablished acts who will be signed to long-term exclusive deals exactly like those on the audio side. The deals VCL makes will eventually cover the audio side of its artists' activities as well as video, though in the early stages the company may license sound recording rights. London studio Scorpio Sound is part of the VCL group.

The speed of growth in the video industry makes statistics unreliable. Projections, as Webber says, are useless. What can be said is that VCL's turnover in the first quarter of the current financial year equalled turnover for the whole of the previous 12

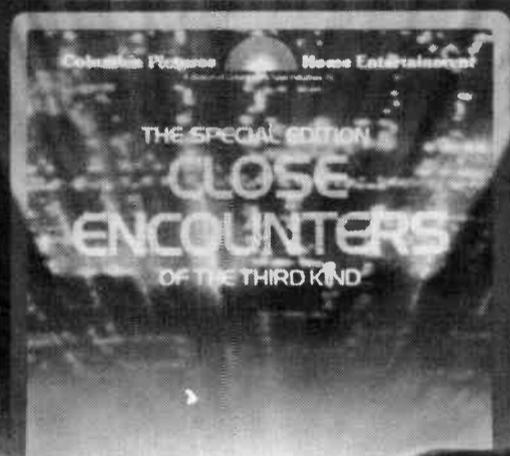
months, and is now going through the 1 million pound sterling barrier and climbing. Webber estimates the average best-seller on video now sells around 20,000 units in most European countries. The Christmas

rush did not give way to a January slump; it just went on. VCL's 100 slaves cannot cope; the firm is now bidding for a new site where it can install a 500-machine duplicating plant.

Through a variety of distribution channels, its videograms now reach between 1,000-1,500 retail outlets in the U.K. The majority are specialists, but as record companies mobilize their sales forces to the new me-

dium, record shops are beginning to be drawn in. The rental systems prevalent here give hard-hit dealers a constant source of income and guaranteed repeat visits from their customers.

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French Record Labels Moving Into Video Distribution

• Continued from page 42

lectaVision. Dacla says that RCA France will provide some 100, with around another 250 coming from the United States. Dacla is optimistic about the future of the videodisk in France because of the cassette cost factor—"manufacturing and duplication are just too dear," he says. He also sees the eventual advent of the specialist video retail outlets to replace hardware of record retail shops as the "real places" to buy product.

Disc 'AZ, linked to the Matra industrial giant, the Europe No. 1 in-

dependent radio station, Radio-Television Monte Carlo and the Hachette book publishing and distribution company, is aiming high to become a major media firm in which video has a strong role, according to

Pascal Farcouli, company president.

Since Matra took over the group last year, it has poured in massive financial investments, enabling Farcouli to strengthen considerably the position of AZ. The decision to dis-

tribute the RCV cassette catalog is part of this program, he says.

Looking to the future, he believes that only children's and "adult" cassettes will have strong sales, while most other product, notably films,

will prove more successful in the rental sector of the market. AZ, however, distributes only to record outlets.

Among the prize assets of the (Continued on page 50)

U.K. Firm To Produce Who Video Album

LONDON—Commercial and television production company Picture Palace Productions is to move into the videogram field with a first program based on the Who's new album "Face Dances."

Picture Palace vice-chairman Roy Baird is also a partner with Who manager Bill Curbishley in the film company that made "Quadrophenia" and "MacVicar." He says: "There's an up and coming market for videograms, and we considered it a natural extension for us, being so closely related to the Who and the music industry."

Curbishley adds that Warner Bros. Music in the States has already shown interest in the project, with a view to theatrical and cable tv distribution. Plans for the U.K. are not yet finalized.

Award-winning commercials man John Crome will direct, with Picture Palace managing director Des Good the producer. The audio album, due in mid-March, will be launched with a party in an art gallery setting to showcase the specially commissioned paintings by David Hockney, Peter Blake and others that inspired "Face Dances." This event will be incorporated into the 30-minute video. **NICK ROBERTSHAW**

Home Video Titles Coming In Spanish

NEW YORK—Tulsa-based Video Communications, Inc. (VCI) will release 50 of its home video titles with Spanish soundtracks. Company officials say the move is in response to dealer requests. The Spanish versions will be sold for the same price as the original English versions.

In addition, VCI announces the acquisition of exclusive rights to 25 titles from Gold Kay Entertainment, a division of Vidtronics. Some of the titles, says VCI, will be held for introduction at the June CES. VCI says it now has over 600 titles in its home video catalog.

ITA Adding 3 Speakers For Meet

NEW YORK—The International Tape/Disc Assn. says three additional speakers will be added to the roster at its upcoming meet in Hollywood, Fla.

The controversial topic of rentals will be addressed by Walt Disney's Jim Jimirro and Granada TV Rental's Jeremy Rumsfitt. In addition, North American Philips vice president John Messerschmitt will speak on the topic, "The Videodisk—Who Needs It?" ITA convention dates are March 15-18.

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RECORD LABELS NOW ACTIVE

French Into Video Distribution

• Continued from page 49

RCV catalog are the three racy "Emmanuelle" movies.

Problems facing the smaller video rights holders were raised recently by Jacques Gibout, of Video Public, which has a catalog of some 50 titles on sale and rental. This activity is backed up by a new duplication facility.

Gibout in particular complains about the lack of accepted "practice" in France on rentals, where many different methods are used. This question, as far as record retailers are concerned, is currently being examined by the music business association, SNEPA.

Video Public, which hopes to have acquired some 100 titles by the summer, is also looking for duplication deals but was however against legislation on the rental question and hopes the industry can sort out the difficulties for itself. That's Gibout's

WEA Releases Simultaneously

NEW YORK—WEA Video, a division of WEA Music of Canada, Ltd., is instituting simultaneous release of video titles in Canada and the U.S. The policy takes effect this month with 16 releases, including "Oh God, Book 2," "One Trick Pony" and "Caddyshack."

WEA says the new simultaneous release policy will also mean lower prices for Canadian videocassettes.

view. On the copyright side, too, the SACEM performing right society has been active in assuring correct procedure on contracts as well as on recouping money owed.

At the same time, a handful of companies are investing in the production side, among them the Radio Luxembourg-controlled VCI and VTF companies, working in studios in the Grand Duchy and in Paris and with two mobile production units.

At present VCI and VTF are working on co-productions with French and foreign television, their latest being the "Eddie Mitchell Show" staged at the Olympia Music Hall in Paris.

Claiming to be another of Europe's biggest cassette duplicators, also working a little for Germany and Italy, VCI-VTF product is also commercially handled by Disc 'AZ. Guy Job, producer-director, says that some five more programs are planned for the year ahead. About 60% of current business is in co-productions for tv for the company also makes tv games and cultural and educational programs.

In the United States, contacts have been established with producer Steve Binder and the "Merv Griffin Show." Representing an investment of some \$18 million, the group will have to re-equip when the videodisk arrives in France in three or four years, says Job.

Such a vital investment as cassette production for the French video market only is not yet profitable.

Money can only be made on internationally-established artists. But at the same time, the group is preparing production for the scheduled 1984 launching of the Radio Luxembourg satellite, which is projected to cover a large part of France.

The activities of RVB (Recording Video Broadcasting) represent another aspect of the video industry in France today. That is promotion of record company product on video programs in supermarkets.

Thus far, RVB has contracts with 120 supermarkets in France to push new product from the CBS, Pathe Marconi, WEA, Eurodisc and Carere labels, says Edith Muflarz, company executive.

One notable absentee from the roster is PolyGram. But the firm edits and compiles programs from record company clips, maybe 15-20 titles per month and with a change of program available every fifth week.

RVB's claim is to reach a million potential record buyers every month and this year it starts a similar project with traditional retail outlets. Says Edith Muflarz: "The supermarkets claim record department sales are up 30-40%."

Soon RVB is to sign a copyright deal agreement with the French society SACEM.

Under the RVB service, record companies pay around \$6,000 monthly per spot, that spot being played 120,000 times on a nationwide basis.

Video Firm Buys Facility

LOS ANGELES—Ultra Specialty Inc., an international trading company based in nearby Carson, has sold a videotape manufacturing facility and injection molding plant to Video Telex Pty. Ltd. of Sydney.

Video Telex, a leading video tape production company in Australia, will sell its 3/4-inch and 1/2-inch videotape for marketing by Ultra Specialty. The Australian firm will also mold videocassette storage cases.

The agreement is part of Ultra Specialty's plan to expand from the audio tape business into the growth and development of videotape. The firm has operations in Europe, Japan, Hong Kong, Singapore, Korea, Taiwan, Colombia and Malaysia. It's also the marketing agent for CBS and DuPont for selective audio products.

U.K. BANS SALE OF TAPE LINE

LONDON—A High Court ban on sales of a line of blank cassettes has been imposed because its brand name is too similar to that of an internationally known Japanese electronics company.

Banned are Sayko tapes, made in Hong Kong and sold in the U.K. by a company called Walsall Cash And Carry. Seiko of Tokyo obtained a temporary injunction to prevent sales, the tapes being described in court as "of poor quality and running for less than the stated time."

Ikran Haq Qureshi, head of the Walsall company, was directed by the court to supply Seiko lawyers with the names and addresses of his suppliers.

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	6	AIRPLANE Paramount Pictures, Paramount Home Video 1305
2	20	3	FAME MGM/CBS Home Video M70027
3	9	36	ALIEN (R) 20th Century-Fox Films, Magnetic Video 1090
4	4	5	CADDYSHACK Warner Bros. Inc., Warner Home Video OR 2005
5	11	16	STAR TREK (G) Paramount Pictures, Paramount Home Video 8858
6	3	6	URBAN COWBOY Paramount Pictures, Paramount Home Video 1285
7	7	18	CLOSE ENCOUNTERS (R) Columbia Pictures Industries, Inc. Columbia Pictures Home Enter., VN 30200
8	16	6	XANADU Universal City Studios Inc., MCA Distributing Corp. 66019
9	19	3	MAGNUM FORCE Warner Bros. Inc., Warner Home Video WB 1039
10	6	16	ALL THAT JAZZ (G) 20th Century-Fox Films, Magnetic Video 1095
11	8	10	2001: A SPACE ODYSSEY (G) MGM/CBS Home Video 60002
12	2	6	BEING THERE MGM/CBS Home Video 60026
13	10	5	SMOKEY & THE BANDIT II Universal City Studios Inc., MCA Distributing Corporation 66020
14	5	16	BLUES BROTHERS (PG) Universal City Studios Inc., MCA Distributing Corporation, 77000
15	15	20	EVERY WHICH WAY BUT LOOSE (PG) Warner Bros. Inc., Warner Home Video WB-1028
16	18	5	SHOGUN Paramount Pictures, Paramount Home Video 1423
17	24	10	DR. ZHIVAGO MGM/CBS Home Video 90003
18	12	3	HONEYSUCKLE ROSE Warner Bros. Inc., Warner Home Video WB 1043
19	27	40	THE MUPPET MOVIE (G) ITC Entertainment, Magnetic Video, CL-9001
20	13	56	SUPERMAN (PG) D.C. Comics, Warner Home Video, WB-1013
21	26	69	THE GODFATHER (R) Paramount Pictures, Paramount Home Video, 8049
22	28	48	"10" (R) Orion Pictures Co., Warner Home Video, OR 2002
23	23	3	TOM HORN Warner Bros. Inc., Warner Home Video WB 1042
24	34	13	WIZARD OF OZ MGM/CBS Home Video 60001
25	17	24	COAL MINER'S DAUGHTER (R) Universal City Studios, Inc., MCA Distributing Corporation 66015
26	29	8	BEN HUR MGM/CBS Home Video 90004
27	32	16	AMERICAN GIGOLO (R) Paramount Pictures, Paramount Home Video 8989
28	14	6	BRUBAKER 20th Century-Fox Films, Magnetic Video 1098
29	30	28	THE ROSE (R) 20th Century-Fox Films, Magnetic Video 1092
30	31	3	"EAT TO THE BEAT" BLONDIE Warner Bros. Inc., Warner Home Video IN 4003
31	33	6	THE HUNTER Paramount Pictures, Paramount Home Video 1192
32	36	10	20,000 LEAGUES UNDER THE SEA ©MCM LXXX Walt Disney Productions, 15BS/15VS
33	21	8	FRIDAY THE 13TH Paramount Pictures, Paramount Home Video 1395
34	22	16	UP IN SMOKE (R) Paramount Pictures, Paramount Home Video, 8966
35	37	13	THE BLACK HOLE © MCM LXXX Walt Disney Productions, 11BS/11VS
36	NEW ENTRY	9	9 TO 5 20th Century-Fox Films, Magnetic Video 1099
37	NEW ENTRY	FLASH GORDON	Universal City Studios Inc., MCA Distributing Corporation 66022
38	NEW ENTRY	STUNT MAN	20th Century-Fox Films, Magnetic Video 1110
39	NEW ENTRY	PROM NIGHT	Universal City Studios Inc., MCA Distributing Corporation 66021
40	NEW ENTRY	COAST TO COAST	Paramount Pictures, Paramount Home Video 1342

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

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THE TIDE IS HIGH**

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DISCO TOP 60™

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists.

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★ 1	1	RAPTURE/THE TIDE IS HIGH —Blondie Chrysalis (LP) CHE 1290
2	2	TANTRA —THE DOUBLE ALBUM—all cuts—Tantra Importe/12 (LP) MP-310
★ 3	3	BREAKING AND ENTERING/EASY MONEY — Dee Dee Sharp Gamble PIR (LP) JZ 36370
4	4	IT'S A LOVE THING/UP ON SOUL TRAIN/I CAN MAKE IT BETTER —The Whispers Solar (LP) BZL1 3578
★ 5	8	YOUR LOVE —Lime Prism (12-inch) PDS 409
★ 6	7	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON —Abba Atlantic (LP) SD 16023
7	5	CAN YOU HANDLE IT/YOU GOT MY LOVE —Sharon Redd Prelude (LP) PRL 12181
★ 8	9	ALL AMERICAN GIRLS/HE'S JUST A RUNAWAY — Sister Sledge Cotillion (LP) 16027
★ 9		
★ 10		

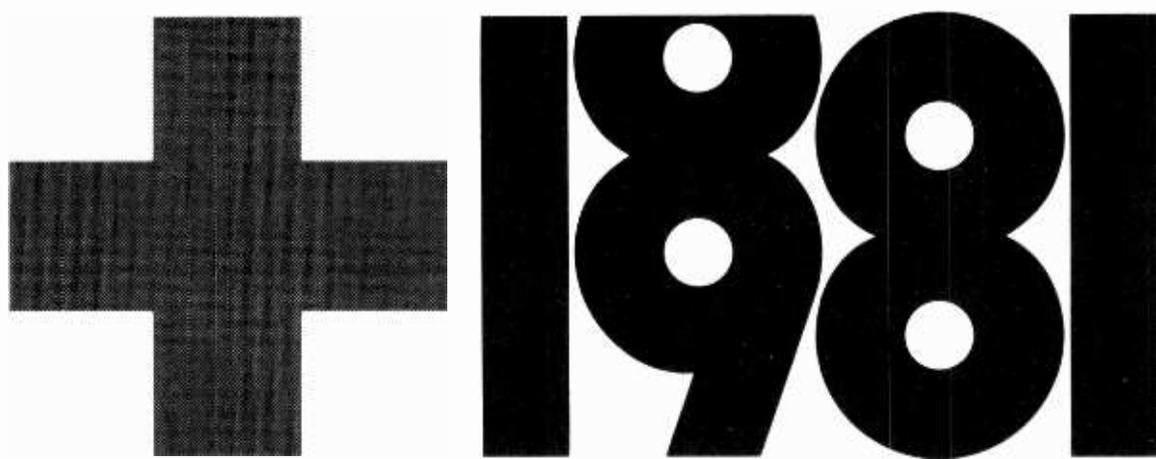
THIS WEEK	LAST WEEK	TITLE-Artist-Label
31	21	THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP — The Clash Epic (LP) E3x 37037
32	32	FEELS LIKE I'M IN LOVE —Kelly Marie Calibre (12-inch) Import
33	33	LAWNCHAIRS —Our Daughter's Wedding Design (7-inch) ODW 913
34	27	FANTASTIC VOYAGE —Lakeside Solar (LP/12-inch) BXL1 3720/YD 12130
35	26	DON'T STOP THE MUSIC —Yarborough & Peoples Mercury (LP) SRM 1 4009
36	38	AIN'T GOT TIME/HOT LOVE —Holt '45 Sutra (12-inch) SUD 002
★ 37	44	KEEP MOVIN' —Beverly Hill Old Town (12-inch) OT 121981
38	39	BETCHA' CAN'T LOVE JUST ONE —Final Edition VAP Records (12-inch) 19811
39	40	WHAT A FOOL BELIEVES —Aretha Franklin

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Single This Week

ANGEL FLYING TOO CLOSE TO THE GROUND

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Columbia 11-11418



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HOT COUNTRY SINGLES & LPS™

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SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 2	11		ANGEL FLYING TOO CLOSE TO THE GROUND—Willie Nelson Columbia 11-11418
2	3	13	WANDERING EYES—Ronnie McDowell Epic 19-50962
★ 3	4	7	TEXAS WOMEN—Hank Williams Jr. Elektra/Curb 47102
★ 5	10	10	THIRTY NINE AND HOLDING—Jerry Lee Lewis Elektra 47095
★ 7	10	10	DRIFTER—Sylvia RCA 12164
★ 8	10	10	YOU'RE THE REASON GOD MADE OKLAHOMA—David Frizzell & Shelly West Warner/Viva 49650
★ 9	6	6	OLD FLAME—Alabama RCA 12169
26	27	8	EVERY NOW AND THEN—Brenda Lee MCA 51047
27	6	10	DO YOU LOVE AS GOOD AS YOU LOOK—Bellamy Brothers Warner/Curb 49639
28	29	9	TOO LONG GONE—Vern Gosdin Ovation 1163
★ 29	34	5	STORMS NEVER LAST—Waylon & Jessi RCA 12176
★ 30	41	3	ROLL ON MISSISSIPPI—Charley Price RCA 12178
★ 31	37	5	IT DON'T GET BETTER THAN THIS—Larry Gatlin & The Gatlin Brothers Band Columbia 11-11438
32	32	7	IT'S A HEARTACHE—Dave & Sugar RCA 12168

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	15		9 TO 5 AND 000 JOBS—Dolly Parton RCA AHL1-3852
2	2	36	HORIZON—Eddie Rabbitt Elektra 6E-276
3	22	22	GREATEST HITS—Kenny Rogers Liberty L00-1072
4	4	23	GREATEST HITS—Ronnie Milsap RCA AHL1-3772
5	5	99	GREATEST HITS—Waylon Jennings RCA AHL1-3378
6	6	5	GUITAR MAN—Elvis Presley RCA AHL1-3197
7	25	25	GREATEST HITS—Anne Murray Capitol S00 12110
26	28	16	SOUTHERN RAIN—Mel Tillis Elektra 6E 310
★ 27			SOMEWHERE OVER THE RAINBOW—Willie Nelson Columbia FC 36883
28	30	15	WHO'S CHEATIN' WHO—Charly McClain Epic JE 36760
29	34	4	TWO'S A PARTY—Conway Twitty & Loretta Lynn MCA 5178
30	26	40	SAN ANTONIO ROSE—Willie Nelson & Ray Price Columbia 36476
31	25	42	MUSIC MAN—Waylon Jennings RCA AHL1-3602
32	27	44	URBAN COWBOYS—Soundtrack

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Other individualized contests are being run at various AOR and Hot 100 stations around the country.

General News



Billboard photo by Lester Cohen

MORODER MAGIC—Seated at the synthesizer, producer and composer Giorgio Moroder rehearses new material written for songstress Madleen Kane. Moroder's platinum touch, which shone on records with Donna Summer and Blondie, is being eyed as a key ingredient in Kane's next LP, now in production for Friederich Productions.

New Companies

Sun Coast Promotions, which will service radio stations in Tampa, Clearwater, St. Petersburg and Sarasota, formed by Perry Stevens, independent promoter, and Neil McIntyre, former national promotion manager of MCA. Address: 411 Belle Isle Ave., Belleair Beach, Fla. 33535. (813) 595-7144.

witz, president of Geoff-Scott Management. Address: 8919 Harrott St., Los Angeles, Calif. 90069; 1207 E. 27th Place, Tulsa, Okla. 74114. (213) 271-0158. (918) 743-1262.

Skyline Talent, Inc. is launched by Meloney Mills for management and booking as well as club consulting. Address: 865 Bellevue Road, Nashville, Tenn. 37221 (615) 646-0832.

Dallas Record Co., headed by David A. Coffey and David Gage, founded for developing new country talent. Address: 9646 Rylie Road, Dallas, Texas 75217. (214) 286-1711.

Side One Creative Marketing has moved. Address: 6671 Sunset Blvd., Los Angeles, Calif. 90028. (213) 466-8305.

Great Atlantic Records, a division of Great Atlantic Productions, launched by Gerald Askew for the r&b and pop markets. First project is 12-inch r&b release, "You Can Dance To The Music, Now Dance To The Song," written and performed by Askew. Address: P.O. Box 1263 G.P.O., Bronx, N.Y. 10451 (212) 538-0234.

Uno Melodic Records & Tapes, launched by Roy Ayers. First signings are Sylvia Stripling, Jaymz Bedford and Justo Almario. Address: 390 Riverside Dr., Suite 1C, New York 10025. (212) 662-8454.

Big Records, launched by Chicago new wave artist Wazmo Nariz with scheduled March release of an album, "Tell Me How To Live." Address: 6420 Drexel Ave., L.A. 90048. (213) 931-4737.

Third Coast Records, launched by Evanston, Ill. studio Pierce Arrow Recorders and Pierce Arrow Entertainment Group. First release is group Short Stuff's album "Talk Is Cheap." Address: 1911 Ridge Ave., Evanston, Ill. 60201. (312) 869-6290.

Juggular Records, formed by group Juggular with release of debut album "Balls." Address: 830 Dawn Court, DeKalb, Ill. 60115.

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
1	2	17	KEEP ON LOVING YOU— REO Speedwagon Epic 19-50953
2	3	10	WOMAN— John Lennon Geffen 49644 (Warner Bros.)
3	4	9	THE BEST OF TIMES— Styx A&M 2300
4	1	17	9 TO 5— Dolly Parton RCA 12133
5	6	9	CRYING— Don McLean Millennium 11799 (RCA)
6	7	8	RAPTURE— Blondie Chrysalis 2485
7	9	8	HELLO AGAIN— Neil Diamond Capitol 4960
8	8	18	THE WINNER TAKES IT ALL— Abba Atlantic 3776
9	5	20	I LOVE A RAINY NIGHT— Eddie Rabbitt Elektra 47066
10	12	8	WHAT KIND OF FOOL— Barbra Streisand & Barry Gibb Columbia 11-11430
11	11	15	I AIN'T GONNA STAND FOR IT— Stevie Wonder Tamla 54320 (Motown)
12	14	9	KISS ON MY LIST— Darryl Hall & John Oates RCA 12142
13	10	22	CELEBRATION— Kool & The Gang De-Lite 807 (Polygram)
14	21	7	WHILE YOU SEE A CHANCE— Steve Winwood Island 49656 (Warner Bros.)
15	22	7	DON'T STAND SO CLOSE TO ME— The Police A&M 2301
16	16	16	GAMES PEOPLE PLAY—

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
33	25	17	SMOKEY MOUNTAIN RAIN— Ronnie Milsap RCA 12084
34	40	8	AIN'T EVEN DONE WITH THE NIGHT— John Cougar Riva 207 (Polygram)
35	39	7	DON'T STOP THE MUSIC— Yarborough and Peoples Mercury 76085 (Polygram)
36	23	9	LIVING IN A FANTASY— Leo Sayer Warner Bros. 49657
37	32	15	SAME OLD LANG SYNE— Dan Fogelberg Full Moon 19-50961 (Epic)
38	33	18	PASSION— Rod Stewart Warner Bros. 49617
39	34	20	TOGETHER— Tierra Boardwalk 8-5702 (CBS)
40	44	8	TURN ME LOOSE— Loverboy Columbia 11-11421
41	35	15	AH! LEAH!— Donnie Iris MCA/Carousel 51025
42	49	6	IT'S A LOVE THING— The Whispers Solar 12154 (RCA)
43	53	5	WHO DO YOU THINK YOU'RE FOOLIN'— Donna Summer Geffen 49664 (Warner Bros.)
44	48	6	HOW 'BOUT US— Champaign Columbia 11-11433
45	54	5	I LOVE YOU— Climax Blues Band Warner Bros. 49669
46	55	4	THE PARTY'S OVER— Journey Columbia 11-60505
47	42	13	RIDERS IN THE SKY— Outlaws Arista 0582

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
66	67	4	LOVERS AFTER ALL— Melissa Manchester & Peabo Bryson Arista 0587
67	68	5	BON BON VIE— T.S. Monk Mirage 3780 (Atlantic)
68	69	6	PROUD— The Joe Chemay Band Unicorn 3-95001 (MCA)
69	76	3	A WOMAN NEEDS LOVE— Ray Parker Jr. & Raydio Arista 0592
70	79	2	LONELY TOGETHER— Barry Manilow Arista 0596
71	81	2	RIGHT AWAY— Hawks Columbia 11-60500
72	83	2	LIMELIGHT— Rush Mercury 76095 (Polygram)
73	84	3	I HAVE THE SKILL— Sherbs Atco 7325 (Atlantic)
74	37	9	STAYING WITH IT— Firefall with Lisa Nemzo Atlantic 3791
75	85	3	LET ME GO— The Rings MCA 51069
76	86	2	96 TEARS— Garland Jeffreys Epic 19-51008
77	NEW ENTRY		LIVING INSIDE MYSELF— Gino Vannelli Arista 0588
78	87	2	I LOVED 'EM EVERY ONE— T.G. Sheppard Warner/Arb 49690
79	NEW ENTRY		I MISSED AGAIN— Phil Collins Atlantic 3790
80	90	2	MEMORIES— Tierra Boardwalk 8-70073 (CBS)
81	NEW ENTRY		SOMEBODY SPECIAL— Rod Stewart Warner Bros. 49686

17	17	15	A LITTLE IN LOVE —Cliff Richard EMI-America 8068
18	18	10	TREAT ME RIGHT —Pat Benatar Chrysalis 2487
19	19	9	HEARTS ON FIRE —Randy Meisner Epic 19-50964
20	20	7	FADE AWAY —Bruce Springsteen Columbia 11-11431
21	24	6	MORNING TRAIN —Sheena Easton EMI-America 8071
22	29	4	I CAN'T STAND IT — Eric Clapton and His Band RSO 1060
23	27	6	JUST THE TWO OF US — Grover Washington Jr. Elektra 47103
24	26	9	PRECIOUS TO ME —Phil Seymour Boardwalk 8-5703 (CBS)
25	28	10	SOMEBODY'S KNOCKIN' —Terri Gibbs MCA 41309
26	31	5	ANGEL OF THE MORNING — Juice Newton Capitol 4976
27	15	19	THE TIDE IS HIGH —Blondie Chrysalis 2465
28	30	9	GUITAR MAN —Elvis Presley RCA 12158
29	38	2	HER TOWN TOO —James Taylor & J.D. Souther Columbia 11-60514
30	13	16	GIVING IT UP FOR YOUR LOVE —Delbert McClinton Capitol/MSS 4948
31	41	6	BEING WITH YOU —Smokey Robinson Tamla 54321 (Motown)
32	36	7	JUST BETWEEN YOU AND ME —April Wine Capitol 4975

48	70	2	I AME OUT UP MY MIND —Steely Dan MCA 51082
49	43	21	STARTING OVER —John Lennon Geffen 49604 (Warner Bros.)
50	64	3	SWEETHEART —Franke & The Knockouts Millennium 11801 (RCA)
51	61	5	GAMES —Phoebe Snow Mirage 3800 (Atlantic)
52	52	6	YESTERDAY ONCE MORE/ NOTHING REMAINS THE SAME (Medley) —Spinners Atlantic 3798
53	59	5	WASN'T THAT A PARTY —The Rovers Cleveland Int. 19-51007 (Epic)
54	63	4	MISTER SANDMAN —Emmylou Harris Warner Bros. 49684
55	58	5	CH CH CHERIE —The Johnny Average Band Bearsville 49671 (Warner Bros.)
56	66	4	HOLD ON —Badfinger Radio Records 3793 (Atlantic)
57	65	4	HOLD ON LOOSELY —38 Special A&M 2316
58	72	2	ME —Andy Gibb RSO 1056
59	60	5	IT'S MY JOB —Jimmy Buffett Shelter/MCA 51061
60	NEW ENTRY		TOO MUCH TIME ON MY HANDS —Styx A&M 2323
61	71	3	RUNNING SCARED —The Fools EMI-America 8072
62	73	3	SUKIYAKI —A Taste Of Honey Capitol 4953
63	NEW ENTRY		YOU BETTER YOU BET —The Who Warner Bros. 49698
64	74	3	WALKING ON THIN ICE —Yoko Ono Geffen 49683 (Warner Bros.)
65	NEW ENTRY		TAKE IT ON THE RUN —REO Speedwagon Epic 19-51016

83	56	17	HEY NINETEEN —Steely Dan MCA 41036
84	50	21	GUILTY —Barbra Streisand & Barry Gibb Columbia 11-11390
85	88	7	8TH WONDER —The Sugar Hill Gang Sugar Hill 753
86	89	4	BURN RUBBER —Gap Band Mercury 76091 (Polygram)
87	51	14	BACK IN BLACK —AC/DC Atlantic 3787
88	45	22	EVERY WOMAN IN THE WORLD —Air Supply Arista 0564
89	NEW ENTRY		ALL AMERICAN GIRLS —Sister Sledge Cotillion 46007 (Atlantic)
90	NEW ENTRY		WHERE'S YOUR ANGEL —Lani Hall A&M 2305
91	91	3	THE RAMBLER —Molly Hatchet Epic 19-50965
92	46	16	HEARTBREAK HOTEL —The Jacksons Epic 19-50959
93	57	17	MISS SUN —Boz Scaggs Columbia 11-11406
94	62	7	AND LOVES GOES ON — Earth, Wind & Fire ARC/Columbia 11-11434
95	75	9	LIPSTICK —Suzi Quatro Dreamland 107 (RSO)
96	80	14	SEVEN BRIDGES ROAD —Eagles Asylum 47100 (Elektra)
97	97	25	LADY —Kenny Rogers Liberty 1380
98	78	18	KILLIN' TIME —Fred Knoblock & Susan Anton Scotti Bros. 609 (Atlantic)
99	82	10	FLASH'S THEME AKA FLASH — Queen Elektra 47092
100	92	8	FANTASTIC VOYAGE —Lakeside Solar 12129 (RCA)



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PILOTS 2 L.A. LABELS

Koenig Blends Cello With Jazz

By DAVE DEXTER JR.

LOS ANGELES—John Koenig was 27 years old when his father Lester Koenig died suddenly here in 1977, leaving the Contemporary and Good Time Jazz labels without a pilot.

A classical cello player who had studied under the incomparable Piatagorsky at the Univ. of Southern California, young Koenig was performing as a member of the Swedish Radio Symphony in Stockholm when he learned of his father's death.

He flew home to Los Angeles and took over the operation of the two labels his dad had founded in 1949.

"It was a startling transition for me," Koenig notes. "My life had revolved around classical music, and I had been a member of the Jerusalem Symphony in Israel before I shifted to the Swedish scene. Now, abruptly, all that was ended. I found myself

heading up a strictly jazz operation."

But music is music, and Koenig applied himself to his company's two catalogs with all the intensity he had shown in playing Dvorak's cello concerto. Since that dark period, Koenig has steadily recorded new jazz and reissued old masters; he counts more than 100 albums active on the two labels today.

"My father," he says, "started in the business with a simple little dixieland combo, the Firehouse Five. Twelve LPs by that band are still selling for us today. Then he recorded Kid Orv, Lu Watters and Turk Murphy. Their albums likewise are active now."

The elder Koenig's interests extended well beyond the simple dixie style, however. In the 1950s he began taping masters by Ornette Coleman, Sonny Rollins, Hampton Hawes, Shelly Manne, Art Pepper,

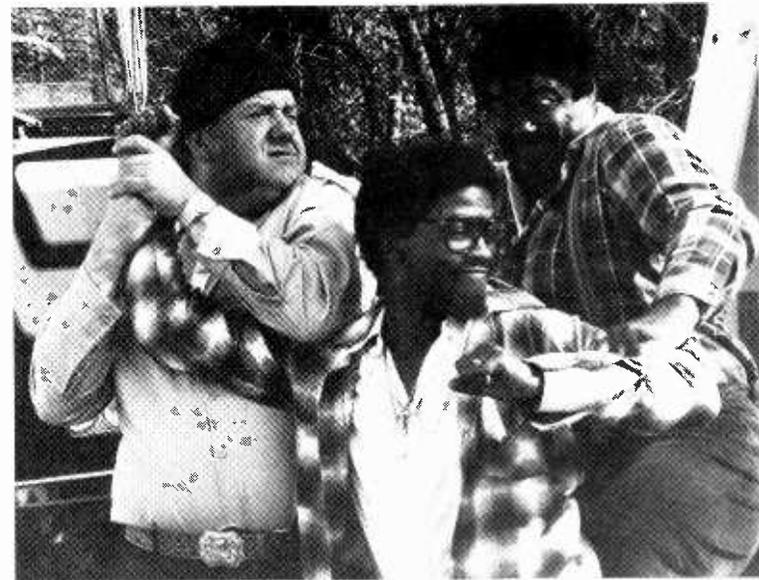
Cecil Taylor, Woody Shaw, Phineas Newborn, Harold Land and Andre Previn.

Flanked by the energetic, never-tiring Debbie Dumas as promotion chief of the operation, Koenig's efforts at the moment are centered on Joe Henderson's newly recorded "Relaxin' At Camarillo" album and vibes thumper Jay Hoggard, whose debut LP on Contemporary features Chico Freeman, Harvey Mason, Ken Kirkland, Paulinho da Costa and Roland Bautista. It is packaged under the title of "Rain Forest" and the Koenig-Dumas duo will be leveling all-out national exploitation for it throughout April and May.

"Our distribution network is the best it's ever been," Koenig declares. "All our albums list at \$7.98 retail, but the cost of everything is escalating so rapidly that I suspect we will be forced to add another dollar to list in the near future.

"Our present production schedule calls for a modest release, four times during the year, of two new albums and four reissue packages. That comes out as 24 LPs, but we will occasionally get excited about a new artist and make a few albums we hadn't planned to make."

Business is satisfactory, Koenig reports, but he is not a man to overstate anything. "We are cautiously optimistic about the remainder of 1981 and the future," he advises.



HERBIE'S HAMMERLOCK—Jazz and fusion whiz Herbie Hancock is seen taking a working holiday from his Columbia recording chores and live work to make his dramatic debut, playing an endangered factory owner on a recent episode of the "Concrete Cowboys" tv series. Pictured from left are Chuck McCann, Hancock and Rosey Grier.

Acts Booked And Recorded At Bubba's Fla. Nightclub

By SARA LANE

FT. LAUDERDALE—Bubba's Seafood & Jazz Room here has moved into record production, in conjunction with Gemcom. The results are two albums, "Live At Bubba's," featuring Art Blakey and the Jazz Messengers and Carmen McRae, both produced by the location's owner/manager, Bob Shelley.

He's of the opinion that the venture will open new avenues of exposure for jazz artists. "Because of this new recording policy, we've had a lot of good response from artists wishing to appear here and make an album. It's a strong incentive to get these artists down here. After all, how many rooms can they go in and make an album at the same time?"

Shelley adds that with Gemcom's national and international disk distribution, Bubba's will become better known, which, in turn, will attract more business to the room.

Shelley is planning an entire series of live recordings, and has made plans to cut Joe Williams, Al Gray and Buddy Tate during their next engagement. He also hopes to work out a deal with Motown for Ahmad Jamal.

"Quite often," he explains, "the record company will allow its artists to record and share in the royalties. It's a good move for the label since it doesn't cost it anything; actually, it's a free ride since we finance it all down here. And, then too, it gives the artist more exposure."

Shelley prefers recording artists who have a two-week booking in his room, explaining that he and the engineer need the first week to listen to the act and to decide what is needed. Usually artists are recorded on the final weekend of their engagement during two show times. "We bring in a remote truck with 24-tracks from Arista Studios in Ft. Lauderdale and after recording the shows go into the studio and take the best parts of each for the final mix."

"It's exciting recording live," he continues. "When you go into a studio, especially with jazz, which is such an improvisational music to begin with, all you get is four cold walls. There's nothing to feed back to the musician. If you go into a room with an audience and applause, the electricity and excitement that's happening is reflected in the music."

"We really didn't know what to expect when we started this, but the

two albums we've done have turned out beautifully. And the exciting thing for the artist is that when he comes back in six months or a year, his record is on sale in the restaurant. Of course, they'll be on sale here all year round, but it becomes particularly meaningful when the artist is appearing."

While Bubba's is one of half-dozen jazz rooms across the nation that has sustained any kind of track record, Shelley says that with the economic crunch, plus the adverse publicity South Florida has been receiving from national press, his business is intermittent this year. "A lot of the acts that did exceptionally well last year are doing well this year, but it's taking bigger names to do the same business."

"There has been so much bad publicity up north about the crime here—much of it unwarranted, since it's not happening in Lauderdale—that hotel business is off 25% to 35%. And that statistic is reflected in our room as well," explains Shelley.

However, he contends that by bringing in names such as Mel Torme, George Shearing, Art Blakey, Dexter Gordon, Zoot Sims and Anita O'Day he will continue to increase his business. Bubba's is open all year round and features jazz artists every week.

Firm Concerts At Bottom Line

NEW YORK—The Bottom Line is promoting a series of jazz concerts designed to fill the void created when WRVR-FM abandoned jazz for a country format here last fall.

Entitled "Tribute To Birdland," the series features three separate jazz acts which will each perform two sets. Headlining the first performance Wednesday (25) will be the Roy Haynes Quartet, the Pepper Adams Quintet and Melba Liston. Haynes appeared on the opening night of the original Birdland as well.

Stan Snadowski, co-owner of the Bottom Line, hopes that these evenings will bring jazz patrons concerned about an outlet for their music into his club. He is pricing the concerts at \$6, and is also setting up a special gallery for patrons under 18.

MARCH 21, 1981 BILLBOARD

Survey For Week Ending 3/21/81				Survey For Week Ending 3/21/81			
Billboard® Best Selling Jazz LPs™				Billboard® Best Selling Jazz LPs™			
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	18	1	WINELIGHT Grover Washington Jr. Elektra 6E-305	26	22	24	SEAWIND Seawind A&M SP-3113
2	7	2	VOICES IN THE RAIN Joe Sample, MCA MCA-5172	27	26	19	NIGHT SONG Ahmad Jamal Motown M7-945R1
4	5	4	ALL AROUND THE TOWN LIVE Bob James, Columbia, Tappan Zee C2X-3686	28	28	56	HIDEAWAY David Sanborn, Warner Bros. BSK 3379
4	3	14	NIGHT PASSAGE Weather Report ARC/Columbia JC36793	29	29	36	LOVE APPROACH ● Tom Browne, Arista/GRP 5008
7	3	7	MAGIC Tom Browne Arista/GRP 5011	30	31	14	4 X 4 McCoy Tyner, Milestone M-55007 (Fantasy)
6	5	20	CARNAVAL Spyro Gyra, MCA MCA-5149	31	30	20	INTERVALS Ahmad Jamal 20th Century T 622 (RCA)
7	6	13	LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079	32	32	26	HOW'S EVERYTHING Sadao Watanabe, Columbia C2X 36818
8	8	33	GIVE ME THE NIGHT ▲ George Benson, Warner Bros. HS 3453	33	33	6	SAVANNA HOT LINE Native Son MCA MCA 5157
9	10	22	INHERIT THE WIND Wilton Felder, MCA MCA-5144	★	44	4	IT'S JUST THE WAY I FEEL Gene Dunlap, Featuring The Ridgways, Capitol ST 12130
11	7	11	GOTHAM CITY Dexter Gordon, Columbia JC 36853	35	34	37	H Bob James, Tappan Zee/Columbia JC 36422
11	9	23	CIVILIZED EVIL Jean-Luc Ponty, Atlantic SD 16020	36	35	16	IN CONCERT, ZURICH, OCTOBER 28, 1979 Chick Corea and Gary Burton, ECM ECM-2-1182 (Warner Bros.)
12	12	23	FAMILY Hubert Laws, Columbia JC 36396	37	36	19	RODNEY FRANKLIN Rodney Franklin, Columbia JC 36747
15	5	15	YOU MUST BELIEVE IN SPRING Bill Evans, Warner Bros. HS 3504	38	38	31	NIGHT CRUISER Deodato Warner Bros. BSK 3467
14	14	39	THIS TIME Al Jarreau, Warner Bros. BSK 3434	39	37	33	ROUTES Ramsey Lewis, Columbia JC 36423
15	13	21	80/81 Pat Metheny, ECM ECM-2-1180 (Warner Bros.)	40	39	28	BADDEST Grover Washington Jr., Motown M9-940A2
17	16	19	MR. HANDS Herbie Hancock, Columbia JC 36518	41	42	3	MONTREUX ALEXANDER (Live) Monty Alexander Trio, Pausa 7083
18	17	18	ODORI Hiroshima, Arista AL 9541	42	41	4	CONCEPTS IN BLUE J.J. Johnson, Pablo 2312-123
★	23	5	THE HOT SHOT Dan Siegel, Inner City IC 1111	43	43	16	THE CELESTIAL HAWK Keith Jarrett, ECM ECM-1-1175 (Warner Bros.)
20	25	3	A DIFFERENT KIND OF BLUES Periman & Previn, Angel 37780	44	NEW ENTRY	44	FRIDAY NIGHT AT THE VILLAGE VANGUARD Art Pepper, Contemporary 7643
21	20	37	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	45	45	2	GIANTS Stephane Grappelli/ Jean-Luc Ponty, Pausa 7074
22	19	13	REAL EYES Gil Scott-Heron, Arista AL 9540	46	46	25	LAND OF THE THIRD EYE Dave Valentin, Arista/GRP GR 5009
23	18	22	TOUCH OF SILK Eric Gale, Columbia JC 36570	47	40	19	TWENNYNINE Twennynine With Lenny White, Elektra 6E-304
24	24	52	CATCHING THE SUN Spyro Gyra, MCA MCA-5108	48	48	11	AUTUMN BLOW Sadao Watanabe, Inner City IC 6064
25	21	34	MAGNIFICENT MADNESS John Klemmer, Elektra 6E 284	49	49	20	OUTUBRO Azymuth, Milestone M-9097 (Fantasy)
				50	50	31	QUINTET '80 David Grisman, Warner Bros. BSK 3469

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★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Chicago Women Plan A Festival

CHICAGO — Janice Siegel and Cheryl Bentyne of Manhattan Transfer, performing on a duet for the first time, will highlight a women's jazz festival here, April 3-12.

Siegel and Bentyne will appear in the Festival's closing performance, April 12.

The festival, "From Bessie To Billie To Now," also will showcase Brazilian singer Flora Purim, April 3, and 82-year-old blues singer Sippie Wallace, April 11. Performances are scheduled to take place in two area nightclubs, Stages Music Hall and Crosscurrents Cabaret Theatre.

The festival is a production of Thelma Norris' Women In Music, which also handles distribution of women's recordings here. Ticket prices range from \$6.50 to \$8.

Other festival acts are Terry Garthwaite and Marcie Ball and contemporary groups Sojourner and Alive. Another highlight is the April 7 workshop to be given by jazz arranger and composer Toshiko Akiyoshi.

Japanese Mag Bares Winners

TOKYO—The Swing Journal, a jazz monthly magazine, has announced that Chick Corea and Gary Burton's "Crystal Silence Live" (Trio Records) and Weather Report's "Night Passage" (CBS) have been picked by a panel of 31 judges headed by Shoichi Yui for the 14th Jazz Disk Award (Gold) for 1980.

The 14th Jazz Disk Award (Silver) went to Trio's "New York 1980/Gil Evans Live At The Public Theatre."

The 1980 Most Outstanding Jazz Vocal Record Awards were given to Alberta Hunter's "Amtrak Blues" (CBS/Sony) and Carmen McRae's "Coming Home" (Trio Records).

15	10	23	KOOL & THE GANG Celebrate, De-Lite DSR-9518 (Polygram)	41	28	THE ATTRACTIONS Trust, Columbia JC 37051	70	70	6	NAZARETH The Fool Circle, A&M SP-4844	96	98	16	SKYY Skyyport, Salsoul SA 8537 (RCA)	The Beatles 1962-1966, Capitol SK80 3403
16	16	13	THE GAP BAND III, Mercury SRM-1-4003 (Polygram)	42	54	LOVERBOY Loverboy, Columbia JC 36762	71	70	6	RAINBOW Difficult To Cure, Polydor PD-1-6316 (Polygram)	97	100	22	ARETHA FRANKLIN Aretha, Arista AL 9538	
17	19	13	YARBROUGH AND PEOPLES The Two Of Us, Mercury SRM-1-3834 (Polygram)	43	43	RY COODER Borderline, Warner Bros. BSK 3489	72	81	3	HEART Greatest Hits/Live, Epic KE 2-3688	98	135	2	U-2 Boy, Island ILPS 9646 (Warner Bros.)	
18	18	19	STEVIE WONDER Hotter Than July, Tamla T8-373M1 (Motown)	44	49	SHALAMAR Three For Love, Solar BLZ1-3577 (RCA)	73	72	16	PHIL SEYMOUR Phil Seymour, Boardwalk FW 36996 (CBS)	99	102	7	REO SPEEDWAGON You Can Tune A Piano But You Can't Tuna Fish, Epic JE 35082	
19	21	37	EDDIE RABBITT Horizon, Elektra 6E-276	45	31	DIRE STRAITS Making Movies, Warner Bros. BSK 3480	74	93	5	THE ISLEY BROTHERS Grand Slam, T-Neck FZ 37080 (Epic)					
20	22	19	GROVER WASHINGTON JR. Wineflight, Elektra 6E-305	46	57	DIANA ROSS To Love Again, Motown M8-951M1	75	73	5	TERRI GIBBS Somebody's Knockin', MCA MCA-5173					
21	20	16	STEELY DAN Gaucho, MCA MCA-6102	47	2	SISTER SLEDGE All American Girls, Cotillion SD-16027 (Atlantic)	76	85	6	TED NUGENT Intensities In 10 Cities, Epic FE 37084					
22	17	15	ABBA Super Trouper, Atlantic SD 16023	48	6	GRACE SLICK Welcome To The Wrecking Ball, RCA AGL1-3851	77	75	15	CON FUNK SHUN Touch, Mercury SRM-1-4002 (Polygram)					
23	26	5	EMMYLOU HARRIS Evangeline, Warner Bros. BSK 3508	49	51	DARYL HALL & JOHN OATES Voices, RCA AQL1-3646	78	67	25	ANNE MURRAY Anne Murray's Greatest Hits, Capitol S00-12110					
24	25	19	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card, Arista AL 9518	50	6	ELVIS PRESLEY Guitar Man, RCA AAL-1-3917	79	68	23	THE JACKSONS Triumph, Epic FE 36424					
25	27	10	THE WHISPERS Imagination, Solar BZL1-3578 (RCA)	51	2	RANDY MEISNER One More Song, Epic NJE 36748	80	80	53	BILLY JOEL Glass Houses, Columbia FC-36384					
26	23	21	BRUCE SPRINGSTEEN The River, Columbia PC-236654	52	64	SMOKEY ROBINSON Being With You, Tamla T8-375M1 (Motown)	81	91	99	WAYLON JENNINGS Greatest Hits, RCA AHL1-3378					
27	39	58	CHRISTOPHER CROSS Christopher Cross, Warner Bros. BSK 3383	53	21	SLAVE Stone Jam, Cotillion SD 5224 (Atlantic)	82	82	5	HANK WILLIAMS JR. Rowdy, Elektra/Curb 6E-330					
				54	17	EAGLES Eagles Live, Asylum 88-705 (Elektra)	83	96	4	PEABO BRYSON Turn The Hands Of Time, Capitol ST 12138					
				55	7	TOTO Turn Back, Columbia FC 36813									

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- ATLANTIC STARR**
Radiant
LP A&M SP4833 \$7.98
- AURRA**
Send Your Love
LP Salsoul SA8538 \$7.98
- BADFINGER**
Say No More
LP Radio RR16030 \$8.98
BT TP16030 \$8.98
CA CS16030 \$8.98
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Cruisin' For A Bruisin'
LP Takoma TAK7091 \$7.98
- BOHANNON**
Goin' For Another One
LP Phase II JW37076 \$7.98
BT JWA37076 \$7.98
CA JWA37076 \$7.98
- BROWN, DENNIS**
Foul Play
LP A&M SP4850 \$7.98
- BRAINS**
Electronic Eden
LP Mercury SRM14012
- CANADIAN BRASS**
The Village Band
LP RCA Red Seal ATC13924
- CLAPTON, ERIC**
Another Ticket
LP RSO RX13095
- COLLINS, PHIL**
Face Value
LP Atlantic SD16029 \$8.98
BT TP16029 \$8.98
CA CS16029 \$8.98
- COLTER, JESSI**, see Waylon Jennings
- CROWD, THE**
A World Apart
LP Posh Boy PBS108
- CRUZ, MICHAEL**
The Heart Never Forgets
LP Credence O1022
- DYLAN, BOB**
Nashville Skyline
LP Columbia Mastersound HC49825 \$14.98
- EVERETTE, LEON**
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LP RCA AHL13916 \$7.98
- FRANKE & THE KNOCKOUTS**
Franke & The Knockouts
LP Millennium BXL17755 \$7.98
- GOOD RATS**
Great American Music
LP Great American GAR8003
- GREAT BUILDINGS**
Apart From The Crowd
LP Columbia NJC36920 \$5.98
CA NCT36920 \$5.98
- GREGORY, TERRY**
Just Like Me
LP Handshake JW37131 \$7.98
BT JWA37131 \$7.98
CA JWA37131 \$7.98
- HARBOUR, PEARL**
Don't Follow Me, I'm Lost Too
LP Warner Bros BSK3515 \$7.98
- HOLLIDAY, DOC**
Doc Holliday
LP A&M SP4847
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Love Keys
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CA JZT37083 \$7.98
- LAWS, DEBRA**
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LP Elektra 6E300
- LAWTON, JOHN**
Heartbeat
LP RCA AFL13904 \$7.98
- LEWIS, WEBSTER**
Let Me Be The One
LP Epic FE36878 \$8.98
BT FE36878 \$8.98
CA FET36878 \$8.98
- LONEY, ROY, & THE PHANTOM MOVERS**
Contents Under Pressure
LP War Bride 9003
- MARTIN, PATRICK D.**
Patrick D. Martin
LP Int'l Rec. Syndicate SP70403
- MCCULLOUGH, ULLANDA**
Ullanda
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Midnight Flyer
LP Swan Song SS8509 \$7.98
BT TP8509 \$7.98
CA CS8509 \$7.98
- MORE**
Warhead
LP Atlantic SD19295 \$7.98
BT TP19295 \$7.98
CA CS19295 \$7.98
- NEW RIDERS OF THE PURPLE SAGE**
Feelin' All Right
LP A&M SP4818 \$7.98

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; BT—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

- ORIGINALS**
Yesterday & Today
LP Phase II JW37075 \$7.98
BT JWA37075 \$7.98
CA JWA37075 \$7.98
- OSBOURNE, OZZY**
Blizzard Of Ozz
LP Jet JZ36812 \$7.98
CA JZT36812 \$7.98
- PAYCHECK, JOHNNY**
Mr. Hag Told My Story
LP Epic FE36761 \$8.98
BT FEA36761 \$8.98
CA FET36761 \$8.98
- PET CLAMS**
Pet Clams
LP Handshake JW37130 \$7.98
CA JWA37130 \$7.98
- PHOTOGLO, JIM**
Foot In Love With You
LP 20th Century-Fox T621 \$7.98
- PIAF, EDITH**
The Great Edith Piaf
LP Columbia JC37096 \$7.98
- PLIMSOULS**
Plimsouls
LP Planet P13
- PRESTON, BILLY**
The Way I Am
LP Motown M8941M1 \$8.98
BT M8941KT \$8.98
CA M8941KC \$8.98
- RAINBOW**
Difficult To Cure
LP Polydor PD16316 \$7.98
- RAVERS**
I Was A Teenage Rock'N'Roller
LP Match Box MB10055
- REDBONE, LEON**
From Branch To Branch
LP Emerald City EC38136 \$7.98
BT TP38136 \$7.98
CA CS38136 \$7.98
- ROBINSON, SMOKEY**
Being With You
LP Tama TB375M1 \$8.98
BT TB375KT \$8.98
CA TB375KC \$8.98
- ROSS, DIANA**
To Love Again
LP Motown M8951M1 \$8.98
BT M8951KT \$8.98
CA M8951KC \$8.98
- ROVERS**
Wasn't That A Party
LP Epic JE37107 \$7.98
BT JEA37107 \$7.98
CA JET37107 \$7.98
- ROX**
Rox
LP Boardwalk FW37070 \$8.98
BT FWA37070 \$8.98
CA FWT37070 \$8.98
- RUSH**
Moving Pictures
LP Mercury SRM14013 \$8.98
BT 81-4001 \$8.98
CA 41-4001 \$8.98
- SHARPE, RAY**
Texas Boogie Blues
LP Flying High FH6502
- SNOPEK**
First Band On The Moon
LP Mountain Railroad MR52795
- SNOW, PHOEBE**
Rock Away
LP Mirage WTG19297 \$7.98
BT TP19297 \$7.98
CA CS19297 \$7.98
- SPINNERS**
Labor Of Love
LP Atlantic SD16032 \$8.98
BT TP16032 \$8.98
CA CS16032 \$8.98
- THREE DEGREES**
3D
LP Ariola OL1501
- THRILLS**
First Thrills
LP G&P GP1002
- TOONS**
Live Toons
LP SO TT1001
- TOYS**
Dashboard Music
LP Secret SR8801
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19	8	★	LOVIN' WHAT YOUR LOVIN' DOES TO ME—Conway Twitty & Loretta Lynn MCA 51050	47	★	BLUE COLLAR BLUES—Mundo Earwood Excelsior 1005	16	20	25	25	25	LOVE IS FAIR—Barbara Mandrell MCA 5136	41	43	21	TEXAS IN MY REAR VIEW MIRROR—Mac Davis Casablanca NBLP 7239
18	10	★	I HAVE A DREAM—Cristy Lane Liberty 1396	48	★	DOESN'T ANYBODY GET HIGH (On Love Anymore)—The Shoppe NSD 80	17	17	71	71	71	THE BEST OF EDDIE RABBITT—Elektra 6E-235	42	46	43	THE BEST OF DON WILLIAMS VOL. II—Don Williams MCA 3096
21	7	★	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW—Barbara Mandrell MCA 51062	49	★	MISTER SANDMAN—Emmylou Harris Warner Bros. 49684	18	19	25	25	25	I AM WHAT I AM—George Jones Epic JE 36586	43	32	33	FULL MOON—The Charlie Daniels Band Epic FE 36571
22	6	★	LEONARD—Merle Haggard MCA 51048	50	★	CHEATIN'S A TWO WAY STREET—Sammi Smith Sound Factory 427	19	15	29	29	29	HONEYSUCKLE ROSE—Soundtrack Columbia S236752	44	38	9	I'LL BE THERE—Gail Davies Warner Bros. BSK 3509
28	5	★	REST YOUR LOVE ON ME/I AM THE DREAMER (You Are The Dream)—Conway Twitty MCA 51059	55	★	MISTER PEEPERS—Bill Anderson MCA 51052	20	16	41	41	41	MY HOME'S IN ALABAMA—Alabama RCA AHL 1-3644	45	44	20	DREAMLOVERS—Tanya Tucker MCA 5140
24	7	★	TAKE IT EASY—Crystal Gayle Columbia 11-11436	59	★	ALICE DOESN'T LOVE HERE ANYMORE—Bobby Goldsboro Curb/CBS 67-0052	21	21	19	19	19	LOOKIN' FOR LOVE—Johnny Lee Asylum 6E 309	46	47	2	I HAVE A DREAM—Cristy Lane Liberty LT 1083
30	5	★	FALLING AGAIN—Don Williams MCA 51065	58	★	HEY JOE (Hey Moe)—Moe Bandy and Joe Stampley Columbia 11-60508	★	33	36	36	36	THAT'S ALL THAT MATTERS—Mickey Gilley Epic JE 36492	47	51	30	SMOOTH SAILIN'—T.G. Sheppard Warner/Curb BSK 3423
23	9	★	PEACE OF MIND—Eddy Raven Dimension 1017	58	★	ANGEL OF THE MORNING—Juice Newton Capitol 4976	23	23	16	16	16	SONS OF THE SUN—The Bellamy Brothers Warner/Curb-BSK 3491	48	NEW ENTRY	48	LEATHER AND LACE—Waylon Jennings & Jessi Colter RCA AAL 1 3931
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'Rose' Snares NMPA Honor For McBroom

By SAM SUTHERLAND

LOS ANGELES—"The Rose," the Amanda McBroom ballad popularized as the title song for Bette Midler's dramatic film debut, snared song of the year honors at the National Music Publishers Assn. (NMPA) second annual Song Awards presentation held Tuesday (10) at the Beverly Hilton Hotel here.

That copyright also won an award as song of the year in the presentation's movie category, giving McBroom two of the nine trophies handed out during the afternoon ceremonies. For the Los Angeles songwriter, who actually penned the work two years before the movie brought it to wide exposure, the twin awards capped the song's earlier prominence as a Grammy nominee for best song and winner of a 1979 Golden Globe.

Ironically, "The Rose" was the only copyright honored without an award to the publisher, since rights to the song are currently in dispute.

Named Broadway song of the year was "The Colors of My Life" by Cy Coleman and Michael Stewart. The "Barnum" selection is published by Notable Music, Inc.

In the country field, "Looking For Love" by Wanda Mallett, Patti Ryan and Bob Morrison was the winner, published by Southern Nights Music. And in easy listening, Barry and Robin Gibb's "Woman in Love," published by the Stigwood Organization and Unichappell Music, took honors.

Gospel song of the year was Stuart K. Hine's "How Great Thou Art," published by Manna Music, Inc., while Bobby Capo's "No Me Lo Digan," published by Peer International, was voted Latin winner by the NMPA membership.

In pop, the Commodores' Lionel Richie won for "Lady," published by Brockman Music. And in the r&b category, Rod Temperton's "Give Me The Night" was the winner. That song is published by his own Rod-songs-firm.

NMPA president Leonard Feist presided over the ceremonies, which drew attendees from major publishing and recording companies along with songwriters, attorneys and publishing rights organization representatives.

Sharing the podium with Feist as presenters were top publishing executives Sal Chiantia, Wesley Ross, Ralph Peer, Irwin Robinson, Lester Sill and Joe Auslander, along with songwriters Sammy Fain and Jerry Herman, film composer Bronislaw Kaper, singer Florence Lacey and actress Audrey Landers, herself a working songwriter.

Famous Signs Regional Deals

NEW YORK—Famous Music has made production and writing agreements with a regional flavor.

"Our intention at Famous," says Marvin Cane, president and chief operating officer of the 50-year-old publishing arm of Paramount Pictures, "is to draw on regional and local talent for national expansion. Although we already have extensive pop presence, this is a logical area for major company growth."



A&R POINTERS—Four Los Angeles a&r executives offer publishers their views on how the two fields can interact during a recent Music Publishers Forum session. Pictured from left are Handshake Records' Joel Newman, Carol Childs of Geffen Records, Boardwalk's Gary LeMel and Shelly Weiss of Home Grown Music.

HONORS HALL-OF-FAMERS

Harburg Tributes Flow At Songwriters' Dinner

By IRV LICHMAN

NEW YORK—Performing singer/songwriters were all over the lot, although not the customary contemporary chartmakers.

Songwriters (and their publishers) came to honor their own here Monday (9) at the Waldorf for the 1981 Songwriters Hall of Fame Awards Dinner of the National Academy of Popular Music. Over 600 attended.

The event, happily, doesn't limit itself to thank-yous by award recipients, being somewhat mandatory that they perform their own material. And so with that peculiar, delightful passion that songwriters have for their own material, this was the case for Jerry ("It's The Talk Of Town") Livingston, Johnny ("Rudolph The Red-Nosed Reindeer") Marks and Cy ("Hey, Look Me Over") Coleman, all new inductees into the Songwriters Hall of Fame.

The attendees, no doubt, would also have heard from lyricist E.Y. Harburg, who died in a Hollywood auto accident the previous Thursday. The great lyricist was to receive the Johnny Mercer Award.

Tribute to Harburg was made in the nicest way possible—performances of some of his songs. Tony Bennett, earning a Lifetime Achievement Award, sang two of them, "April In Paris" and "It's Only A Paper Moon" and in a moment of poignant nostalgia, Burton Lane sang "How Are Things In Glocca

Mora?" that Lane and Harburg wrote for "Finian's Rainbow."

The song was one of Harburg's favorite creations, Lane noted. Julie Styne, who wrote the melodies to Harburg's last Broadway score, 1968's "Darling Of The Day," performed a lovely waltz from the show, "Let's See What Happens."

There were two other writer performances based on special awards. Pete Seeger sang "We Shall Overcome" (Song of the Decade) and Irvin Levine & Larry Brown performed "Tie A Yellow Ribbon" (1981 Song Citation), both lyrics of which were screened so that the audience could sing along. John Eastman accepted an award for his brother-in-law, Paul McCartney (International Music Achievement), Ed Cramer, president of BMI, gave a special citation to Lionel Hampton. ASCAP president Hal David gave Jerry Livingston his award.

It's too bad that Chuck Berry wasn't prepared to perform some of his great songs as recipient of the Songmaker Award. Ahmet Ertegun, chairman of Atlantic, introduced the award noting Berry's seminal influence on the rock era. But, Berry brought it all down to earth in a gracious, humorously self-deprecating manner.

Dick Cavett emceed, Skitch Henderson's Orchestra played and the American popular song had another evening to shout about.

Chappell Bows Mini-Folios

NEW YORK—Chappell Music is claiming two print firsts: a \$2.95 mini-folio of four songs and a gatefold approach to single sheets.

As for the mini-folio idea—starting off with four songs from the hit album by the Police, "Zenyatta Mondatta" (A&M)—Chappell Mu-

sic president Irwin Robinson sees the move as giving Chappell a "competitive edge," particularly in view of recent price increases to \$2.50 (from \$1.95) by such print firms as Warner Bros. Music, Columbia Pictures Publications and April-Blackwood. Chappell single sheets continue to list at \$1.95.

Also, Robinson explains, "Given the current economic climate, Chappell feels that new creative approaches to printing music have to be found in order to attract buyers and stimulate the marketplace."

The gatefold concept for single sheets is under way with two releases, "It's My Turn" and "What Kind Of Fool." Chappell feels it's a "convenience" for the user, since it eliminates a "floating" middle page.

Hal Leonard Publishing is exclusive distributor of Chappell's print product.

General News

'Rocky Horror' LP Sales Boosted By Touring Show

LOS ANGELES—The new repertory production of "The Rocky Horror Show" now touring the U.S. and Canada (currently playing here for a month), is breathing new life into the "Rocky Horror" soundtrack LP.

Buoyed by continuous weekend showings at midnight in certain markets and a legion of cult fans, the "Rocky Horror" soundtrack LP, originally released on Ode Records in 1975, has had a remarkably consistent shelf life even before the new cast production.

According to most recent sales figures, the LP has reportedly sold 565,000 in the U.S.; 400,000 (quadruple platinum) in Canada; and 218,000 in all other English speaking territories.

In 1977, Jem took over distribution of the "Rocky Horror Picture Show" with eventual ownership reverting back to Lou Adler's Ode's Sounds & Visuals. A picture disk version of the soundtrack featuring star Tim Curry's face, released two years ago, was an additional sales impetus.

In cities where the stage production has played or will play, promo-

tional efforts are coordinated with radio stations to give it even more awareness. In some cities, concert promoters are handling promotion of the show.

The new stage show is playing both major and secondary markets for anywhere from two or three nights to a month in cities like Los Angeles, San Francisco and Chicago.

A continuation of the "Rocky Horror Show" is currently being produced in London called "Shock Treatment." It will contain a new score and screenplay and is expected to be released here the latter part of the year.

Vid Presentations

LOS ANGELES—A series of stereo video music presentations are going to be made by the Video Gram Co. and 20th Century Fox Music Publishing.

The first artist to be produced is Joseph Williams, son of scorer/conductor John Williams, who is working on his debut album.

Survey For Week Ending 3/21/81			
Billboard [®] Special Survey		Hot Latin LPs [™]	
SAN ANTONIO (Pop)		NEW YORK (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LIZA LOPEZ Si quieres verme llorar Hacienda 6981	1	OSCAR DE LEON Al frente de todos TH 2115
2	LUPITA D'ALELIO Ya no regreso contigo Orfeon 16047	2	CUCO BALOY Y LOS VIRTUOSOS Tiza Discolor 30020
3	RUBEN NARANJO El sarape 1158	3	SONORA PONCENA Unchained force Inca 1077
4	JULIO IGLESIAS Hey CBS 50302	4	CONJUNTO CLASICO Felicitaciones Lo mejor 802
5	VICENTE FERNANDEZ 15 grandes exitos Telediscos CBS 20422	5	EL GRAN COMBO Unity Combo 2018
6	EMMANUEL Intimamente Arcano 3535	6	BOBBY VALENTIN Bronco 114
7	CARLOS Y JOSE El chubasco TH 2099	7	CELIA, JOHNNY & PETE Vaya 90
8	CAMILO SESTO Amaneciendo Pronto 1086	8	CHEO FELICIANO Sentimiento tu Vaya 95
9	ROBERTO CARLOS Grandos exitos CBS 12303	9	RAY BARRETO Fuerza gigante Fania 579
10	CAMILO SESTO 15 exitos mas grandes America 1011	10	LALO RODRIGUEZ Simplemente Lalo Tierrazo 004
11	RIGO TOVAR Con mariachi #4 Profono 3034	11	ROBERTO ROENA Looking out for #1 Fania 588
12	JOSE LUIS RODRIGUEZ Una cancion de Espana TH 2021	12	LOS VECINOS En su momento Algar 23
13	CHELO Puros boleros Musart 1790	13	WILLIE ROSARIO El de a 20 de Willie TH 2103
14	LOS DOS GILBERTOS Por una mala mujer Hacienda 7930	14	SANTIAGO CERON Navegando con salsa Salsa 724
15	JOSE LUIS RODRIGUEZ Atravete TH 2095	15	ORQUESTA LA TERRIFICA Casa pobre casa grande Artomax 623
16	LITTLE JOE & THE FAMILY King of the brown sound Fredy 022	16	LITA BRANDA Con sabor Perudis 151
17	ROCIO DURCAL Con mariachi #4 Pronto 1078	17	HECTOR CASANOVA Fania 589
18	JULIO IGLESIAS Mi vida en canciones CBS 50301	18	JOHNNY VENTURA Y soy el merengue Combo 2016
19	GUALBERTO CASTRO Que mal amada estas CBS 20394	19	ORQUESTA LA SOLUCION LAD 342
20	NAPOLEON Lena verde Raff 9079	20	TITO ROJAS Pana 1001
21	JUAN GABRIEL Recuerdos Pronto 1076	21	HECTOR LAVOE El sabio Fania 558
22	GRUPO MAZZ Class Cara 023	22	GILBERTO MONROY Artomax 730
23	ESTRELLAS DE ORO Vol #3 America 1013	23	LOS NIETOS DEL REY En New York Sonomax 1201
24	LOLITA Seguir sonando CBS 60312	24	DIMENSION LATINA Para siempre Velvet 3021
25	ANICETO MOLINA Cabaretera Atlas 5081	25	TITO PUENTE Dancemania 80's Tico 1438

10	12	13	14	15	16	18	10	14	19	17	20	21	22	23	24	25	26	27	28	29	30
★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★
6	11	12	13	28	16	18	10	14	19	17	20	21	22	23	24	52	51	25	30	37	22
YOU'RE TOO LATE —Fantasy Pavillion (12-inch) 4Z8 6408	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS — Frankie Valli MCA/Curb (LP) 5134	LET'S DO IT —Conversion SAM (12-inch) S 12336	SET ME FREE —The Three Degrees Ariola (LP) DL 1501	LOVE IS GONNA BE ON YOUR SIDE —Firefly Emergency (12-inch) 6515	FULL OF FIRE/MAKE THAT MOVE —Shalamar Solar (LP) BXL1 3577	WON'T YOU LET ME BE THE ONE —Michael McGloiry Airwave (12-inch)	LOOK UP/NEVER GONNA GIVE YOU UP —Patrice Rushen Elektra (LP) 6E 302	I HEAR MUSIC IN THE STREETS/IN THE MIDDLE — Unlimited Touch Prelude (LP/12-inch) PRL 12184/PRLD 605	BURN RUBBER —The Gap Band Mercury (LP) SRM 76091	FANCY DANCER —Lenny White Elektra (LP) 6E 304	BON BON VIE/CANDIDATE FOR LOVE —T.S. Monk Mirage/Atlantic (LP) 19291	AI NO CORRIDA —Quincy Jones A&M (7-inch) 2309	GIVE ME YOUR LOVE —Sylvia Striplin Uno Melodic (12-inch) UMD 7001	DOG EAT DOG/'ANTMUSIC'/KINGS OF THE WILD FRONTIER —Adam & the Ants Epic (LP) NJE 37033	BODY MUSIC —The Strikers Prelude (12-inch) PRL 608	HIT N'RUN LOVER —Carol Jiani Matra (12-inch) PRL 608	THIGHS HIGH —Tom Browne Arista/GRP (12-inch) GP 01	WIND ME UP —R. J.'s Latest Arrival Buddah (12-inch) DSC 144	FEEL IT —Revelation Handshake (12-inch) AS 887	GIVE ME A BREAK/REMEMBER —Vivien Vee Launch (12-inch) 1003	

40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★
53	41	29	57	54	42	56	58	36	50	31	48	43	45	46	47	59	49			
WALKING ON THIN ICE —Yoko Ono Geffen (7-inch) Gef 49683	GYRATE—all cuts —Pylon D. B. Records (LP) 54	DANCE —Silver Platinum SRI (12-inch) SRI 00009	HEARTBEAT —Taana Gardner West End (12-inch) 22132	PERFECT FIT —Jerry Knight A&M (LP) SP 4843	JUST BE YOURSELF/TELL ME —Nightlife Unlimited Uniwave (LP) Import	MY SIMPLE HEART —Carol Douglas 20th C (12-inch) TCD 125	FREEZE/TO CUT A LONG STORY SHORT —Spandau Ballet Chrysalis (LP) CHR 1331	STRUT YOUR STUFF —Young & Company Brunswick (LP) BL7 54227	TAKE IT TO THE TOP/CELEBRATION —Kool & the Gang DeLite (LP) DSR 9518	VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN . . . —The Police A&M (LP) SP 4831	CAN YOU FEEL IT/WALK RIGHT NOW —The Jacksons Epic (LP) FE 36424	ELECTRICITY —Trixie Brass/Brasilia (12-inch) BRDS 2514	TRY/COLOR —Delta 5 Rough Trade (7-inch) RTUS 002	DIRTY MIND—all cuts —Prince Warner (LP) BSK 3478	SHACK UP —A Certain Ratio Factory (12-inch) FACUS 4	TAKE OFF —Harlow G.R.A.F. (LP) G 001	IT'S OBVIOUS —Au Pairs 021 Records (7-inch) Import	LOVE LINE —Forecast Ariola (12-inch) OP 2206	JUST A GIGOLO/PAY MY BILLS —Barbi & the Kens "0" Records (7-inch) OR 811	CAREER GIRL/IT'S NOT WHAT YOU GOT . . . —Carrie Lucas Solar (LP/12-inch) BSK1 3579/YD 12144



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Nation's Small Showcase Clubs In Jeopardy

• Continued from page 1

appreciate their music. But a small room can't pay the guarantee that's required these days to feature a headline act."

Economics is seen as the chief enemy of the limited-capacity hall. An act that could afford to play a 400-seat room five years ago for \$1,500 may have to charge double that price today, making ticket prices skyrocket at the door. Even with the usual policy of running two separate shows per night, the club will have trouble making a profit.

Bruce Eisenberg, coordinator of contemporary booking for the Starloft Agency in Manhattan, which handles the Brains, Gil Scott-Heron, the Equators and Vassar Clements, among others, believes listening rooms have their place. "But it's unfortunately growing more limited all the time."

Eisenberg points out that patrons now prefer to pay their \$7 or \$8 admission price for an entire evening of live music, dancing and drinking than for a single 60-minute performance in a listening room environment.

"I see more club activity now than ever," says Eisenberg, "but they're dance clubs, new wave clubs, cowboy discos. And these are definitely hurting the smaller showcase rooms."

In fact, he adds, his agency put the Brains on a major tour across the U.S. and Canada playing only clubs. "In a lot of cases, the acts find clubs with dancing better showcases for their music than small listening rooms or larger concert halls."

The key to a venue's ultimate success today appears to be linked to its size. Magna's Hahn notices more 800-1,500-seat operations opening, with the advantage of lower overheads than regular auditoriums and a higher percentage of the ticket receipts going to the act.

"If I were going into a new market now, I wouldn't consider a club under 1,000 seats," states Agora chain owner Hank LoConti with decided emphasis. "I've been saying for years that listening rooms had no way to support themselves. Ninety percent of these clubs try to depend on getting national acts at reasonable prices—or hoping for record company support—and it isn't realistic any more."

LoConti points out that it takes a minimum of \$2,000 to produce an Agora concert, including all the support services and advertising neces-

sary to promote the show. "Add this to the cost of putting a group in a small club and you can forget about profit."

Al Porkolab, who owns the 450-

dance groups or go dark part of the week.

A number of promoters own or handle exclusively clubs of their own, including Larry Magid of Elec-

veloping such emerging talents as Linda Ronstadt and the Doobie Brothers. "We used to win all kinds of awards for our contributions to the music scene," recalls Morris wryly, "but we never could somehow seem to pay our rent."

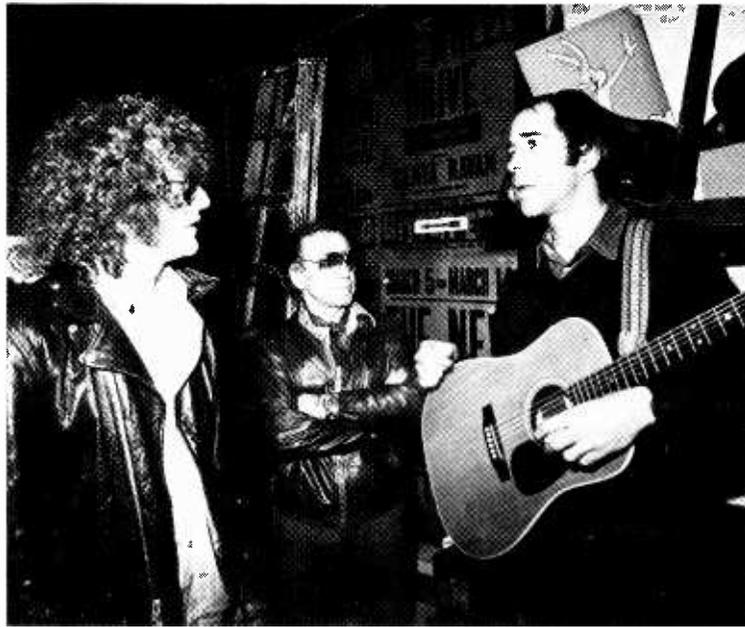
Assistance in preparing this article provided by Rose Clayton in Memphis.

Promoters and booking agents view today's club market as one requiring willingness to experiment and calling for the use of local and

regional talent as well as national names. Says Morris: "This isn't the decade to specialize in particular kinds of music. Clubs need to attract as many customers as they can, any way they can."

Acts themselves may be taking a more realistic approach to their pricing demands and rider clauses. Some artists are now working solo where they would have used a backup group two years ago. Bands are agreeing to play rooms where dancing is encouraged. And mid-range acts are coming to see the wisdom of

(Continued on page 69)



Billboard photo by Chuck Pulin
CLUB CELEBRATION—Ian Hunter and Jon Hall chat with Paul Colby, owner of the Other End in New York, backstage at the club during festivities marking Colby's 20th anniversary in the business.

seat Bogart's in Cincinnati, says his club can gross three times as much as it did several years ago and still come out with less money after operating costs. "We see less profit grossing \$7,200 now than we did grossing \$2,400. And for every show that loses money at the door, you've got to come up with four or five strong shows to recoup your losses."

The key to survival for small-capacity rooms, Porkolab feels, lies in strong, aggressive promotion and booking diversified musical acts. The day of the specialized club, in his opinion, is over.

"In the past six months, we've done as much progressive music here as we did in the entire last three years." Filling the bill at Bogart's have been the Busboys, Randy Meisner, U-2, J.J. Cale, Police, Devo and the Ramones. Realistically, Porkolab adds, his 450-seat limitation is a barrier and he hopes to expand to 800 seats in the near future.

Many national clubs no longer attempt to stay open with major-name artists six nights a week. Some book what they can from the acts currently touring, then fill in with local

tric Factory in Philadelphia with the Bijou, Feyline's Rainbow in Denver, Bill Graham's Waldorf in San Francisco, Don Law's Paradise in Boston, Arny Granat of JAM Productions with Chicago's Park West and Jim Rissmiller with the Country Club in Reseda, Calif. Ron Delsener is scheduled to open a new Manhattan club called the Savey within the next two months. And although Cellar Door Concerts in Washington, D.C., recently sold its prestigious 125-seat namesake, it still retains the larger Bayou Club nearby.

Chuck Morris, vice president of Feyline, believes the days of the small showcase club have been axed by escalating economic factors that spill over into every conceivable aspect of the facility's operation. With 1,500 seats, the Rainbow manages to fill approximately 85% capacity for headline acts, although—says Morris—there are "30%-40% fewer acts on the road these days, so you don't have the booking selections you once did."

A while back, Morris owned Denver's popular Ehhetts Field listening room, a club noted for its help in de-

Juice Newton Plays Waiting Promo Game

By ROMAN KOZAK

NEW YORK—With the single, "Angel Of The Morning," hitting the top 30, and the LP, "Juice," achieving country and pop crossover, Juice Newton appears ready for the commercial success she has been building with four LPs on Capitol Records.

But rather than go on the road with a tour to support the new LP, Newton is waiting for a while, doing radio, press and television interviews, including a recent visit to the "Today" show, the "Merv Griffin Show," "Midnight Special" and "American Bandstand."

"What we are doing is making sure the record is really set. There is something to be said about not going out immediately when the record hits the charts, because you don't necessarily do yourself justice or the promoters justice as far as public appearances go," says Newton.

"So we are waiting for a little while, just a few weeks, to make friends on the pop side of radio, and then after a few weeks we will go out," she continues. The tour, she says, will begin in May, after she comes back from a promotional tour of Europe.

Newton has been singing professionally for 10 years, first as a folk singer, then as a member of Dixie Peach, a rock'n'roll band she formed with Otha Young, who remains her musical director. After that she formed Juice Newton & Silver Spur, a folk rock band that released two LPs on RCA, before signing with Capitol in 1977.

In the last five years Newton says she has had good acceptance from

country radio, but now pop radio is also coming around to her kind of "rockabilly pop."

"I have dabbled in rock'n'roll, but I am not really a good rock singer," admits Newton. "Except for the folk singing in the beginning, I have always been oriented to country. I can sing rockabilly, but that is not the same as rock singing."

Newton says that for a woman it is easier to make it in country music or pop than it is in rock.

"Because of its character and hardness, rock seems to present almost a seedier side, a hardcore living in the fast lane, living on the edge, pedal to the metal all the time. I don't think that even now, progressive as we all think we are, a majority of the public accepts a woman in that role," she says.

"If you've ever seen Ted Nugent's outfits, his little loin cloth and stuff, I don't know what they would do if they saw a woman like that. It could be dangerous to life and limb, also with the rocks and the bottles. I'm not sure if the public accepts that yet for a woman. And without any public there is no public performer," she continues.

"It is much easier for women in country or in traditional Frank Sinatra type pop. Women can do disco, but it still isn't the same gnarly, dirty—thing," she concludes.

She and Otha Young are business partners who manage and do some of their own bookings themselves. But, she says, if the record and her career continue to grow as they have

(Continued on page 68)

Philly City Fathers Look Into The Agencies

By MAURIE ORODENKER

PHILADELPHIA—The hassle that developed here by black concert promoters over white promoters presenting black artists has spilled over into the city administration which announced it is reevaluating its selection of booking agencies.

Major concern is the summer pop concerts subsidized by the city at the outdoor Robin Hood Dell East, a park facility accommodating some 19,000 people.

Black and some Hispanic artists dominate the Dell's eight weeks of concerts, with names like Count Basie, Lionel Hampton, Della Reese and others. A white promoter—JOT Corp., headed by Irving Naham—has been the dominant promoter for the Dell's pop concerts for many years. City managing director W. Wilson Goods says he is concerned

that not enough competition exists in the selection of agents for the summer concerts. He says he will decide whether Naham will continue to book most of the Dell shows.

However, Nathaniel Washington, deputy commissioner of the city's recreation department, which oversees the Dell East, says he will not rely on Naham to book the majority of performers for this coming season. Naham has been booking the shows at Dell East since the pop summer concerts started nine years ago, but will not be the agent this year.

Washington says the concert series, which is supported by ticket sales and funds from the city, paid about \$170,000 to performers in 23 shows last summer.

He says he doubts fees to booking agents exceeded a total of \$15,000. Washington notes that about 100 demonstrators picketed the Academy of Music here last month against a white promoter—Electric Factory Concerts—who promoted a concert there with B.B. King and Bobbie "Blue" Bland. The demonstration was organized by a black concert promoter, Jimmy Walker, who heads Sherjam Concerts here.

"Ninety percent of the acts at the Dell East are black, and you have a white promoter doing it," Washington says. Washington and Recreation Commissioner Robert W. Crawford say the department is considering whether shows at the Dell could be booked direct by the city officials without the service of a booking agent. They claim they are

also exploring whether a system could be set up by which promoters could competitively bid for the right to book the facility.

Goods says the reconsideration of booking procedures also came as part of a review set in motion last year after an investigation of Dell East's financial records disclosed a series of alleged irregularities, overpayment to performers and contract deviations. The city foots most of the bill for the concerts as admission is kept at only \$1 with only the front row seats going for \$5.

Washington says he would prefer city employees deal directly with the performers to "avoid a lot of unnecessary difficulties." He says city officials want to avoid getting caught in the dispute between black and white concert promoters.

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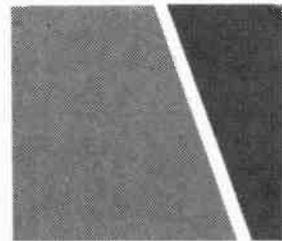
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Kool & Gang Wind 16-City Tour; Turn To Production Of Records

By HANFORD SEARL

BUFFALO, N.Y.—Preparing to release their 19th LP which will reflect more their jazz roots and readying a third soundtrack project, Kool & the Gang also are entering the realm of record producing.

The De-Lite/PolyGram artists, wrapping up a 16-city two-month, tour March 29 in Greensboro, N.C., are confident the new LP will enhance the group's momentum scored with "Celebrate."

"Our new album will be a little more progressive, accentuating our jazz background. It will be similar to the 'Morning Star' LP and the instrumental side of the 'Celebrate' single. It's a natural growth," says Robert "Kool" Bell.

According to Bell, who founded the nine-man group in Jersey City in 1969, the current studio project will contain a blend of jazz, pop, r&b and even some country sounds.

Eumir Deodato, who produced both "Ladies Night" and "Celebrate"

for Kool & the Gang, will oversee the new project while working on his own LP, "Night Cruiser," for Warner Bros.

Bell says Deodato's guidance since 1979 is that of a "coach," helping to clarify and simplify the band's commercial sound after vocalist James "J.T." Taylor and Earl Toon were added to the previously, all-instrumental group.

"At that time, a slow period for us from 1977-'78, we were overcreative, locked into the market sound and putting too much into our music," claims Bell. "We moved the brass into the background and brought the vocals forward."

Bell admits that disco peak era benefited his group, although the success of that sound, dictated by such New York stations as WBLS-FM and WKTU-FM, was confining for the diverse talents of the band.

Now air play singles out Kool & the Gang's crossover potential,

which Bell terms "universal," with stations specializing in jazz, pop, r&b and country.

The group's third film soundtrack venture, "The Rock Hobbit," set for a summer release, will reportedly include Fleetwood Mac's Stevie Nicks, Police's lead vocalist Sting and Pink Floyd, say industry sources.

Produced by Michael Canam, the
(Continued on page 75)

Sayer Back: 'But I Was Never Gone'

By ED HARRISON

LOS ANGELES—Leo Sayer is back, but if you ask Sayer, he'll tell you that he never really left.

Following big hits during his 1975-1978 peak popularity years with "When I Need You," "Long Tall Glasses" and "You Make Me Feel Like Dancing," Sayer's U.S. popularity took a downturn.



Leo Sayer: Making a big comeback.

But Sayer hit full stride again last year with the Alan Tarney-produced "Living In A Fantasy" which included "More Than I Can Say," and a mid-chart hit with the title track. Simultaneously, the Sayer-penned "Dreaming" turned into a big hit for Cliff Richard.

Sayer says that despite a slowdown in his U.S. activities, he is a "television household name in the U.K." And he's also sustained record success there with the release of a "Greatest Hits" collection that more than compensated for the disappointment here and abroad of the David Courtney-produced "Here" LP, the predecessor to "Living In A Fantasy."

After three albums with Richard Perry in Los Angeles, Sayer returned to London, where, through Chris Wright of Chrysalis (Sayer's label throughout Europe), he met Tarney.

Recalls Sayer: "'Once In A While' (off the new LP) was actually written for Cliff Richard, but Alan gave it to me instead. I said 'this is great and has an American sound that could get me back in the States.'"

Sayer's regained pop appeal has paved the way for a summer tour that will include Las Vegas. "I'm glad for the previous experiences of working the Troubadour and the Greek Theatre, but I want to prove to the people what I can do.

"People have forgotten me as a live performer," he says. "Everything is based on the live show. It's been my lifeblood."

This time around though, Sayer
(Continued on page 70)

DISK COMEBACK

Baron Longfellow's Really Andy Kim

By DAVID FARRELL

TORONTO—The Kings, Queen and Prince must be prepared to share pop's royal courtyard with Baron Longfellow, singer Andy Kim's comeback nom de plume.

After a five-year hiatus from the music business, the hit maker has returned to the studio with producer Michael Omartian, several members of Toto and David Foster to record an album that has already charted a top 10 single in Canada where "Baron Longfellow" was released on the singer's own Ice Records.

The new name identifies him as a new person, he admits, "but I'm not trying to forget or hide my past."

Describing the dizzying success that whisked him to the top on several occasions, the 32-year-old singer says the death of his father some five years ago made him stop in his tracks and take stock of his career and, more importantly, himself.

"I had been immersed in building a career since I was 16, quit school and left Montreal for New York to get a contract," he says.

"I started to get the urge to record again about a year ago and I had the realization that I was a different person. It was a case of the caterpillar, butterfly syndrome. I had grown out of my old self."

Formulating plans to record again, he explains that it was over a game of pool with long-time friend and manager to Tom Jones, Gordon Mills, who came up with the new moniker.

The album, Longfellow says, was recorded at his own cost, on a big

budget, over a six-month period, with arrangements and production credited to Michael Omartian (who had completed the Christopher Cross sessions by this time).

"I had worked with Michael before. He produced 'Rock Me Gently,' and we were good friends also. I called him one day, explained what I was up to, about the fact that I wanted to do a record again and that I had been out of the scene completely for four years. He listened to some demo material I had prepared, made a few suggestions and we got on with it.

"We contracted the musicians we felt we needed for the album. If they weren't available, we waited until they were."

To this end, the Longfellow sessions include Steve Lukather and Mike Porcaro from Toto, David Foster, Omartian on keyboards on several tracks and Armin Steiner was contracted to record and mix the sessions at SoundLabs in L.A.

Describing the direction he is moving in, the singer says: "I'm trying to avoid being type-cast, but I know I'm not Black Sabbath or the Police, so I guess I'm somewhere in the middle."

While it is the opening cut "Amour" that has carried him back into the charts, at least in Canada, the eye-catcher (if not the ear-catcher) on the LP is his re-make of "Sugar, Sugar." The song is, in fact, the only visible association with his past on the jacket or the music.

"I wanted to do a fun version," he relates, "though I realize one can never beat a classic."

In the old days, he says, he was lucky in that when he started, no one would sign him as a songwriter. Because of this, he formed his own publishing company and has more or less controlled rights to his material ever since.

Among his biggest hits were "Baby I Love You," "Baby We're Good Together," both certified million sellers; "Shoot 'Em Up Baby" and "Sugar, Sugar" along with "Jingle, Jangle," both of which provided hits for the Archies.

One of the great disappointments for him during his first career, he says, was that the Archies never became a touring entity. The reason this never came to be, he relates, was that the creator was concerned that a rock group touring with the cartoon characters' names would get in trouble.

"I mean, can you imagine, Archie and Veronica getting busted on tour?"

Jersey Theatre To Be Revived

AUDUBON, N.J.—A new concert and entertainment venue for Southern New Jersey will be developed here at the darkened Coronet Theatre. Dark since 1979, the movie house was sold last week to Campbell Enterprises, Inc. by Milgram Theatres, theatre chain based in Philadelphia. Thomas Campbell, spokesman for the new owners, says the new owners plan to offer a wide range of entertainment—"classical, theatrical and popular entertainment."

The 1,300-seat facility will be renovated, including some restoration of the theatre's once-elegant interior ornamentation, and returned to its original name—Century. Together with its adjacent Creative & Performing Arts Supplies store, it will form a complex to be known as Century Square.

The theatre originally opened in the 1920s as a vaudeville house, later switching to silent and sound motion pictures. The stage hosted live entertainment from time to time, including the comedy team of Abbott & Costello and actor Charles Laugh-ton. The last live entertainment at the Coronet was a 1966 concert by the Association.

Juice Newton Ploy

• Continued from page 66

recently, professional help may have to be brought in.

"After a point you find that you can't do all the business and all the music too. If the record continues on this momentum, we may have to farm some things out," says Newton.

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20-Year-Old Lettermen Doing Better Than Ever

By JEAN WILLIAMS

LOS ANGELES—The Lettermen are not only a recording group but also a million dollar a year corporation, says group leader and company owner Tony Butala.

The Lettermen, with 48 Capitol albums to their credit, are making more money now than ever before, claims Butala.

He maintains that although the group has not had a top 10 hit in more than seven years, it commands \$35,000-\$40,000 a week for club dates and \$7,500 for concerts.

The group, booked for the past two decades by the William Morris Agency, has, for a number of years, been a favorite on college campuses. And while the trio keeps busy playing the Fairmont Hotel circuit, Los Vegas, Reno, Tahoe and Atlantic City, it still manages to squeeze in about 20 college dates a year, says Butala.

Butala, sole owner of the Lettermen, says, "We're not a nostalgia group and we never want to be. We have never played lounges—only showrooms. We're initiating new audiences because we change with the times. Most people think of us as a group with a soft sound. However, when the trend turned to folk we did that. We also do rock and disco."

"We have never taken our sound

seriously—we don't live and die by the Lettermen sound. Adaptability is the name of the game and that's what keeps a group like the Lettermen going," he adds.

Although Butala admits the group would like to score a hit record, he says, "Another thing that has kept us around so long is that we put emphasis on entertaining and not just on records."

Two years ago Butala formed Alfa Omega Records. While he is distributed through independents, he says he is looking for a tie with a major label. The Lettermen recorded "What I Did For Love" as its first Alfa disk.

For the past two years Butala has produced the group but for the new LP he went to outside producers, Hank Medress and Dave Appell.

Butala is the only original member of the Lettermen. The group, formed in 1961, hit with "The Way You Look Tonight" the same year. Jim Pike and Bob Engemann rounded out the trio. The three were equal partners in the Letterman Corp.

When Pike and Engemann left the group, Butala purchased their interests. Jim's brother Gary Pike replaced Engemann in 1968 and Donny Pike replaced Jim in 1974. The group has remained intact the past seven years.

During the 18 years and 48 albums with Capitol, the Lettermen were able to score nine gold LPs. The group has never received a gold single.

Producer Penney Guiding Gibbs

By KIP KIRBY

NASHVILLE—Music's newest Cinderella success story may well be Terri Gibbs. Until the powerful punch of "Somebody's Knockin'" landed her simultaneously on the country, pop and A/C charts, the blind young singer's chief accomplishment consisted of her long-term singing engagement at an Augusta, Ga. Steak & Ale restaurant.

Changing all that for Gibbs is producer Ed Penney. Penney first heard Gibbs by way of a demo he happened to hear while sifting through a stack of publishing tapes, tracked her down and eventually brought her to Nashville to sign with MCA Records. Penney not only co-wrote "Somebody's Knockin'" specifically for Gibbs but followed it with a debut album strong enough to be steadily climbing both the country and pop charts.

"This project was sort of like my last hurrah, my last chance at success," says Penney, who had worked as a deejay and independent record promotion man in Boston before moving to Nashville in 1971. "I'd managed several publishing companies here and gotten some cuts as a songwriter, but I had reached the point where I wanted to go out on my own."

Penney's belief in Gibbs was contagious. He penned "Somebody's Knockin'" with co-writer Jerry Gillespie for his artist in a record two hours, and the strength of the single scored Gibbs an album deal with the label. The single moved slowly at first, but Penney says he spent long

(Continued on page 83)

Fate Of Small Showcase Clubs Pondered As Fewer Artists Tour

• Continued from page 66

headlining a soldout 1,500-seat hall rather than playing to a half-filled large auditorium.

Variety Artists' Max Kittel feels artists are showing definite signs of becoming more flexible in their fee demands. "They're looking at the long-range career benefits instead of stating flatly, 'This is our price.' They're not asking as high a guarantee in certain cases in order to get the club exposure in a particular market."

Another shadow falling over the future of small showcase rooms is the lack of record label support in the form of large ticket buys, media parties in key markets, and the "breaking talent tours" which made it feasible to book tomorrow's headliners for minimal sums.

"It's a mistake for clubs to try and rely on labels," observes Feyline's Morris. "The name of the game is promote, promote. Ticket buys and industry parties are nice gravy but they're not the bread and butter."

Brad Chittum, who manages P.O.E.T.'s in Memphis, believes the change in the economy may have actually helped in one sense: "I'm finding it easier to get better acts because they can't afford to tie themselves with huge production costs and stage equipment any more. They've scaled their shows down to smaller halls."

With innovative promotion and an open-door policy for bookings, a

number of limited-capacity clubs still are managing to hold their own in troubled economic waters.

Stan Snadowski, co-owner of New York's Bottom Line, maintains a policy of booking acts with active record product, major followings or label endorsement. Since his club stays open every night of the week for two shows, he's a firm believer in the value of promotion. He's initiating a "Tribute To Birdland" series that will entitle patrons to three separate jazz acts in an evening priced at \$6 cover, and instituting a gallery for seating under-18 customers as well.

"This is an inflation type package that will be good for the acts and for the consumer. It will lower our gross, but the acts will still get a fair price."

Taking out-of-the-ordinary to new limits is Atlanta's Animal Crackers, a 425-seat music club located in a larger entertainment center which also houses a five-star restaurant and the world's largest indoor ferris wheel. Says Crackers manager Bill Sherman, "You've got to establish the fact that there's a reason to visit the club. These days, people don't just go to a club for no reason. There has to be a name playing or some other diversion to attract them."

The Boarding House in San Francisco has long been a veteran talent-developing venue in the U.S. Today, it has survived a change of location and business continues to hold on, drawing headliners like Lily Tomlin

and Martin for soldout houses, says owner David Allen.

"We don't try to compete with the larger clubs and halls, we know we can't outbid them. What we can do, however, is offer the acts a warm, intimate atmosphere with excellent, appreciative audiences."

At 500 seats, the Boarding House is usually able to sell out top-name draws, and it plugs the booking gaps with local or fresh talent in the area.

Although booking agents and promoters prefer the obvious financial advantage of larger and more profitable halls, they recognize the important service listening rooms provide and rue the demise of established ones such as the Exit/In.

"Nashville is an important record-buying market," says Bill Hahn. "With the Exit gone and no secondary club to fall back on, we'll have to reroute our tours to bypass Nashville completely. It hurts the act, and it hurts the people who would like to see the concert."

"It comes down to a labor of love," sighs Hank LoConti, describing his efforts to keep his 10-chain Agora circuit operating steadily. "At this moment, three of our locations aren't doing well in their markets. It's hard to come up with the formula for success with small halls and more. The majority of our profits no longer come from major headliners. Today, it's new wave, local acts and dance groups that are keeping things afloat."

Productions On Tap At Vegas Silverbird Hotel

LAS VEGAS—The financially troubled Silverbird Hotel and Casino, flagship of the late Major Riddle's Las Vegas empire, will once again replace headliner policies with a production show. The March 27 change comes even as, according to hotel sources, the casino advertises itself for sale in the Wall Street Journal.

"Our hope," says director of public relations, advertising and entertainment Lee Fisher, "is that the all-new edition of 'Feminine Touch' will solve our main room problem permanently. The star policy is just too difficult to maintain."

The production show is being prepared for the late March opening by veteran producer Matt Gregory, who brought "Nouvelle Eve" to the El Rancho Vegas in the 1950s and has had a previous show also known as "Feminine Touch."

Fisher states that the hotel will underwrite the show by "repaying, not prepaying" pre-production expenses during the first 12-week contract. The Silverbird has options to renew in 12-week segments.

Sources had rumored that the hotel had dropped its main room entertainment budget from \$50,000 weekly to \$15,000 weekly. Recent artists to play the room include the Fifth Dimension, Pete Willcox, a popular local lounge act and Joe Dolan, an Irish import. Sandler and Young four-walled (self-leased) the room for four weeks last September; earlier artists included Roger Miller, Freddy Fender and Tina Turner.

"Ipi Tombi," a South African show, was installed for 12 months in mid-1979, but dumped after audience counts declined. At that time, displaced artists threatened a number of lawsuits, but most of those were dropped when the hotel resumed its headliner policy.

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Talent In Action

RY COODER

Country Club, Reseda, Calif.
Admission: \$6.50

Cooder's long overdue March 4 appearance, to put it simply, was one of the most spirited live shows in recent memory.

Cooder's music has always reflected the broad range of Americana, with each LP painting a tapestry of musical styles. His live shows are similarly eclectic with backing support coming from varied musicians.

Yet, on this tour, Cooder has perhaps his most stable group of players called Radio Silents with local guitarist John Hiatt as the focal point.

The band superbly supported Cooder's music, which ranged from Elvis Presley's "Little Sister" to Sam Cooke's "Havin' A Party" to "Tear Drops Will Fall." Throughout the 90-minute, 14-song set, Cooder's guitar playing moved from the playful to the inspired while Hiatt exercised restraint in his supporting role.

Vocals by Willie James Green Jr. and Bobby King were outstanding, and on occasion overshadowed Cooder's, especially on the gospel-flavored r&b tunes.

Cooder only minimally drew from material on his new Warner Bros. "Borderline" LP with the country playfulness of "The Girls From Texas" the most exuberant selection. During "You Can't Fool Me," Cooder demonstrated his wry wit with an amusing dialog about his not wanting to work on this night.

ED HARRISON

GEORGE THOROGOOD & THE DESTROYERS

Country Club, Reseda, Calif.
Tickets: \$8.50

Not to trifle with words (let alone names), Thorogood was thoroughly good the night of Feb. 19. He had to be to fill this cavernous Wolf-Rissmiller 1,000-seater to the rafters both shows, early and late, and send everyone home thoroughly pleased.

Backed by saxophone, bass guitar and drums, the animated Thorogood fired up his guitar and talk-sang his merry way through a marathon 90-minute, 15-tune set, running the gamut from old time blues to country to rock 'em spock 'em rock'n'roll.

It wasn't so much the quality of his voice or the uniqueness of his melody and lyrics that put him over, but the way he "sells." For inspite of

the acoustically poor environment he was working in, he overcame the handicap by sheer showmanship.

By the time he reached number six, "No, No It Wasn't Me," he was ready for action. He doffed his jacket and began rubber-legging it from one end of the wide stage to the other in a squat. He continued the frantic gyrations for the duration of the set which, one might add, requires peak physical conditioning to say nothing of rhythm.

In the torrid "Why Do You Love," he tapped everyone standing at the foot of the stage gently on the head with the stem of his guitar in a mock-Papal style blessing ceremony. It drew laughs and lots of cheers.

And finally, in "Reelin' And Rockin'," he got downright raunchy. Like many of his songs, the words are nothing more than variations of some old time blues standards, but Thorogood could sell air-conditioned igloos to the Eskimos in December.

JOE X. PRICE

Talent Talk

John Waite, lead singer of the Babys, has left the group to pursue a solo career. He will continue to record for Chrysalis, as will the Babys, who are looking for a lead singer and guitarist to take Waite's place.

A remake of Rick Nelson's top 10 hit of the spring of 1958. "Believe What You Say" will be released from his new album, "Playing To Win" (Capitol) Monday (16). The remake was added to the LP as a live-in-the-studio cut after producer Jack Nitzsche heard Nelson and his Stone Canyon Band perform it as a warm-up for a recording session one evening. "Believe What You Say" was written by Johnny and Dorsey Burnette, who auditioned it and several other songs for Nelson after they drove across the country from Tennessee, parked in his parent's driveway and waited for him to get home from school. Released in March of 1958, the single remained in the top 10 for three months.

A videotape of Creedence Clearwater Revival's 1970 Royal Albert Hall performance will be shown on the "Midnight Special" Friday (27). The band's "The Concert" album (Fantasy) meanwhile, has been newly covered, labeled and stickered

since it was discovered that the tapes used for the LP were not the ones made during the Royal Albert Hall show as assumed and were actually recorded in Oakland, Calif.

Cheap Trick and the Romantics jammed together in Atlanta recently, first at Cheap Trick's performance at the Fox Theatre and later in the evening at the Romantics' sold-out Agora show. Songs performed included "Highway To Hell," "Route 66" and "The Last Time."

Buddah/Arista recording artists, Robert Winters and his group Fall, are in San Francisco rehearsing for an upcoming spring concert tour. Winters is also scheduled to appear on the 10th annual National Easter Seal Telethon that airs Saturday (28) and Sunday (29). After a hearing March 6 in Harbor Municipal Court in Costa Mesa, Calif., the embattled Cuckoo's Nest club is still temporarily closed. (Billboard, March 7, 1981). Further hearings are due.

Though without a record label, Loudon Wainwright is keeping busy. He was on Broadway for a month in Harold Pinter's "Birthday Party" and is doing two nights at the Bottom Line.

Bobby Short taking a leave of absence after playing 12 years at the Cafe Carlyle in New York when his spring engagement ends in June. He will come back for a month in December. ... Wednesday nights are "Boss Nights" at the Cornerstone club in Syracuse, with lookalikes, clone bands and fans joining in to sing Bruce Springsteen songs.

ROMAN KOZAK & KAREN KELLY

Leo Sayer Back

• Continued from page 68

explains that the game plan is different than his initial American breakthrough. "In 1976 it was a carefully planned effort to attack the U.S. charts. Now we're going from the big budgeted Pery-produced albums to the simpler \$60,000 kind.

"Following the success of 'Endless Flight,' I tried too hard to duplicate it. But now I find that I'm smiling and I am able to achieve the same success without forcing it." Sayer says.

He describes himself as "sort of an acting singer," where he acts out the song if it needs it. "The tracks on those three albums were not really me, but a little boy. The other songs were purely autobiographical. Those were me at the time but not anymore."

Although he has not lived in Los Angeles for a few years, Sayer feels confident enough to return here to record his next album with a still undisclosed producer. Tarney's hectic schedule conflicted with Sayer's recording plans.

"I want to record in Los Angeles again," remarks Sayer. "My ship has come in and I'm again leaning toward the States. There's nothing in the U.K. for me except Tarney."

Top Boxoffice™

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	CHARLIE DANIELS/KANSAS/MOLLY HATCHET—Superstar Productions, Super Dome, New Orleans, La., March 8	28,924	\$12-\$15	\$373,476
2	RUSH/MAX WEBSTER—Contemporary Productions, Checkerdome, St. Louis, Mo., March 4 & 5 (2)	22,758	\$8.50-\$9.50	\$212,825*
3	BRUCE SPRINGSTEEN—Sunshine Promotions, Arena, Lexington, Ky., March 4	17,332	\$9-\$11	\$182,952*
4	STYX—Bill Graham Presents, Cow Palace, San Francisco, Ca., March 2	14,500	\$11-\$12.50	\$159,500*
5	BRUCE SPRINGSTEEN—Sunshine Promotions, Arena, Indianapolis, Ind., March 5	14,632	\$9-\$11	\$153,081*
6	KOOL & THE GANG/GAP BAND/SLAVE/YARBROUGH & PEOPLES—Alan Haymon Presents/WG Entertainment, March 8	14,000	\$9.50-\$10.50	\$137,209
7	GRATEFUL DEAD—Monarch Entertainment/Student Entertainment Board, Univ. of Md., College Park, Md., March 7	13,842	\$8-\$9	\$118,143*
8	NAZARETH/APRIL WINE—Brass Ring Productions, Cobb Arena, Detroit, Mich., March 6	11,985	\$9-\$10	\$116,323*
9	RUSH/MAX WEBSTER—Star Date Productions, Arena, Milwaukee, Wisc., March 2	9,700	\$9.50-\$10.50	\$98,990*
10	KOOL & THE GANG/GAP BAND/SLAVE/YARBROUGH & PEOPLES—Alan Haymon Presents/WG Entertainment/Sunsong Productions, Colis., Jacksonville, Fla., March 7	10,200	\$8-\$9	\$85,541*
11	MOLLY HATCHET/.38 SPECIAL—Sound Seventy Productions, Muni. Aud., Nashville, Tenn., March 6	9,900	\$7.50-\$8.50	\$81,233*
12	KOOL & THE GANG/SWITCH/YARBROUGH & PEOPLES—Alan Haymon Presents/WG Entertainment, Civic Center, Augusta, Ga., March 6	8,500	\$8.50-\$9.50	\$77,376*
13	KOOL & THE GANG/GAP BAND/SWITCH/YARBROUGH & PEOPLES—Alan Haymon Presents/WG Entertainment, Ohio Center, Columbus, Ohio, March 5	7,483	\$10	\$74,830*
14	NAZARETH/APRIL WINE/DONNIE IRIS—Sunshine Promotions, Arena, Indianapolis, Ind., March 4	9,361	\$7.50-\$8.50	\$72,261
15	RUSH/MAX WEBSTER—Sunshine Promotions, Convention Center, Louisville, Ky., March 7	8,250	\$8-\$9	\$66,671*
16	GEORGE JONES/TAMMY WYNETTE/JERRY LEE LEWIS—C.K. Spurlock, Colis., Greensboro, N.C., March 6	7,317	\$7.50-\$8.50	\$59,000
17	MOLLY HATCHET/.38 SPECIAL—Ruffino & Vaughn, Colis., Biloxi, Miss., March 8	7,311	\$7.50-\$8.50	\$58,261*
18	GEORGE JONES/TAMMY WYNETTE/JERRY LEE LEWIS—C.K. Spurlock, Colis., Charlotte, N.C., March 7	7,524	\$7.50-\$8.50	\$58,127
19	CHEAP TRICK/UFO—Cedric Kushner Productions, Civic Center, Baltimore, Md., March 3	5,440	\$9.50-\$10.50	\$57,978

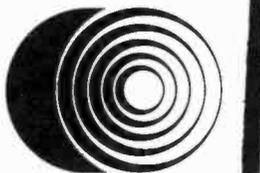
Auditoriums (Under 6,000)

1	DOUG HENNING—Bill Graham Presents, War Mem'l Opera House, San Francisco, Ca., Feb. 27-March 7 (15)	26,000	\$9.50-\$16.50	\$374,488
2	SHA NA NA/TOM MAZZARELLA—Cuber-Gross, Valley Forge Music Thea., Philadelphia, Pa., March 5-8 (6)	17,592	\$11.25	\$197,910*
3	GRATEFUL DEAD—Electric Factory Concerts, Stanley Theatre, Pittsburgh, Pa., March 5 & 6 (2)	7,368	\$9.50-\$10.50	\$75,037*
4	SHA NA NA/TOM CHAPIN—DiCesare-Engler Productions, Stanley Theatre, March 3 & 4 (2)	7,484	\$9.75	\$72,969*
5	GRATEFUL DEAD—Monarch Entertainment, Music Hall, Cleveland, Ohio, March 2 & 3 (2)	5,848	\$9.50	\$55,556
6	NAZARETH/APRIL WINE—Brass Ring Productions, IMA Arena, Flint, Mich., March 5	5,377	\$8.50-\$9.50	\$50,390*
7	JOHNNY CASH—Lou Robbins, Stanley Theatre, Pittsburgh, Pa., March 7	3,568	\$9-\$12.50	\$39,256
8	CAMEO/SILVER PLATINUM—Fantasma Productions, Gusman Center, Ft. Lauderdale, Fla., March 7	3,953	\$9.25	\$36,565*
9	GEORGE THOROGOOD—Perryscope Concert Productions, Commodore Ballroom, Vancouver, B.C., March 3 & 4 (4)	4,000	\$9	\$36,000*
10	OUTLAWS/DOC HOLLIDAY—Electric Factory Concerts, Stanley Theatre, Pittsburgh, Pa., March 2	3,704	\$8.50-\$10	\$35,613*
11	HARRY CHAPIN—Larry Vallon Presents, Dorothy Chandler Pavilion, L.A., Ca., March 2	3,068	\$8.50-\$10.50	\$34,094*
12	OUTLAWS/DOC HOLLIDAY—Electric Factory Concerts, Univ., Scranton, Pa., March 4	4,085	\$7.50-\$8.50	\$33,444*
13	ROBERTA FLACK—Alan Haymon Presents, Berklee Center, Boston, Mass., March 6	2,400	\$12.50	\$29,000*
14	OUTLAWS/DOC HOLLIDAY—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., March 5	2,860	\$8.50-\$10	\$28,867*
15	CLIFF RICHARD/LISA NEMZO—Albatross Productions, Italian Center, Vancouver, B.C., March 5	2,526	\$9.50-\$10.50	\$25,983*
16	JORMA KAUKONEN/NEW RIDERS/LEVON HELM—Monarch Entertainment, Capitol Theatre, Passaic, N.J., March 7	2,851	\$7.50-\$8.50	\$23,624
17	MOLLY HATCHET/TROUPE—Contemporary Productions/New West Presentations, Muni. Aud., Shreveport, La., March 3	2,671	\$8.75	\$23,144
18	GEORGE THOROGOOD—Perryscope Concert Productions, Community Center, Calgary, Canada, March 7	2,000	\$8.50	\$17,000

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Disco Business

BY ROCKPOOL PROMOS

New Music Seminar To Repeat

NEW YORK—Rockpool Promotions, the dance music industry's most successful rock-oriented record pool, will again present its New Music Seminar, which was first held in New York in July last year.

According to Rockpool officials Danny Heaps and Mark Josephson, the success of last year's one-day seminar, with an estimated 330 registrants, paved the way for this year's event, which is being expanded to two days.

A planning committee featuring Tom Silverman, the Dance Music Report; Joel Webber, independent AOR specialist; and publicist Gary Kenton has already been established.

This year's seminar will be patterned after last year's that featured 12 special meetings conducted by 65 industry experts. There were also workshops, talent showcases and forums.

In a further effort to keep pace with the inroads new wave and rock'n'roll have made in clubs' dance music formats, Rockpool Promotions has expanded its operations to include 125 members throughout the U.S. The organization now services an estimated 75 club spinners and 50 progressive radio stations from both the college and commercial circuits.

The pool also accepts "new music" reports from another 50 retail outlets specializing in this product. The information is collated into a comprehensive weekly newsletter

that goes to record company officials and music publications.

The newsletter includes:

- Top 30 national dance rock chart complete with a "bubbling under" feature;
- Sample of top 20 listings from 16 retail outlets;
- Top 30 national progressive radio chart, also with a "bubbling under" feature;
- Radio's top 20; and
- Back page with a chart analysis, new releases and pick hits.

To maintain its integrity, Rockpool refrains from carrying paid advertisements in its newsletter. It also recently instituted a newsletter subscription fee of \$45 a year, to offset rising production costs.

According to Josephson and Heaps, Rockpool Promotions services records from "every major domestic label, and many smaller ones, along with private releases and products of over 30 foreign labels." In its first year of operation, the pool serviced an estimated 65,000 records averaging between 60 and 80 releases a month.

Meanwhile, Josephson and Heaps disclose that they will prepare a top 30 chart every month for the New York Rocker, a consumer publication. Information for this chart will be drawn from the pool's research of clubs, stores and radio.

Rockpool's charts already are published in another publication.

Hard Sheet/Friday Morning Quarterback that Jem Records distributes to an estimated 200 "new music" accounts around the country.

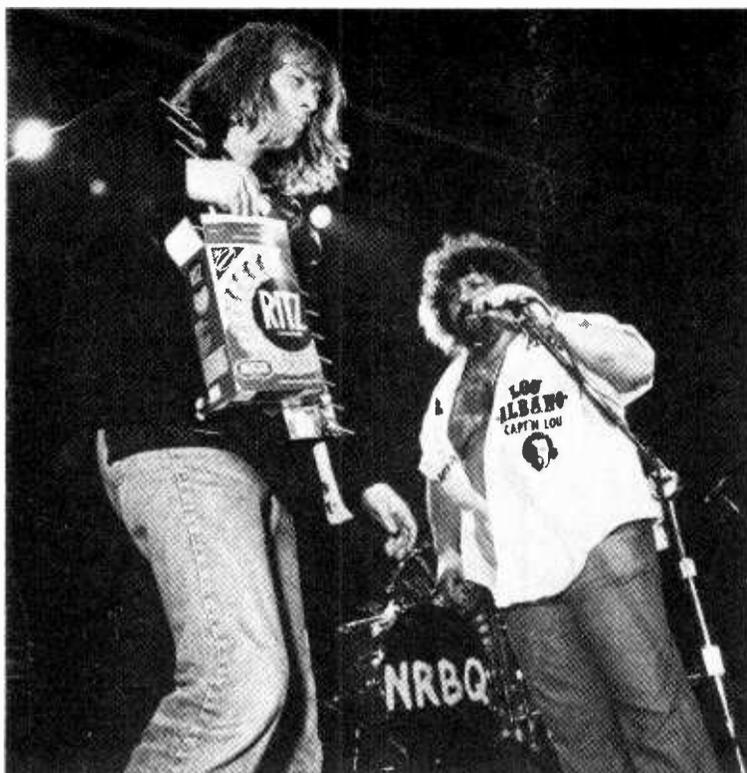
Josephson and Heaps define "new music" as "pop for thinking kids," and claim that the success of their pool is based on their awareness of disco's expansion of its parameters.

They state, "The music now is more eclectic than before. It is no longer defined in terms of dance-oriented rock, new wave, dance rock or post-progressive pop. Instead, the music now takes many forms, and there is much crossover from one format to another."

They continue, "Actually, it is more a part of the market than a kind of music. It is now an audience, a constituency that is particularly interested in finding new music to fulfill their needs."

They add that although the growth of the new music continues to be centered in New York, "there are significant amounts of activity in other areas of the country with clubs opening, records being released, radio offering support and bands working."

As evidence of how well the "new music" is working in discotheques and clubs around the country, Josephson and Heaps point to the fact that groups like the Clash, Killing Joke, the Pretenders, Manicured Noise, Police and the B-52s are finding acceptance both among rock and disco fans.



Billboard Photo by Chuck Pulin

RITZ SPOOF—Lou Albano, right, best known for his role as a manager of heavyweight wrestlers, appears on stage at the Ritz discotheque, New York, with a new protege, Terry Adams of the rock group NRBQ. Transferring some of his colorful showmanship from the wrestling ring to the concert stage, Albano spoofs the club by having Adams carry giant boxes of Ritz crackers.

Dogs of War Regrouping

CHICAGO—Dogs of War record pool is rebuilding membership and label contacts under new ownership.

Eddie Thomas, founder of the pool and veteran r&b promoter, has stepped aside. The new owner of the non-profit group is Joe Lucania.

Lucania is one of four salaried employees of the new pool. The name has been changed to Dogs of War Music Assn. (formerly Dogs of War Disco Jocks Assn.).

Lucania maintains that non-profit corporate status is necessary for all pools. "Record companies would not deal with a profit corporation because we're dealing with a product which is not for sale, which is loaned to this service organization."

Lucania estimated that label contacts have risen more than 200% since his takeover nine weeks ago. One major label is back which had severed ties after alleging that promo copies were diverted to a one-stop, reports Lucania.

"I have everybody, including Atlantic," the pool chief explained. He said product on more than 100 labels was being received today.

Pool headquarters remain at 2112 S. Michigan. Lucania said that re-

modeling work is underway. "We want to make it a nice place where you can come in and sit down and visit. Right now we're waiting for people to come in and carpet.

"We changed our name to Dogs of War Music Assn. We are dealing with all facets of music, gospel, rock, new wave, r&b, new rock."

Lucania states that at the time of takeover Dogs of War debts totalled \$70,000. The operation was purchased for \$1, Lucania said.

Lucania said deejays from as far away as West Virginia are being serviced via UPS. The monthly fee is \$55. Club deejays must work three nights per week, with a 10 night monthly minimum for mobile spinners.

Lucania's rules stipulate a 30-day grace period between gigs. Membership now totals more than 130, he said.

Other Chicago-area record pools are Rocky Jones' Audio Talent, Paul Weisberg's Independent Record Service and Don St. James' National Disco Jocks Assn. Together the four pools claim to have more than 325 subscribers.

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Sharon Redd
Exotically—Peter Jacques Band
Keep Down—Love DeLuxe
I'm Starting Over—
Grace Kennedy
Mother's Love—Macho
To Cut A Long Story Short—
Spandau Ballet
Planet Earth—Duran Duran
Pirhanna—Adal Scandy
Super Band
Miss Manhattan—Metropol
Music Makes My Night—
Madeleen Kane
Rapture (Remix)—Blondie
Hot Leather—Passengers

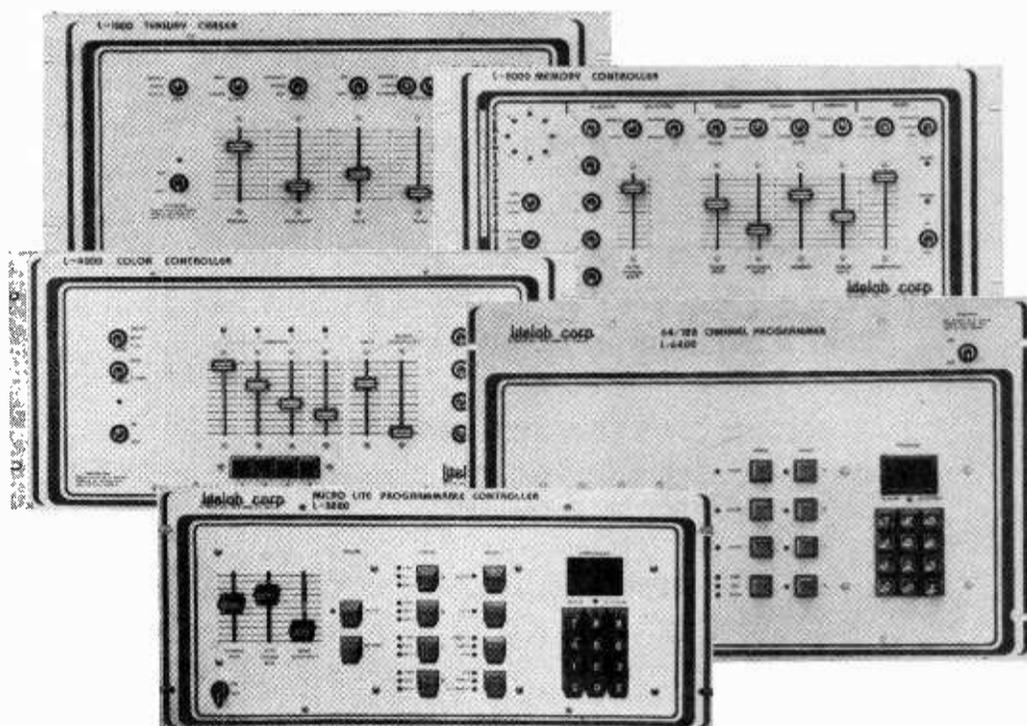
Hit & Run Lover—Carol Gian
Passion—Rod Stewart
Any Time or Place—Azoto
Bahamas—Harry Thumann
Up & Down—Wonder
Dancing With Myself—Gen X
Take Me to the Bridge—Vera
Video Games—Ronnie Jones
Young Men Drive Fast—Quick
Nights (Feel Like Getting
Down)—Billy Ocean
Just Be Yourself—Nite Life
Unlimited
Now Baby Now—Kano
I'll Be Standing Beside You—
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Mobile DJs Tapping Convention Business

By TIM WALTER

LAS VEGAS—Conventions are viewed as the profitable "plus" for mobile discos here. Mobile operators in this city feel that when added to such regular events as weddings and private parties, conventions help ensure a long and stable business.

Last year, 449 conventions brought 656,024 delegates into the city. "They all like to party. It's a big market to tap," states John Cocks, co-owner of the Dancing Machine, Inc.

"Conventions are 20% of my business, and it is growing all the time," Cocks claims. After three years in business, the firm has developed a large percentage of repeat calls in addition to new customers.

"We're versatile in terms of customer requests," he says. "serving anywhere from 50 to 2,000 or even more." The former hi-fi salesman,

currently an elementary school teacher by day, has a base price of \$350 for a four-hour package including a light show. "We have lots of options," continues Cocks, "including a fog machine, thanks to a 24-hour source for dry ice, a laser show, dancers, you name it."

Cocks says that convention programming is different from private parties and weddings. He may carry as many as 300 albums to a show. "We've got a clearly defined age group, so we'll play top 40 and country, the latest disco and recognizable disco like 'Last Dance' and 'Saturday Night Fever.' Lighting is important, too, much more important than at the wedding parties."

Weddings, which comprise about 30% of Cocks' bookings, require a special package. "It's unique because you've got a cross-section of

(Continued on page 73)

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Disco Top 100

THIS WEEK	LAST WEEK	TITLE-Artist-Label
8	10	YOUR LOVE —Lime Prism (12 inch) PDS 409
18	19	WON'T YOU LET ME BE THE ONE — Michael McGloirry Airwave (12 inch) AW12 94964
23	31	GIVE ME YOUR LOVE —Sylvia Striplin Uno Melodic (12 inch) UMD 7001
28	46	LOVE IS GONNA BE ON YOUR SIDE — Firefly—Emergency (12 inch) 6515
39	49	BETCHA' CAN'T LOVE JUST ONE — Final Edition—VAP Records (12 inch) 19811
42	52	JUST BE YOURSELF/TELL ME — Nightlife Unlimited—Uniwave LP
51	62	HIT N' RUN LOVER —Carol Jiani Matra (12 inch) Import
57	77	HEARTBEAT —Taana Gardner West End (12 inch) 22132
58	68	STRUT YOUR STUFF —Young & Company—Brunswick (LP) BL7 54227
84	NEW ENTRY	BOOGIE LAND —Ike Strong Willkerr (12 inch) 1126

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HEARTBEAT by Taana Gardner West End 22132.

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"... clean and classy ... tight rhythm and vocal track ... intense ... " Barry Lederer

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Billboard

Disco Top 100

Survey For Week Ending 3/21/81

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	14	14	RAPTURE/THE TIDE IS HIGH —Blondie—Chrysalis (LP) CHE 1290	51	31	24	CAN YOU FEEL IT/WALK RIGHT NOW —The Jacksons—Epic (LP) FE 36424
2	28	28	TANTRA-THE DOUBLE ALBUM —all cuts—Tantra—Importe/12 (LP) MP-310	52	48	6	ELECTRICITY —Trixxie—Brass/Brasilia (12-inch) BRDS 2514
3	9	9	BREAKING AND ENTERING/EASY MONEY —Dee Dee Sharp Gamble—PIR (LP) JZ 36370	53	43	7	TRY/COLOR —Delta 5—Rough Trade (7-inch) RTUS 002
4	4	11	IT'S A LOVE THING/UP ON SOUL TRAIN/I CAN MAKE IT BETTER —The Whispers—Solar (LP) BZL1-3578	54	45	24	DIRTY MIND —all cuts—Prince—Warner (LP) BSK 3478
5	8	8	YOUR LOVE —Lime—Prism (12-inch) PDS 409	55	61	5	SHACK UP/DO THE DU —A Certain Ratio—Factory (12-inch) FACUS 4
6	7	9	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON —Abba—Atlantic (LP) SD 16023	56	46	25	TAKE OFF —Harlow—G.R.A.F. (LP) G 001
7	5	9	CAN YOU HANDLE IT/YOU GOT MY LOVE —Sharon Redd—Prelude (LP) PRL 12181	57	47	6	IT'S OBVIOUS —Au Pairs—021 Records (7-inch) Import
8	9	7	ALL AMERICAN GIRLS/HE'S JUST A RUNAWAY —Sister Sledge—Cotillion (LP) 16027	58	59	6	LOVE LINE —Forecast—Ariola (12-inch) OP 2206
9	15	6	GET TOUGH/LICENSE TO DREAM/DE KLEERER THING —Kleerer—Atlantic (LP) SD 19288	59	69	3	JUST A GIGOLO/PAY MY BILLS —Barbi & the Kens—"O" Records (7-inch) OR 811
10	6	15	YOU'RE TOO LATE —Fantasy—Pavillion (12-inch) 428 6408	60	49	41	CAREER GIRL/IT'S NOT WHAT YOU GOT —Carrie Lucas—Solar (LP/12-inch) BSK1 3579/YD 12144
11	11	16	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS —Frankie Valli—MCA/Curb (LP) 5134	61	55	5	I TRAVEL —Simple Minds—Arista (7-inch) Import
12	12	10	LET'S DO IT —Conversion—SAM (12-inch) S-12336	62	72	3	ME NO POP I/QUE PASA/ME NO POP I —Coati Mundi—Antilles/Ze (12-inch) AN 807
13	13	13	SET ME FREE —The Three Degrees—Ariola (LP) OL-1501/	63	63	16	HERE'S TO YOU —Skiyy—Salsoul (LP/12-inch) SA 8537/SG 339
14	28	5	LOVE IS GONNA BE ON YOUR SIDE —Firefly—Emergency (12-inch) 6515	64	64	30	IF YOU COULD READ MY MIND/UP ON THE ROOF —Viola Wills—Ariola (LP) OL 1507
15	16	11	FULL OF FIRE/MAKE THAT MOVE —Shalamar—Solar (LP) BXL1-3577	65	65	10	CHILL-OUT/SAVE THE LAST DANCE FOR ME —Free Expression—Vanguard (12-inch) SPV 39
16	18	8	WON'T YOU LET ME BE THE ONE —Michael McGloirry—Airwave (12-inch) AW12 94964	66	60	13	DO ME A FAVOR —Amy Bolton—Importe/12 (LP) MP-309
17	10	19	LOOK UP/NEVER GONNA GIVE YOU UP —Patrice Rushen—Elektra (LP) 6E 302	67	62	15	LET'S HANG ON/ONE, TWO, THREE —Salazar—First American (12-inch) FA 1203
18	14	16	I HEAR MUSIC IN THE STREETS/IN THE MIDDLE —Unlimited Touch—Prelude (LP/12-inch) PRL 12184/PRLD 605	68	78	5	I DON'T WANT YOU BACK —Ramona Brooks—Q (12-inch) Q 2001
19	19	14	BURN RUBBER —The Gap Band—Mercury (LP) SRM 76091	69	66	18	WATCHING YOU/FEEL MY LOVE —Slave—Cotillion (LP) SD 5224
20	17	9	FANCY DANCER —Lenny White—Elektra (LP) 6E 304	70	77	4	I WILL FOLLOW —U2—Island (LP) ILPS 9646
21	20	14	BON BON VIE/CANDIDATE FOR LOVE —T.S. Monk—Mirage/Atlantic (LP) 19291	71	67	22	LOOKING FOR CLUES/JOHNNY & MARY —Robert Palmer—Island (LP) ILPS 9595
22	35	3	AI NO CORRIDA —Quincy Jones—A&M (7-inch) 2309	72	82	5	ROCK THIS TOWN/RUNAWAY BOYS —The Stray Cats—Arista (LP) Import
23	23	9	GIVE ME YOUR LOVE —Sylvia Striplin—Uno Melodic (12-inch) UMD 7001	73	83	2	DRIVING ME WILD —The Stylistics—TSOP (LP) JZ 36470
24	24	6	DOG EAT DOG/ANTMUSIC/KINGS OF THE WILD FRONTIER —Adam And The Ants—Epic (LP) NJE 37033	74	84	2	BOOGIE LAND —Ike Strong—Willkerr (12-inch) 1126
25	52	3	BODY MUSIC —The Strikers—Prelude (12-inch) PRL 608	75	85	2	96 TEARS —Garland Jeffreys—Epic (LP) JF36983
26	51	4	HIT N' RUN LOVER —Carol Jiani—Matra (12-inch) Import	76	86	2	GET UP (Rock Your Body) —202 Machine—Fire Sign (12-inch) FST 1451
27	25	7	THIGHS HIGH —Tom Browne—Arista/GRP (12-inch) GP 01	77	75	14	TO THE BOYS IN THE BAND —La Flavour—Sweet City Records (12-inch) SCD 5556
28	30	6	WIND ME UP —R.J.'s Latest Arrival—Buddha (12-inch) DSC 144	78	80	7	I DEPEND ON YOU —The Two Tons—Fantasy/Honey (LP) F 9605
29	37	6	FEEL IT —Revelation—Handshake (12-inch) AS 887	79	NEW ENTRY	NEW ENTRY	JUKE BOX BABE —Alan Vega—Ze/PVC (LP) PVC 7915
30	22	17	GIVE ME A BREAK/REMEMBER —Vivien Vee—Launch (12-inch) 1003	80	70	25	IT'S A WAR/AHJIA —Kano—Emergency (LP/12-inch) EM 7505/EMS 6512
31	21	8	THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP —The Clash—Epic (LP E3x 37037	81	71	22	ALL MY LOVE —L.A.X.—Prelude (12-inch) PRLD 604
32	32	18	FEELS LIKE I'M IN LOVE —Kelly Marie—Calibre (12-inch) Import	82	NEW ENTRY	NEW ENTRY	CHANGE OF LIFE —I.Spies—"O" Records (12-inch) OR 711
33	33	9	LAWCHAIRS —Our Daughter's Wedding—Design (7-inch) ODW 913	83	73	23	MASTER BLASTER —Stevie Wonder—Tamla (LP) T8 373 M1
34	27	16	FANTASTIC VOYAGE —Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12130	84	74	15	PASSION —Rod Stewart—Warner (LP) HS 3485
35	26	9	DON'T STOP THE MUSIC —Yarbrough & Peoples—Mercury (LP) SRM 1 4009	85	NEW ENTRY	NEW ENTRY	OOH SUGA WOOGA/THIS FEELIN' (Remix)—Frank Hooker & the Positive People—Panorama (LP/12-inch) BXL1 3853/YD 12197
36	38	6	AIN'T GOT TIME/HOT LOVE —Holt '45—Sutra (12-inch) SUD 002	86	76	23	CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/ONCE IN A LIFETIME —The Talking Heads—Sire (LP) SRK 6095
37	44	5	KEEP MOVIN' —Beverly Hill—Old Town (12-inch) OT 121981	87	87	21	ENOLA GAY —Orchestral Manoeuvres in the Dark—Din Disc (7-inch) Import
38	39	7	BETCHA' CAN'T LOVE JUST ONE —Final Edition—VAP Records (12-inch) 19811	88	88	18	DANCING WITH MYSELF —Gen X—Chrysalis (12-inch) Import
39	40	6	WHAT A FOOL BELIEVES —Aretha Franklin—Arista (LP) AL 9538	89	NEW ENTRY	NEW ENTRY	THE BIRTHDAY PARTY —Grand Master Flash and The Furious Five—Sugar Hill (7-inch) 759
40	53	3	WALKING ON THIN ICE —Yoko Ono—Geffen (7-inch) Gef 49683	90	NEW ENTRY	NEW ENTRY	AND LOVE GOES ON —Earth, Wind, & Fire—ARC/Columbia (LP) KC 2 36795
41	41	6	GYRATE —Pylon—D. B. Records (LP) 54	91	81	13	WHEEL ME OUT —Was (Not Was)—Antilles/Ze (12-inch) AN 805
42	29	10	DANCE —Silver Platinum—SRI (12-inch) SRI 00009	92	91	9	BRING IT BACK —Taka Boom—JDC Records (12-inch) JDC 12-6
43	57	3	HEARTBEAT —Taana Gardner—West End (12-inch) 22132	93	93	16	TOO MANY CREEPS —The Bush Tetras—99 (7-inch)
44	54	4	PERFECT FIT —Jerry Knight—A&M (LP) SP 4843	94	94	6	BODY MUSIC —One On One—Bonus (12-inch) BN 5551
45	42	7	JUST BE YOURSELF/TELL ME —Nightlife Unlimited—Uniwave (LP)	95	95	11	MOON OVER MOSCOW/TAR —Visage—Polydor (LP) PD-1-6304
46	56	3	MY SIMPLE HEART —Carol Douglas—20TH C. (12-inch) TCD 125	96	90	6	DANCE TO THE FUNKY GROOVE —Maurice Starr—RCA (12-inch) PD 12162
47	68	15	FREEZE/TO CUT A LONG STORY SHORT —Spandau Ballet—Chrysalis (LP) CHR 1331	97	89	14	TOO TIGHT —Con Funk Shun—Mercury (LP) SRM 14002
48	58	5	STRUT YOUR STUFF —Young & Company—Brunswick (LP) BL7 54227	98	98	8	ROCK THE HOUSE (Part 1) —Elite—Dakar (12-inch) DK 101
49	36	21	TAKE IT TO THE TOP/CELEBRATION —Kool & the Gang—Delite (LP) DSR 9518	99	92	10	WHEN YOU'RE DANCIN' —Pure Energy—Prism (12-inch) PDS 407
50	50	19	VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN —The Police—A&M (LP) SP 4831	100	100	18	CHANGE/REQUIEM —Killing Joke—Malicious Damage/EG (12-inch) Import

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

* non-commercial 12-inch

★ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

"GOT TO MAKE IT BETTER"⁴⁹⁶¹

THE MAGICAL SINGLE FROM

MYSTIC MERLIN

MYSTIC MERLIN
SIXTY THRILLS A MINUTE



FROM THE AMAZING ALBUM

SIXTY THRILLS A MINUTE
SKA-1137

Produced by ALAN ABRAHAMS



General News

Kool & Gang Ending Tour, Will Produce

• Continued from page 66

full length feature is based on J.R. Tolkien's "Hobbit" series and follows closely on the heels of the recently released "American Pop."

Kool & the Gang's two other soundtrack-involvements were "Saturday Night Fever" which contained their "Open Sesame," and "Summer Madness," which accompanied Sylvester Stallone during his workouts in "Rocky."

Meanwhile, Quintet Associates, founded in 1979 by the 16-year-old band (they've been around since 1964) acts as an umbrella organization for Fresh Start Productions, Road Gang Ltd. and Fresh Start Music.

Headed by Bell and partner Buzzy Willis, a former vice president at RCA Records and with CTI, the three-pronged organization replaced Management Functions which "didn't work" for the band in 1977-'78, says Bell.

Fresh Start Music is the publishing end of the operation while Road Gang Ltd. involves all road crew-tour business.

Fresh Start Productions is headquartered in New York. The firm is working with two groups. Something Sweet, comprised of three women singers who've performed on Kool's last, four LPs and Forecast, led by Bell's younger brother Kevin, 27.

According to Bell, the all woman group is in the process of defining its direction, a cross between the Emotions and Sister Sledge.

On Accord Records, to be distributed by Capitol, Something Sweet's first single, "Don't Play With My Heart," is set for release in a month with its first LP following in September.

"Love Line," released on Ariola, is Forecast's first single with its first LP ready for an April release. A mixture of jazz, pop and r&b, the seven-member band's similar to Spyro Gyra, says Bell.

Brother Ron Bell, 29, remains the group's major writer, who collaborated with Donna Johnson on "Celebrate." He also doubles as bass guitarist with Kool. The youngest, Rory, 23, has coordinated the band's lighting for the past 18 months.

Preparing its first foreign language version of "Celebrate" in Spanish, to be shipped in two weeks, the group's next touring segment will kick off June 12 for a West Coast series followed by numerous county fair dates.

"There's no doubt we're in a resurgence right now. There's a long way to go, keeping up the momentum. It seems like it has been a long time but it's been worth it. Eventually we'll reach that supergroup status," concludes Bell.

\$12,500 Sought

LOS ANGELES—Arista Music seeks payment in a Federal District Court suit here of \$12,500, allegedly due from Londoner Mike Dolan and Arnakata Music Ltd.

The complaint alleges the plaintiff loaned the defendants \$25,000, in return for which it received a promissory note dated July 9, 1979. The defendants, it's claimed, paid only the first \$12,500 installment and the second, due July 5, 1980, is outstanding.

Billboard®

Survey For Week Ending 3/21/81

Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 2	11	11	III ● The Gap Band, Mercury SRM-1-4003 (Polygram)	39	27	9	KANO Kano, Emergency EMLP 7505 Brasilia
2	1	13	THE TWO OF US Yarbrough & Peoples, Mercury SRM1-3834 (Polygram)	★ 47	2	2	EVERYTHING IS COOL T-Connection, Capitol ST 12128
★ 4	10	10	IMAGINATION The Whispers, Solar BZL1-3578 (RCA)	41	25	32	T.P. ● Teddy Pendergrass, P.I.R. FZ 36745 (Epic)
4	3	19	HOTTER THAN JULY ▲ Stevie Wonder, Tamia T8-373M1 (Motown)	42	42	17	POSH Patrice Rushen, Elektra 6E-302
★ 6	22	22	STONE JAM Slave, Cotillion CDT-5224 (Atlantic)	43	30	17	FACES ● Earth, Wind & Fire, ARC/Columbia KC2 36795
☆ 7	7	7	IN OUR LIFETIME Marvin Gaye, Tamia T8-374M1 (Motown)	44	39	28	IRONS IN THE FIRE Teena Marie, Gordy G8-997M1 (Motown)
☆ 11	5	5	MAGIC Tom Browne, Arista/GRP 5011	45	29	27	ZAPP ● Zapp, Warner Bros. BSK 3463
☆ 10	18	18	WINELIGHT Grover Washington, Jr., Elektra 6E 305	46	43	20	DIRTY MIND Prince, Warner Bros. BSK 3478
9	9	22	CELEBRATE ▲ Kool & The Gang, De-Lite DSR-9518 (Polygram)	47	45	33	GIVE ME THE NIGHT ▲ George Benson, Warner Bros. HS 3453
10	5	17	FANTASTIC VOYAGE ● Lakeside, Solar BXL1-3726 (RCA)	48	46	40	DIANA ▲ Diana Ross, Motown M8-936M7
11	8	11	THREE FOR LOVE Shalamar, Solar BZ1-3577 (RCA)	49	49	16	SWEET VIBRATIONS Bobby "Blue" Bland, MCA MCA-5145
12	12	13	LIVE AND MORE Roberta Flack and Peabo Bryson, Atlantic SD-2 7004	★ NEW ENTRY			AUTOAMERICAN ▲ Blondie, Chrysalis CHE 1290
13	14	22	ARETHA Aretha Franklin, Arista AL 9538	51	41	29	SHINE ON L.T.D., A&M SP 4819
☆ 18	4	4	ALL AMERICAN GIRLS Sister Sledge, Atlantic SD 19288	52	51	11	BETTER DAYS Blackbyrds, Fantasy F-9602
☆ 33	2	2	BEING WITH YOU Smokey Robinson, Tamia T8-375M1 (Motown)	53	53	5	ELOISE LAWS Eloise Laws, Liberty LT 1063
16	16	15	SKYYPORT Skiy, Salsoul SA 8537 (RCA)	54	55	3	THE BOYS ARE BACK Stone City Band, Gordy G8-100M1 (Motown)
17	13	14	AS ONE Bar Kays, Mercury SRM1 3844 (Polygram)	★ NEW ENTRY			'NARD Bernard Wright, Arista/GRP 5011
18	17	23	TRIUMPH ▲ The Jacksons, Epic FE 35424	★ NEW ENTRY			TWICE AS SWEET A Taste Of Honey, Capitol 12089
19	21	19	FEEL ME ● Cameo, Chocolate City CDLP 2016 (Polygram)	57	56	35	ADVENTURES IN THE LAND OF MUSIC Dynasty, Solar BXL1-3576 (RCA)
20	19	8	GAUCHO ▲ Steely Dan, MCA MCA-6102	58	57	10	SHADES OF BLUE Lou Rawls, P.I.R. JZ 36774 (Epic)
★ 26	9	9	HOUSE OF MUSIC T.S. Monk, Mirage WTG 19291 (Atlantic)	★ NEW ENTRY			HOW 'BOUT US Champaign, Columbia JC 37008
22	22	22	AT PEACE WITH WOMAN The Jones Girls, P.I.R. JZ 36767 (Epic)	★ NEW ENTRY			IT'S JUST THE WAY I FEEL Gene Dunlap, Capitol ST-12130
23	23	15	JERMAINE Jermaine Jackson, Motown M8-948M1	61	58	5	I LIKE WHAT YOU'RE DOING TO ME Young & Co., Brunswick BL 754224
24	15	8	CITY NIGHTS Tierra, Boardwalk FW 36995 (CBS)	62	62	17	THE DRAMATIC WAY The Dramatics, MCA MCA-5146
☆ 37	2	2	TO LOVE AGAIN Diana Ross, Motown M8-951M1	63	61	13	LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079
26	20	14	TOUCH Con Funk Shun, Mercury SRM1-4002 (Polygram)	64	64	5	DEE DEE Dee Dee Sharp, P.I.R. JZ 36370 (Epic)
★ 32	4	4	THERE MUST BE A BETTER WORLD SOMEWHERE B.B. King, MCA MCA-5182	65	52	20	CARNIVAL Spyro Gyra, MCA MCA-5149
28	28	11	I HAD TO SAY IT Millie Jackson, Spring SP-1-6730 (Polygram)	66	54	14	GREATEST HITS Manhattans, Columbia IC 36861
29	31	7	VOICES IN THE RAIN Joe Sample, MCA MCA 5172	67	48	24	HURRY UP THIS WAY AGAIN Stylistics, TSOP JZ 36470 (Epic)
☆ 38	4	4	LICENSE TO DREAM Kleeer, Atlantic SD 16027	68	59	13	TROMBIPULATION Parliament, Casablanca NBLP 7249 (Polygram)
★ 36	6	6	GOLDEN TOUCH Rose Royce, Whitfield WHK 3512 (Warner Bros.)	69	63	34	JOY AND PAIN ● Maze, Capitol ST-12087
32	35	13	LET'S BURN Clarence Carter, Venture VL 1005	70	65	13	PORTRAIT OF CARRIE Carrie Lucas, Solar BXL1-3596 (RCA)
★ 40	3	3	TURN THE HANDS OF TIME Peabo Bryson, Capitol ST-12138	71	66	47	SWEET SENSATION ● Stephanie Mills, 20th Century T-603 (RCA)
34	24	18	THIS IS MY DREAM Switch, Gordy G8-999M1 (Motown)	72	60	14	CANDLES Heatwave, Epic FE 36873
☆ NEW ENTRY			GRAND SLAM The Isley Brothers, T-Neck FZ-37080 (Epic)	73	68	39	HEROES Commanders, Motown M8-939M1
☆ 50	2	2	RADIANT Atlantic Starr, A&M SP 4833	74	71	17	HEAVENLY BODY Chi-Lites, 20th Century T-619 (RCA)
★ 44	3	3	LOVE IS One Way, MCA MCA-5163	75	72	22	TAKE IT TO THE LIMIT Norman Connors, Arista AL 9534
38	34	21	INHERIT THE WIND Wilton Felder, MCA MCA 5144				

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

MARCH 21, 1981 BILLBOARD

Black Catalog Neglect: 'A Lot Of Money Lost'

• Continued from page 1

statement is echoed by other dealers and record company reps. Diverse are their reasons, although some feel this market may soon be better exploited.

Rationales range from the manufacturers' reluctance to push the product to the undercapitalization of black music dealers. Then there is the question of the product's availability.

Other factors suggested include black artists not building catalogs because of label-hopping, and the lack of "sensitive" sales reps visiting

the dealers. They also cite the rash of cutouts flooding the market and the actual cost of the catalog product.

All agree, however, that with the exception of Motown Records, little attention has been given to this product.

Calvin Simpson, owner of Detroit's Simpson's Wholesale, one of the country's leading black music dealers, says, "I'm not sure that black catalog doesn't sell. I believe that if it was available, it would sell.

"At the same time, there are no incentives to encourage the consumer to buy. The average black dealer is

undercapitalized and when you don't have money, you only buy the hits. The small volume dealer is not going to buy something that turns slower than new product.

"On the other hand," Simpson continues, "several manufacturers are pushing mid-price catalog product. But that product is predominantly white. You don't find the Brothers Johnson with mid-line product, although I have talked with people at A&M and I believe they're considering it. We're looking at older albums by white artists for something like \$3.99 but black artists' albums are \$7.98.

"We believe that if it's older, it should be cheaper—but that's not the case with black product. We can't put the new Isley Brothers on the shelf at \$8.98 and have an old Isleys next to it for the same price."

Oscar Fields, Elektra/Asylum's vice president of special markets, echoes Simpson's statement, although he believes labels with black catalogs will initiate mid-price series.

"I believe this will happen in the near future. If labels are smart, that's what they will do," says Fields. "There is a lot of money in this product. The only reason we're not doing it is because we're so new we don't have the catalog. But this product must be presented in the right way. You can't treat it like a bastard child and expect it to sell," he adds.

Simpson notes that he does sell a sufficient amount of black catalog. "But understanding that our dealers are unable to buy it because of the price, we ask them to keep a list at their counters and special-order the records. The problem with this is the customer is at the store now. There is a large market for this product and a manufacturer will soon take advantage of it."

Simpson points out that while there are many pop and rock superstar acts, there are few black superstars. This also contributes to the lack of black catalog product and sales.

Miller London, Motown's singles sales director, boasts of his label's position in the black catalog market.

"We're very conscious of this," says London. "Recognizing the value of catalog product, when we release a new record by an act such as the Commodores, we merchandise the entire catalog. We have even worked the catalog of artists who have left the company. When their new record company puts out a record, we push their catalogs.

"Another reason black catalog product is not selling," London continues, "is because few black artists have built the kind of situation for a label to push catalog. There are a lot of short-term artists who don't stay at one label long enough to acquire significant catalog.

"All of our catalog sells. We have a Superstar Series and we even have a three-page listing of catalog product.

"I have been in this business a long time and it's true that most labels do not work their black catalogs."

"Manufacturers do not promote it," echoes Bruce Webb, the owner of Philadelphia's Webb's Department Store. He insists, however, that he sells a large quantity of catalog product. "But I promote it myself.

"I sell a lot of catalog product but smaller volume dealers don't. They can't afford to buy it because they need the quick dollar turnover.

"On the other hand, I am seldom told anything about catalog product. There are catalog books around listing white product, but try and get one listing black catalog product. All we get are listings of new releases. I have to go to a one-stop to see a catalog list," says Webb.

Cutouts are another problem plaguing dealers. "There's no reason the manufacturer sells cutouts to someone cheaply, who turns around and sells them to me. I sell them to my accounts and they sell them to their customers," says Simpson.

"Cutouts are exploited by the entire industry and abandoned by the retailer," says Richardson. He believes that the product passes through so many hands, with prices

going up at each step, that by the time it reaches the dealer, it's grossly overpriced.

Therefore, many retailers bypass cutouts, he adds. He also says some manufacturers are bumping cutouts into higher-priced catalog lines.

Webb, with other dealers and label reps, is concerned with the lack of black salespersons at large labels. "I have often asked manufacturers about black sales people. This certainly would help, not only the catalog situation, but our overall businesses."

"I'm not knocking white salespeople but we need people who are not afraid to come into black communities and who are sensitive to black product," says Webb.

"If there were salespeople who we could talk with about catalog product, who could take the message back to the manufacturers, I believe the manufacturers would be more inclined to exploit this product. Additionally, manufacturers are charging the same thing for the catalog product that they're asking for new records.

"Case in point," Webb continues. "MCA is charging more today for 'The Clock' by Johnny Ace than a few years ago. Johnny has been dead for many years and a few years ago the album was \$5.98 list; today it's \$7.98. That's crazy."

Webb notes that the Independent Record Retailers Protective Assn., a local Philadelphia-based organization of which he is a member, is urging Light Records (a gospel label) to promote its catalogs.

Warner's Gilreath admits black catalog product has, for the most part, been neglected by the industry. "However, at times we will take catalog that has been popular and include the records in our merchandising campaigns. We do this particularly with artists like Al Jarreau or George Benson.

"At the same time," he continues, "most manufacturers can't afford to continue to promote older product when the greater percentage of their revenue comes from new product. Competition is so great we have to focus on the new product."

Gilreath claims there has, for many years, been a stigma attached to black catalog product, with the industry assuming the records will not sell.

"Years ago black catalog didn't sell because there was not an abundance of LPs by black artists. Therefore, the black consumer bought a lot of singles.

"Although things have changed, with black artists recording a lot of albums, plus these albums having more excellent tunes, the stigma has not changed. Merchandisers continue to believe black catalog albums do not sell. Labels also do not encourage black catalog sales.

"I say this catalog will sell if merchandised properly. The stigma also can be eliminated if the manufacturers and dealers decide they want to generate additional sales. These sales can come through catalog without any additional cost to the manufacturer or dealer. The product must be more visible and it must be promoted," he adds.

"The entire industry is missing the boat with black catalog," says Al Edmondson, director of promotions at Venture Records.

"I have worked at and with major record companies and I have never once heard black catalog product discussed in marketing meetings. Some of the major labels have multi-million dollar catalogs and you can't go to a retail store and buy the records," he adds.



SAIL AWAY—Members of Earth, Wind & Fire cruise down Rio de Janeiro's harbor during a break from their South American tour. The cruise was videotaped for a Brazilian television special.

MARCH 21, 1981 BILLBOARD

Beginning in April... Record Company ADVERTISING WIZARDS

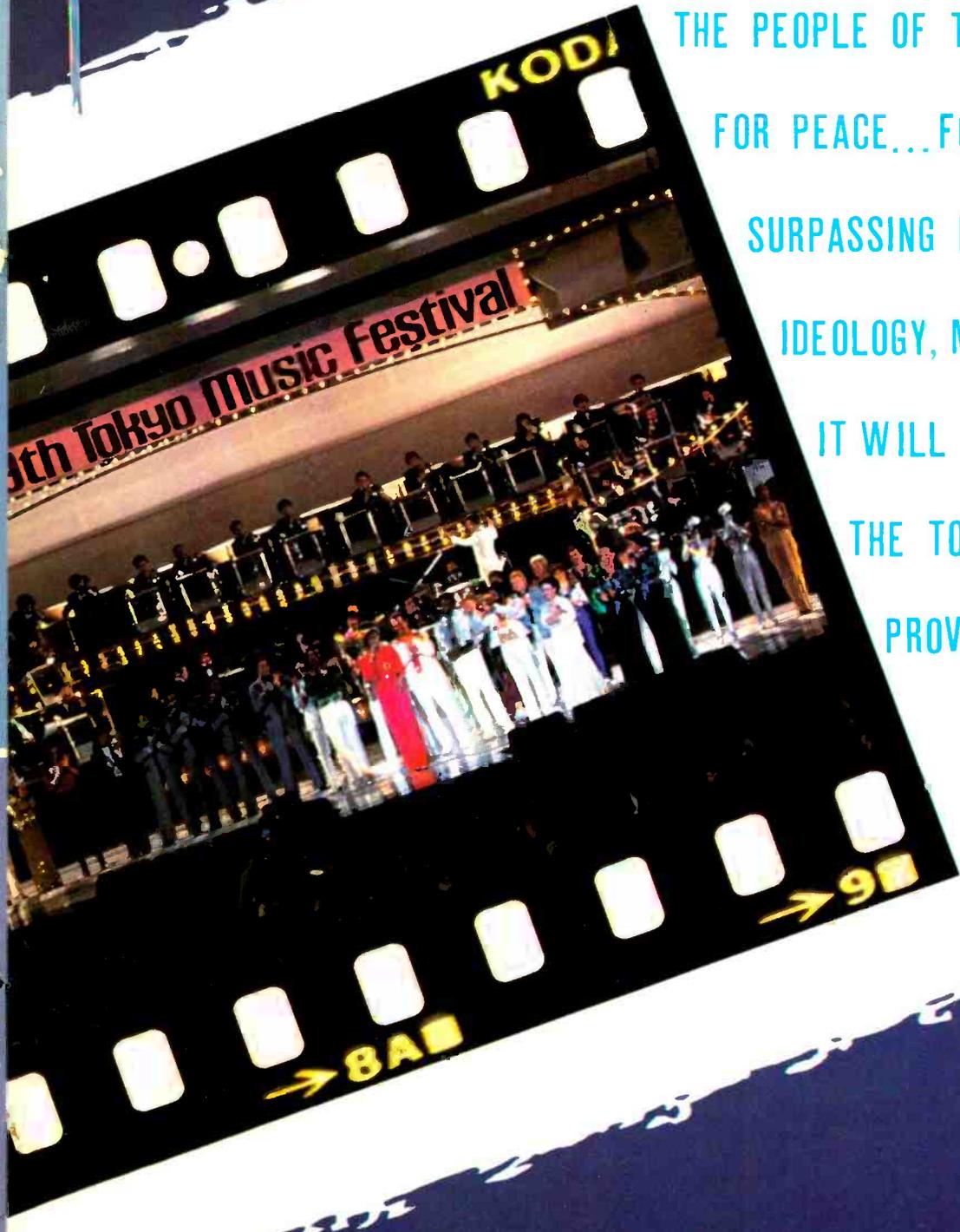
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Tokyo Music Festival

10th anniversary

1981 .Mar. 29 NIPPON - BUDOHKAN



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THE TOKYO MUSIC FESTIVAL
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Congratulations to Tokyo Music Festival for the 10th Anniversary.

Here we have for the 10th Tokyo Music Festival

The Beat-Beaters, very first release from the newly built Alfa U.S.A.



BILLY
& THE
BEATERS
'AT THIS MOMENT'

Produced by Jeff Baxter

Alfa Records, Inc. who received the grand prix
in 1979 at the 8th Tokyo Music Festival
with Rita Coolidge's "Don't Cry Out Loud"
proudly present Billy & the Beaters' "AT THIS MOMENT" this year.



ALFA RECORDS, INC.

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A WORLDWIDE SEARCH FOR LOVE, PEACE AND TRUST EMBODIES FESTIVAL'S SPIRIT



Top Japanese singer Izumi Yukimura was the winner of the grand prize in the 1st Tokyo Music Festival in 1972, singing "Watashi wa Nakanai" (I Won't Cry).



Billy Davis, Jr. and Marilyn McCoo, top, at the post-festival party after winning the grand prize in 1977 with "Two of Us."



Mickey Newbury "Heaven Help The Child" won the 2nd grand prize in 1973.



Al Green holds the grand prize trophy high in 1978 as Diana Ross looks on.



Frank Sinatra, a guest judge, hands Rene Simard, 12-year-old singer from Canada, a special Sinatra award. Simard also won the grand prize in 1974.



Maureen McGovern won the 4th grand prize in 1975 with "Even Better Than I Know Myself."



Rita Coolidge after receiving the 8th grand prize singing, "Don't Cry Out Loud" in 1979.

THE BEST PROOF OF THE TOKYO MUSIC FESTIVAL'S SUCCESS since is the international reputation of the event. The festival, scheduled this year at Nippon Budohkan-Hall in Tokyo March 29, has historically attracted numerous star recording acts both as contestants and guests. Many artists now tie in appearances with Asian tours, according to Hiroshi Suwa, president of the festival's foundation and of the sponsoring 30-year-old Tokyo Broadcasting System.

Additionally, festival success has often aided artists, composer and publishers to gain recognition and exposure throughout the world and the event's stature has been enhanced further by the international character of the judges.

In fact, the festival's international growth has overshadowed one element of its perennial locale; not since Izumi Yukimura won the event's first grand prize have any Japanese contestants taken away the event's top honor.

Not to be discounted are the monetary rewards, which for the grand prize amounts to approximately \$15,000, when translated into present yen equivalent. Prize money has remained constant during the festival's history. Other prizes, all accompanied by trophies, consist of two golden, each \$5,000; three silver at \$3,000 each; an outstanding performance award of \$2,500; and trophy-only awards in two special categories, for composers and arrangers.

The festival picks up expenses in terms of \$44 per day per person for meals and expenses excluding hotel room charges, and takes care of room charges for a period of stay specified by TMF. Round-trip economy class fare is also paid for between Tokyo and the country of the participants.

Participants, according to the articles of the festival, are technically defined as three people; the singer, composer and manager or representative of the singer.

DIONNE WARWICK—1980 WINNER

"The word that can best describe my feelings at the moment I received the award is 'hysterical.' It's unfortunate that there are not more major cities in the world which have followed the lead of Tokyo and the Tokyo Music Festival.

"Here in the United States we're all aware of the many award ceremonies that honor people in the music business—the Grammys, the American Music Award, the Country Music Awards, and so on. I just wish that more countries would take an international perspective like Japan and honor all kinds of music."

The festival also picks up the round-trip air fares and expenses for guests it asks to appear and a guest fee is involved as well.

Applications (open for a period from November 1, 1980 to December 19, 1980 this year) are made through a Japanese music publisher, production company or record company. For applicants without Japanese contacts, submission may be made directly to TMF which will recommend an agent to the



Natalie Cole wipes tears from her eyes after singing her grand prize-winning song, "Mr. Melody," in 1976.

applicant. The song is considered an entry from a country on the basis of the nationality of the singer.

Requirements of songs are (a) that both music and lyrics be original; (b) the song is a "popular song"; (c) no longer than three minutes; (d) and shall conform to the restrictions on special instruments and number of instruments set by TMF.

Elements of copyright include: "Participants and copyright owners of the participating songs shall agree with and give consent to, without charge: (1) Participants—agreement to perform at the contest which will be broadcast on radio and television (including repetition of recording on closed-circuit). In addition, consent to tape recording and videotape recording for library and broadcast use; (2) Copyright owners of entrant songs agree to recording of entry song performed at the contest for library and broadcast use, and waiver of mechanical rights and synchronization rights.

"Excluding the performance rights of an entrant song, agreement and consent shall be without compensation or fees. The term of agreement to broadcast is regardless of territory and term, however the participants sole performances in a completed festival form shall be for a period of one year following the contest."

A key element of submission includes two sets of recordings of the applicant song because judging is done first on the basis of tapes by selected TMF judges. Participants were in-

RITA COOLIDGE—1979 WINNER

"I felt very, very proud to have been honored with the award. It was a wonderful feeling, one of my greatest moments.

"Yes, the Tokyo Music Festival is important to world music. Winning this award can mean overnight success in Japan and, in that way, affect the world by firming such a strong base in a very important market.

"It's added to my career by confirming my acceptance in such a large market and added to my stature as an artist with its honor."

formed of selection to compete this year by January 19, 1981 according to this year's schedule.

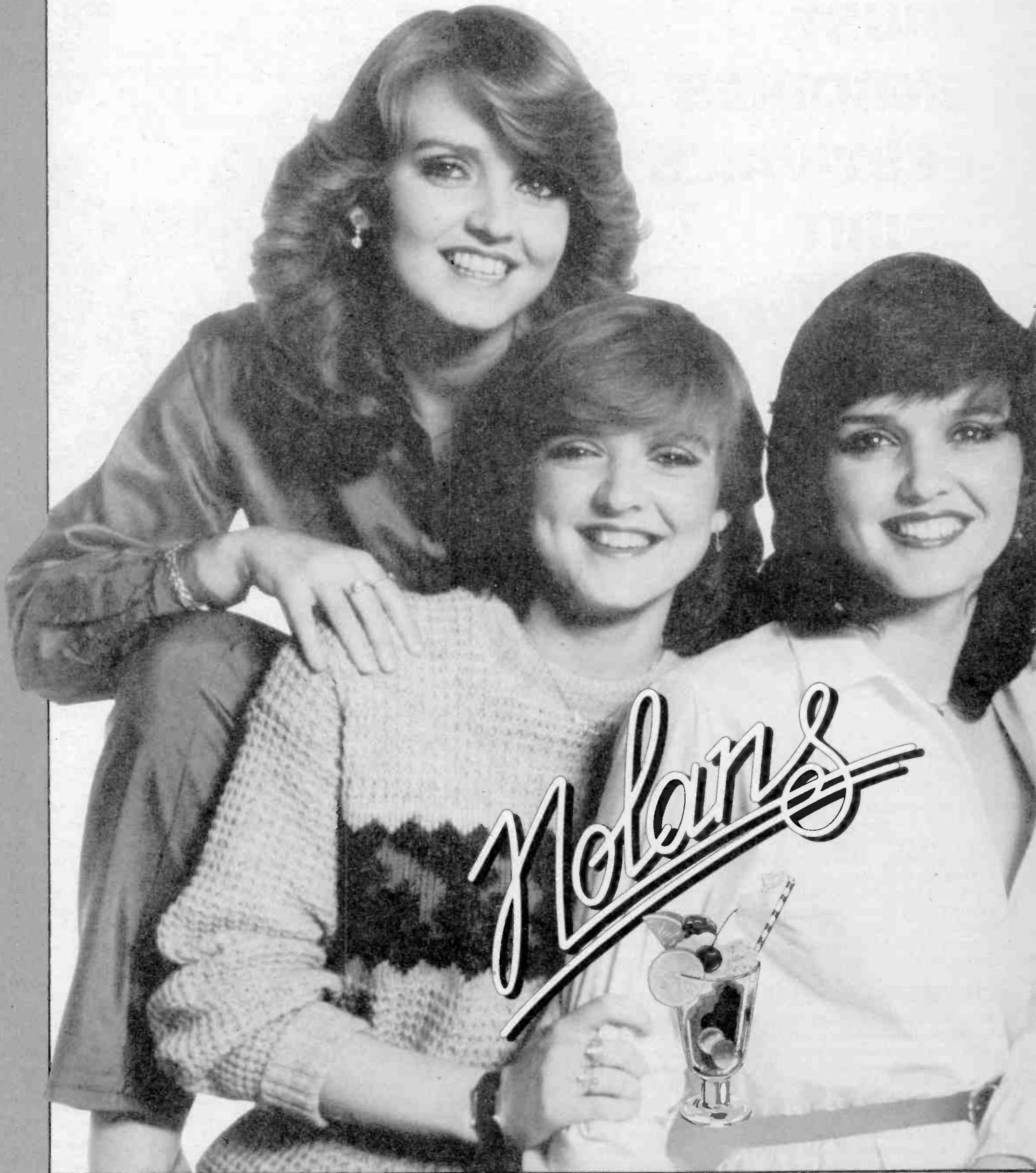
At the festival, judging is independent of live audience response and the basis of judging is on international appeal, musical quality and prospective popularity.

Administration of the festival involves a year-round staff of six headed by Kimio Okamoto, secretary-general. During the festival a much larger staff is assembled including interpreters in English, French, German, Spanish, Italian and several other languages. (Continued on page TMF-8)

CONGRATULATIONS

OUR ENTRY.

We're proud to announce that our entry in the 10th Festival is The Nolans from Epic/U.K. And we'd like to thank T.M.F. for helping to develop and promote our international artists (including Rafaella Carra/Silver Prize 1979, The Dooleys/Gold Prize 1980) in Japan.



Tokyo Music Festival on your

OUR SPECIAL GUEST.

Engelbert Humperdinck



Epic

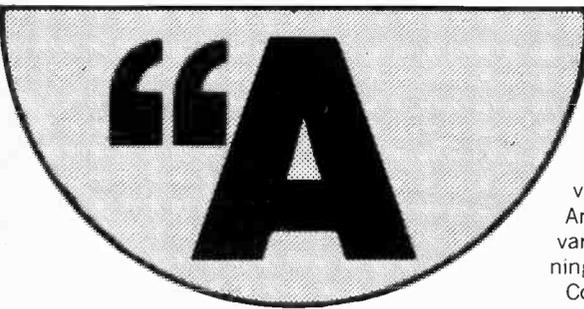
10th Anniversary.

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FESTIVAL MANAGEMENT AIMS TO MAKE EVENT TRULY INTERNATIONAL

By SHIG FUJITA

ADVERTISEMENT



Hiroshi Suwa, president of the Tokyo Music Festival Foundation and chairman of the Tokyo Broadcasting System, Inc., congratulates Dionne Warwick for winning the grand prize in the 9th Tokyo Music Festival in March 1980.

ACTUALLY, I AM NOT TOO SATISFIED with what we have accomplished since the first Tokyo Music Festival was held in 1972, because I want the festival to become more worldwide," says Hiroshi Suwa, president of the Tokyo Music Festival Foundation and chairman of the Tokyo Broadcasting System, Inc. He explains, "When we look back on the last few years of the festival, we find that as the festival's reputation has risen, the number of American participants has risen. In the early festivals, singers from various countries won prizes, but now the American singers are winning the top prizes."

Consequently, the foundation has been exerting efforts for the last year or two to get more singers from European countries and countries in Central and South America and Asia to participate in the festival.

Suwa continues, "With this 10th anniversary as the turning point, we are thinking about taking steps to advance definitely in such a direction. Of course, we'd like to get more singers from Southeast Asia, but according to experts, the level of music is still lower than that in the U.S. and Europe. For instance, just as the Japanese 'enka' (ballad) is not accepted by other countries, the traditional folk songs of Southeast Asia are not understood in other countries. There are, of course, many good songs based on such old, traditional folk songs."

His thinking is that an international music festival has real meaning only when the distinctive music of various countries is represented in the festival.

Suwa notes that the trend for already well-known artists to take the top prizes as seen in the Tokyo Music Festival is prevalent in the music festivals being held in various countries. He says, "The internationally famous and popular singers and groups are supported by the judges and the audience, a situation which can't be helped."

Asked about troubles experienced in the first few years in getting the festival off the ground, Suwa replies, "As you know, people didn't know about the Tokyo Music Festival in the beginning, so we had trouble selling tickets. Looking back, I recall that no one ever asked me to get tickets for them in the beginning. Now, just before the festival, people call me up and ask if they can't buy two or three tickets. When I ask the one in charge now, he tells me there are no more tickets left."

Expressing happiness at the fact that the Tokyo Music Festival has come to have a very good international reputation, Suwa says he feels that the festival is valued more highly in other countries than in Japan itself. There are several singers and groups who became famous in their own countries after winning prizes at the Tokyo Music Festival.

Suwa believes that the festival's better reputation overseas is due to the character of the Tokyo Broadcasting System rather than the festival itself. He explains, "TBS is a company which is very poor at publicizing itself. That is why I feel that if this festival were being sponsored by some other broadcasting company, it might have become much more famous and popular. TBS is shy and is hesitant about raising its voice to publicize any project."

Admitting that the festival experienced trouble in getting famous singers and groups to participate in the beginning, he recalls, "The accounts were consequently in pretty bad shape. At one time some people were saying, 'Does Suwa intend to make TBS go bankrupt?' On top of that, we couldn't predict when and if the festival would become a paying proposition. We've now gotten to the point where we're getting along somehow."

"We want the Japanese songs which win prizes in the festival to become popular in other countries, but this has not happened yet," he says. "Even within Japan, there are few such cases, although Judy Ongg's song in the eighth Tokyo Music Festival in 1979, 'Miserarete' ('Bewitched'), won the prestigious Record Grand Prize at the end of 1979."

As for what has impressed him most in the nine festivals so far, Suwa says, "I have distinctive memories about each one of the festivals, but what surprised me was the fact that even

(Continued on page TMF-8)

Shig Fujita is Billboard's Japanese editorial representative.

MARCH 21, 1981 BILLBOARD

CONGRATULATIONS
ON
THE 10TH ANNIVERSARY
OF
TOKYO MUSIC FESTIVAL



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HAPPY 10TH BIRTHDAY TOKYO MUSIC FESTIVAL

OUR ENTRY: MANHATTANS

Our "Shining Stars," the Manhattans, will be representing us at the Budokan on March 29, 1981.

We're proud to say they'll be performing their smash hit, "I'll Never Find Another (Find Another Like You)," as an entry song.



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Worldwide Search

• Continued from page TMF-3

Chairman of the judges committee is Ryoichi Hattori, one of Japan's most famous composers and chairman of the Japan Composers Assn. The two other Japanese judges are Eiryo Ashiwara, music and ballet critic, and Ben Okano, general manager of Music Labo, Inc.

The international judges in 1980 included Augusto Alguero from Spain, president of FIDOF; Bob Austin, president of Record World; Bill Wardlow, associate publisher of Billboard; Toni Scotti, chairman of Scotti Brothers; Salvatore T. Chiantia, president of MCA; Danny O'Donovan, president of Danny O'Donovan Enterprises Ltd. of Britain; Caravelli, composer, arranger and conductor from France; and Susan Anton, American actress.

The basic theme of the TMF is: "The people of the world search . . . for love . . . for peace . . . for trust. Surpassing differences of language and ideology, music can bind people's hearts. It will be a source of great joy should the Tokyo Music Festival provide the impetus."

The first TMF saw only a limited number of international entries, and Yukimura, one of Japan's top jazz and pop singers, won the grand prize with, "Watashi wa Nakanai" (I Won't Cry).

Asked about her thoughts about that memorable moment

MICKEY NEWBURY—1973 WINNER

"As the first American ever to win the award, I was in a state of shock when it happened. I was speechless. As a matter of fact, when Mr. Suma asked me to do 'Heaven Help The Child' again, after I was presented with the trophy, I started playing it on the guitar in one key and singing it in another. In fact, I stopped the music and said to the audience, 'I made a mistake!' Mr. Suma put me at ease immediately—they're so polite over there—and told me it was okay, to just start over again. Which I did. I'm telling you, it was probably the biggest thrill of my career.

"As far as what it's done for me career-wise, it's helped tremendously, especially internationally. As you know, you have to do a song that was never released in Japan, so this was the grand unveiling of 'Heaven Help The Child' really. And for me to have beaten out Paul Williams (won second prize) was amazing. It still floors me!"

nine years later, Yukimura recalls, "I was very surprised when I won the national competition because I had thought Yukari Ito's 'Hi Wa Mata Noboru' (The Sun Will Rise Again) would win. On the day of the first TMF, I had just returned from a mountain villa where I had been in rehearsal for a musical



Shirley Bassey was the guest artist for the 3rd Music Festival in 1974 and won many new fans in Japan.



Sammy Davis Jr. was the guest artist for the 2nd Tokyo Music Festival in 1973, and he personally encouraged each one of the contestants.

with members of the Shiki theatrical troupe, and I was very tired. I didn't have much confidence, and I wanted to hurry up and sing so I could get it over with. I was, of course, very happy but also very surprised to win the grand prize."

As for the fact that not a single Japanese singer has won the grand prize since then, she says, "It is very difficult to select the best songs for the various prizes, but I feel it depends on the song. I don't believe it is the fault of the Japanese singers for not winning top prizes; it's due to the songs themselves. I'm sure Japanese singers can win top prizes if they have good songs. I was fortunate in that 'Watashi wa Nakanai' was such a wonderful song, starting out slow and beautiful and building up in the center."

She expresses the hope that the TMF would continue to increase its international reputation, pointing out that it was doing much to promote international friendship and understanding through providing a place for singers from all over the world to get together, not only to sing, but to become friends through music.



Paul Anka, making his first visit to Japan in many years since his hit, "Diana," was the guest singer for the 6th Tokyo Music Festival in 1977.

Management Aims

• Continued from page TMF-6

American women singers shed tears of joy when they win prizes. Some of the young Japanese singers these days don't cry when they win prizes."

He feels that the third Tokyo Music Festival made the crucial breakthrough to international fame. It was the year that the Three Degrees won the gold prize with the song, "When Will I See You Again," and the guest singer was Frank Sinatra. The Three Degrees were invited to the fourth Tokyo Music Festival the next year as guest artist.

"We're thinking that we've done quite well to have come this far in 10 years. We want to take another big step forward in the next 10 years," he says, "and make it a truly international festival."

Asked if the Foundation ever intended to change the name of the festival when it became truly international, Suwa answers flatly, "We do not intend to change the name because the festival is part and parcel of the Tokyo Broadcasting System. Tokyo is also representative of Japan, and Tokyo is much more well known than the word Japan. I myself believe that Tokyo Music Festival is a very good name."

Credits: Editor, Earl Paige; Assistant Editor, Susan Peterson; Art, Bernie Rollins; Coordination, Shig Fujita, Billboard's Editorial Representative.

THE GRAND PRIX WINNER OF THE 9TH TOKYO MUSIC FESTIVAL

DIONNE/DIONNE WARWICK

• ALBUM : 25RS-35 • CASSETTE : 25RT-32

**THE GRAND PRIX WINNING SONG
FEELING OLD FEELINGS**

6RS-7

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NO NIGHT SO LONG
DIONNE WARWICK
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Tokyo Music Festival 10th anniversary



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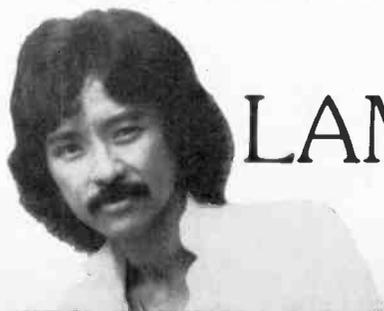
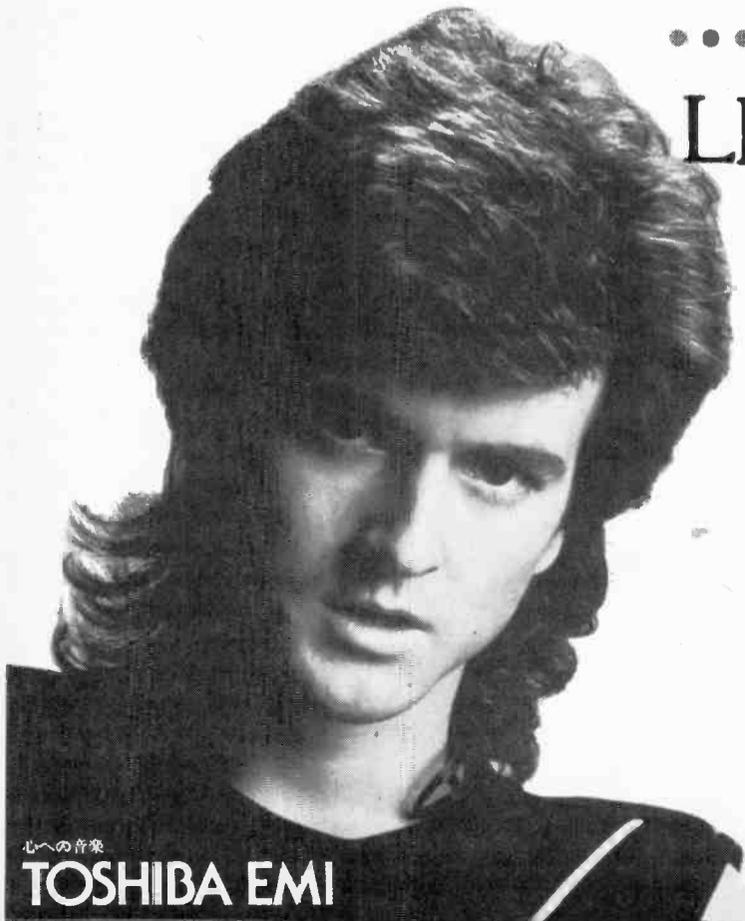
Congratulation To Tokyo Music Festival '81
at celebrating the 10th Anniversary.
Wishing the next ten years be even greater!

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LESLIE McKEOWN's entry song
'TENDER LOVE'

恋はテンダラー EWS-17101

Leslie goes on
the worldwide success!

.....
and
LAM's entry song
'DELIVER'



心への音楽
TOSHIBA EMI



LIST OF AWARD SONGS

1ST TOKYO MUSIC FESTIVAL

World Popular Grand Prize	WATASHI WA NAKANAI	Izumi Yukimura	Japan
Second Prize	HI WA MATA NOBORU	Yukari Ito	Japan
Second Prize	UMI O MITSUMETE	Akira Fuse	Japan
Second Prize	E' FINI	Cathy Carlson	U.S.A.
Second Prize	POUR UN HOMME	Claudia Valade	Canada
Third Prize	FUTARI WA WAKAKATTA	Kiyohiko Ozaki	Japan
Third Prize	MARIA NO AI	Hiroshi Mizuhara	Japan
Third Prize	IF YOU EVER CHANGE YOUR MIND	Ike Cole	U.S.A.
Third Prize	ASU E NO SHUPPATSU	Toi Et Moi	Japan
Third Prize	ZVEZDAM NAVSTRECHU	Antonina Zhmakova	U.S.S.R.
Third Prize	MELANCONIA	John Mike Arlow	Italy

2ND TOKYO MUSIC FESTIVAL

Grand Prize	HEAVEN HELP THE CHILD	Mickey Newbury	U.S.A.
Gold Prize	LOOK WHAT I FOUND	Paul Williams	U.S.A.
Silver Prize	LOVE GLOW	Kiyohiko Ozaki	Japan
Silver Prize	SANDY SANDY	Frankie Stevens	Great Britain
Bronze Prize	THE BELL RINGS	Akira Fuse	Japan
Bronze Prize	FAIRS	Lili Ivanova	Bulgaria
Bronze Prize	AIRPORT	George Clinton	U.S.A.

3RD TOKYO MUSIC FESTIVAL

Grand Prize	MIDORI-IRO NO YANE	Rene Simard	Canada
Gold Prize	WHEN WILL I SEE YOU AGAIN	Three Degrees	U.S.A.
Silver Prize	TSUMIKI NO HEYA	Akira Fuse	Japan
Silver Prize	AI NO YUKUE	The Peanuts	Japan
Bronze Prize	IT'S YOURS TO HAVE	Freda Payne	U.S.A.
Bronze Prize	FOREVER MY LOVE	Patti Kim	Republic of Korea
Bronze Prize	WAKARE NO KANE NO NE	Hiroshi Itsuki	Japan

4TH TOKYO MUSIC FESTIVAL

Grand Prize	EVEN BETTER THAN I KNOW MYSELF	Maureen McGovern	U.S.A.
Gold Prize	SHIKURAMEN NO KAORI	Akira Fuse	Japan
Silver Prize	UNE FEMME AVEC TOI	Nicole Croisille	France
Silver Prize	PAIN RELIEVER	Sister Sledge	U.S.A.
Bronze Prize	LA MUSIQUE DU SAMEDI	Alain Chamfort	France
Bronze Prize	SLIPPERY WHEN WET	The Commodores	U.S.A.
Bronze Prize	NURETA JONETSU	Hatsumi Shibata	Japan

5TH TOKYO MUSIC FESTIVAL

Grand Prize	MR. MELODY	Natalie Cole	U.S.A.
Gold Prize	BRING YOUR SWEET STUFF HOME TO ME	The Pointer Sisters	U.S.A.
Silver Prize	UNE MAISON APRES LA MIENNE	Veronique Sanson	France
Silver Prize	DOVE VOLANO I GABBIANI	Lara Saint Paul	Italy
Bronze Prize	FUTSUKAYOI	Michiyo Azusa	Japan
Bronze Prize	YOU'VE GOT ME TO HOLD ON TO	Tanya Tucker	U.S.A.
Bronze Prize	RUNNING AROUND WITH THE BOYS AGAIN	Daniel Boone	Great Britain

6TH TOKYO MUSIC FESTIVAL

Grand Prize	THE TWO OF US	Marilyn McCoo & Billy Davis Jr.	U.S.A.
Gold Prize	HOLD ME, HOLD ME TIGHT	Didith Reyes	Philippines
Silver Prize	SOMEONE, SOMEHOW	Morris Albert	Brazil
Silver Prize	KATTE NI SHIYAGARE	Kenji Sawada	Japan
Bronze Prize	ELLE ARRIVE AUJOURD' HUI	John Gabilou	France
Bronze Prize	YUMESAKI ANNAININ	Momoe Yamaguchi	Japan
Bronze Prize	MORNING, NOON AND NIGHTTIME	Barbi Benton	U.S.A.

7TH TOKYO MUSIC FESTIVAL

Grand Prize	BELLE	Al Green	U.S.A.
Gold Prize	GOD KNOWS	Debbi Boone	U.S.A.
Silver Prize	YOU'LL FIND I LOVE YOU	The Emotions	U.S.A.
Silver Prize	MOVING	Kate Bush	Great Britain
Bronze Prize	I'M GOING MY WAY	Park Kyung Hee	Republic of Korea
Bronze Prize	SECOND SIGHT	Barbara Dickson	Great Britain
Bronze Prize	TWO LOVERS	Lee Navatro & Manda Music Machine	Philippines

8TH TOKYO MUSIC FESTIVAL

Grand Prize	DON'T CRY OUT LOUD	Rita Coolidge	U.S.A.
Gold Prize	DO IT!	A Taste of Honey	U.S.A.
Silver Prize	DRIN, DRIN, DRIN	Raffaella Carrà	Italy
Silver Prize	ALL	Al Jarreau	U.S.A.
Bronze Prize	AS TIME GOES BY	The Brothers Four	U.S.A.
Bronze Prize	MISERARETE	Judy Ongg	Japan
Bronze Prize	MAGIC LADY	Sergio Mendes Brasil '88	Brazil

9TH TOKYO MUSIC FESTIVAL

Grand Prize	FEELING OLD FEELING	Dionne Warwick	U.S.A.
Gold Prize	BODY LANGUAGE	The Dooley's	Great Britain
Gold Prize	TROUBLE AGAIN	Karla Bonoff	U.S.A.
Silver Prize	LIMELIGHT	Rumiko Koyanagi	Japan
Silver Prize	YOU MAKE ME FEEL THE FIRE	Claudja Barry	Canada
Silver Prize	WONDERFUL MOMENT	Shigeru Matsuzaki	Japan
Most Outstanding Performance Award	THE LETTER	Amii Stewart	W. Germany

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MARCH 21, 1981 BILLBOARD

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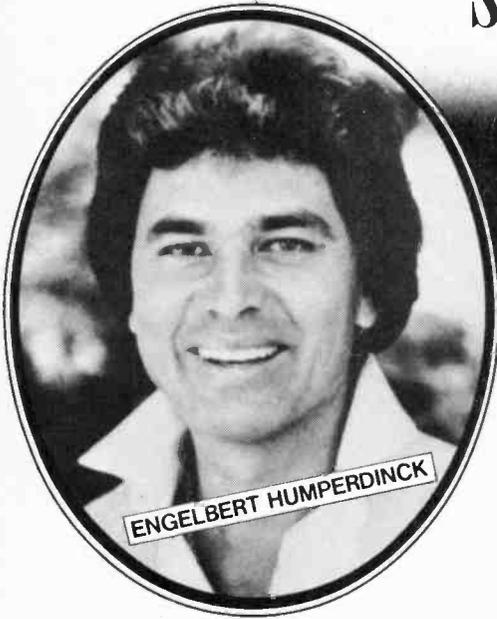
**on your 10th ANNIVERSARY
...and Thanks So Much**

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**We always make things happen
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- Randy Crawford
U.S.A.
- Lam
Hong Kong
- Bessy
Greece
- The Manhattans
U.S.A.
- Becca
Philippines
- Jermaine Jackson
U.S.A.
- Janet Basco
Singapore
- Guam Mu-Chun
Republic of China
- Shoody
Mozambique
- Yeon, Si Nae
Republic of Korea
- Nalans
G.B.
- Billy & The Beaters
U.S.A.
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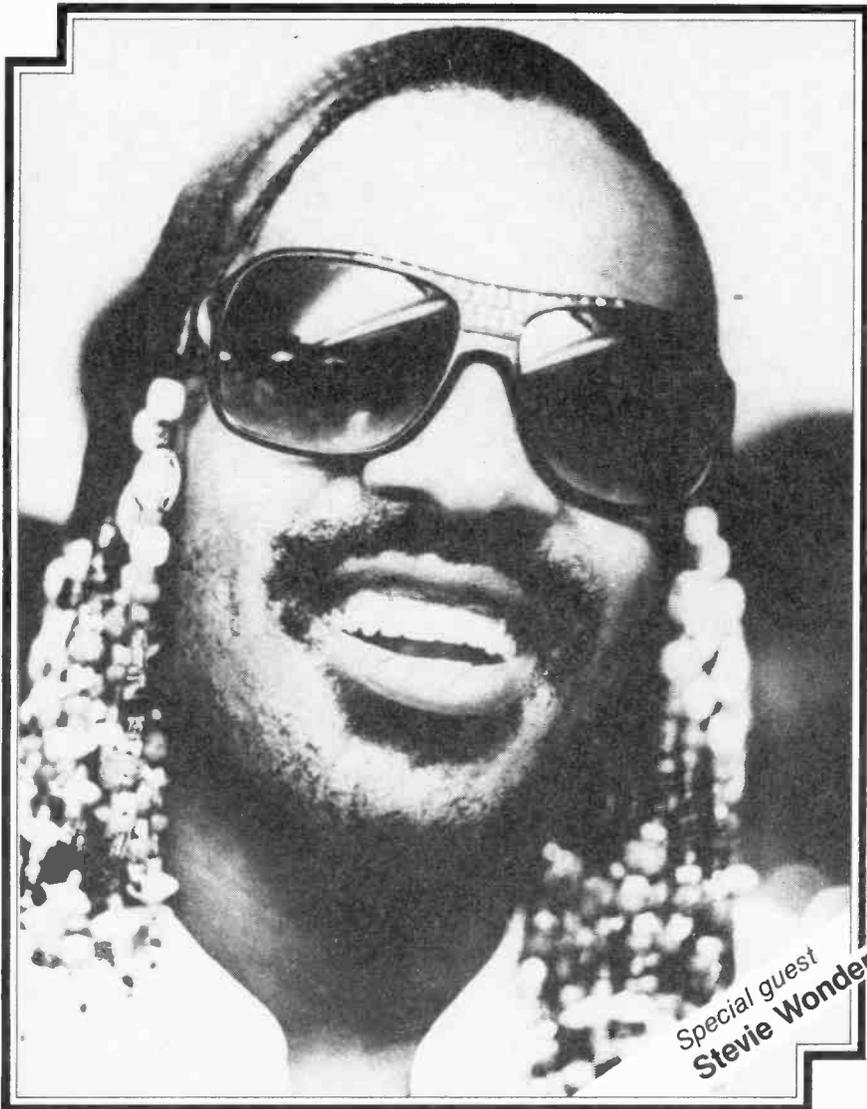
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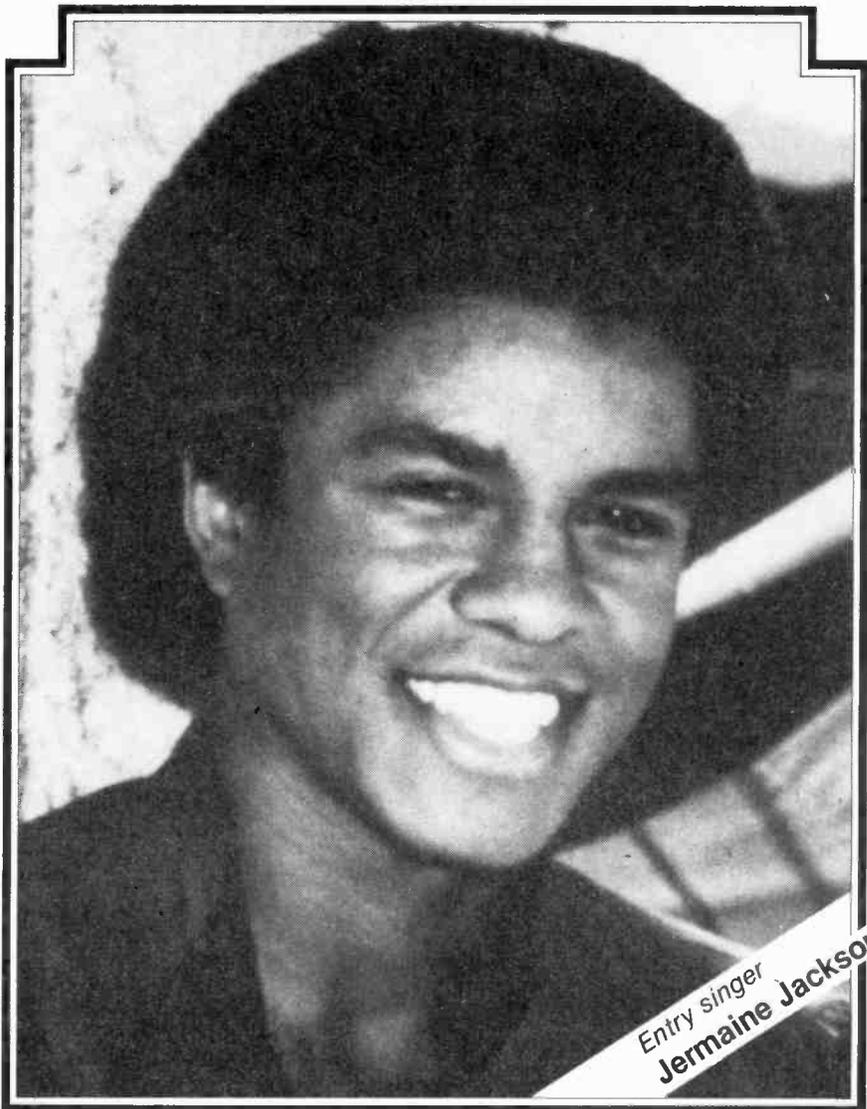


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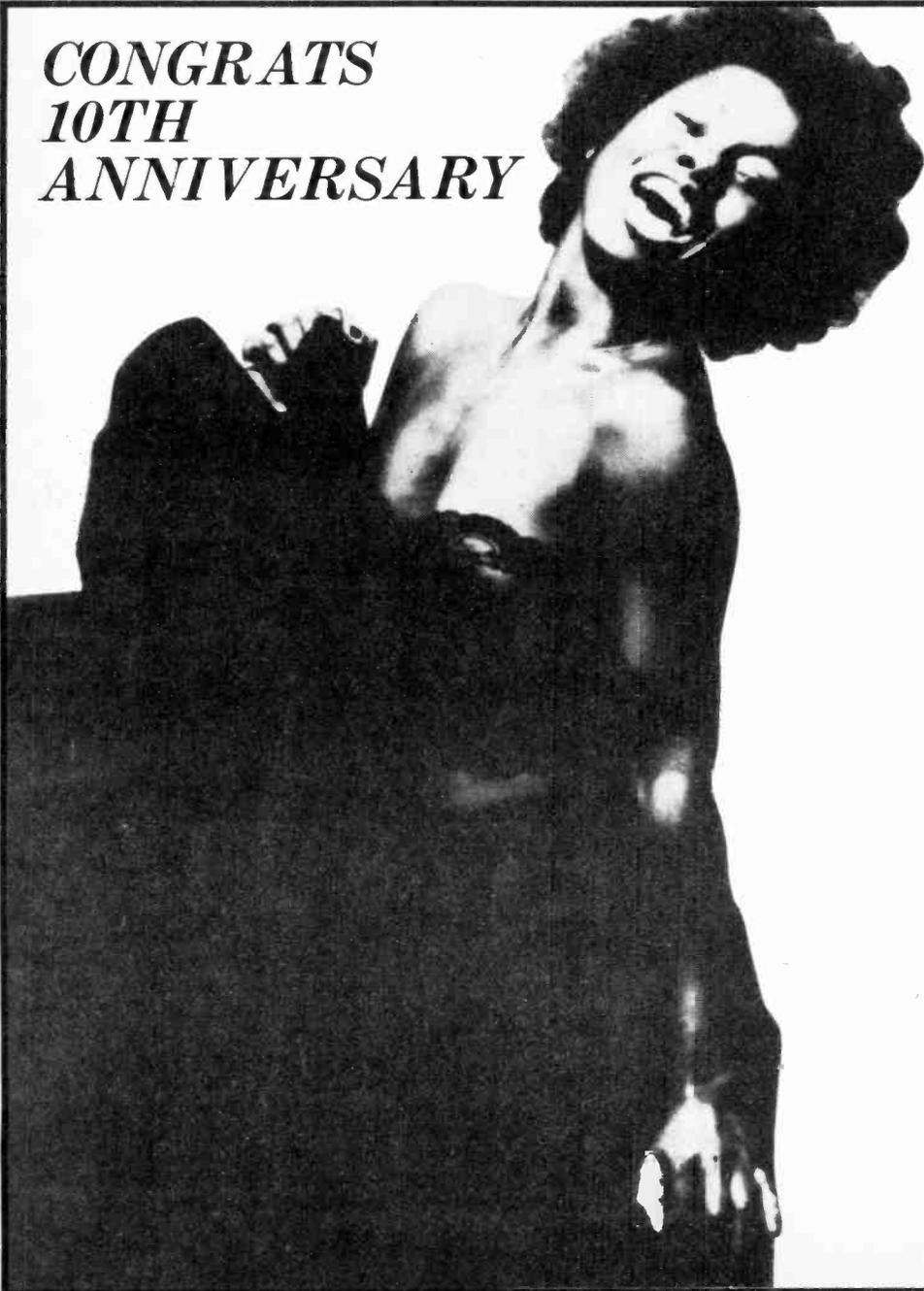
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Classical

IN UPSTATE N.Y.

Artpark Season Starts June 30

By HANFORD SEARL

LEWISTON, N.Y.—Two dozen plus events, ranging from musicals, operas and dance to concerts featuring touring symphonies, guest artists and jazz, have been set for Artpark's eighth season.

The 10-week, 1981 summer season begins June 30-July 12 with musical "George M" and "Fiddler On The Roof" July 14-26 at the 200-acre, state-subsidized park's 4,000-capacity theatre.

"We have once again tried to develop a season with sufficient variety, appeal and a high level of excellence," reports David Midland, executive director. "The basic format was successful last year."

Situated on the Niagara River near Lake Ontario, Artpark's sched-

ule includes three operas with the American premier of Philip Glass's "Satyagraha" July 29, 31 and Aug. 2.

"Cavalleria Rusticana" by Pietro Mascagni is set for Aug. 1 as part of a double bill with Ruggiero Leoncavallo's "I Pagliacci" which will be repeated Aug. 5, 7 and 9.

Three major dance companies are penned and include the Pennsylvania Ballet Aug. 11-16, the Jose Limon Dance Co. Aug. 18-20 and the National Ballet of Canada Aug. 25-Sept. 3.

About 35 miles north of Buffalo near Niagara Falls, the fine arts calendar symphonic bookings will feature Zubin Mehta conducting the New York Philharmonic Aug. 21 and 22.

Other concerts will spotlight the Rochester Philharmonic July 4 and the Buffalo Philharmonic three times with Julius Rudel conducting an all-Tchaikovsky program July 17. Conductor Christopher Keene will take the BP baton Aug. 4 with an all-Gershwin concert and an all-Beethoven program Aug. 8.

"We're expecting equal or greater public response this summer," says Midland. "The program will please the loyal and discriminating patrons of past seasons and attract newcomers."

Special guest artists signed include Victor Borge July 28, blues singer Alberta Hunter July 30, bluegrass artists Doc Watson and Bill Monroe Aug. 6 and the New England Ragtime Ensemble Aug. 23.

The Annapolis Brass Quintet and The Western Wind have been set for Aug. 2 in a chamber music event while the fifth annual Jazz Festival, which ends Artpark's summer season, will announce artists later.

According to Midland, ticket costs for the new season will range from \$3-7 for the 1981 slate and includes outside, lawn seating as well as inside, permanent reserved seats. Areawide Ticketron outlets and Canada's Eaton's stores will handle Artpark's concerts. The musical/opera programs are funded, in part, by the National Endowment for the Arts.



JAZZICAL GOLD—Gold record awards for the CBS Masterworks LP, "Suite For Flute And Jazz Piano"—in its fifth year on the Billboard chart—go to composer/pianist Claude Bolling and flutist Jean-Pierre Rampal. The presentation is made by CBS Inc. president Thomas H. Wyman, far left, and, from right, CBS Records group, deputy president Dick Asher and Masterworks division vice president and general manager Joe Dash.

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You'll love the sound of Deutsche Grammophon

Czechs Invite Welsh To Cut Opera Album

By NICK ROBERTSHAW

LONDON—In an unusual deal, members of the Welsh National Opera are to fly to Czechoslovakia, at the invitation of state record company Supraphon, to make the world premiere recording of Martinu's "The Greek Passion," one of the finest Czech operas, in English.

Sir Charles Mackerras will conduct, and soloists include John Mitchinson, Helen Field and others. The Welsh National Opera is also giving a British premiere performance of the opera in Cardiff April 29.

The arrangement provides Supraphon with the solution to a ticklish ideological problem. Martinu's opera is based on the Kazantzakis novel "Christ Recrucified" and filled with the kind of religious senti-

ments that are considered anathema to a socialist state. As a result, the opera has only been performed in Czechoslovakia in an extensively cut and altered form.

Fortunately, Martinu and Kazantzakis originally collaborated on the libretto in English, so an English-language recording is regarded as legitimate, besides giving Supraphon the record it wants without political hassles.

WCRB-FM Will Hold A Boston 'Marathon'

CHICAGO—A live Boston Symphony/Boston Pops televised concert will highlight the 11th annual Boston Symphony Orchestra/WCRB-FM fundraising marathon, March 27-29. Conductors Colin Davis and John Williams will be featured in the 2½ hour telecast, March 29.

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Survey For Week Ending 3/21/81

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	5	A DIFFERENT KIND OF BLUES: Perlman & Previn Angel DS-37780
2	6	14	PAVAROTTI: Verismo Arias London LDR 10020
3	12	45	PAVAROTTI'S GREATEST HITS London, PAV 2003/4
4	3	267	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
5	11	67	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
6	10	5	MUSSORGSKY: Pictures At An Exhibition Chicago Symphony Orchestra (Solti), London LDR 10040
7	5	32	BOLLING: Picnic Suite For Flute, Guitar And Jazz Piano Rampal, Bolling, Lagoya, CBS Masterworks M/MT 35864
8	4	71	O SOLE MIO: Neapolitan Songs Pavarotti, London OS 26560
9	18	132	BRAVO PAVAROTTI: Pavarotti London-PAV 2001
10	2	19	POPS IN SPACE The Boston Pops (Williams), Philips 9500921
11	15	106	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
12	22	32	SOMETIMES WHEN WE TOUCH, Cleo Laine & James Galway RCA ARL 3628
13	9	19	MOZART: The Magic Flute Karajan, DG 2741001
14	16	14	JAMES GALWAY PLAYS FRENCH FLUTE CONCERTOS RCA ARL13777
15	13	5	CHOPIN: Waltzes Arrau, Philips 9500 739
16	21	54	SONG OF THE SEASHORE: James Galway RCA ARL 1-3534
17	20	127	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
18	7	19	HANDEL: Messiah Academy Of Ancient Music (Hogwood), L'Oiseau-Lyre D189D 3
19	NEW ENTRY		VIVALDI: Four Seasons Academy of St. Martin (Brown), Philips 9500-717
20	8	23	VERDI: La Traviata Callas, Angel ZBX 3910
21	23	32	BRAHMS: Violin Concerto Perlman, Angel Q 37286
22	28	58	TCHAIKOVSKY: 1812 Overture Cincinnati Orchestra (Kunzel), Telarc Digital 10041
23	17	10	ROSSINI: William Tell Freni, Pavarotti, Milnes, Chailly, London OSA 1446
24	14	14	MOZART: Symphonies, Vol. IV Hogwood, L'Oiseau Lyrie D170D3
25	32	19	HANDEL: Royal Fireworks Music Academy Of St. Martin, Philips 9500768
26	19	23	BRAHMS: Double Concerto Perlman/Rostropovich, Angel 37680
27	NEW ENTRY		BEETHOVEN: Violin Concerto Mutter, Karajan, DG 2531-250
28	30	27	MUSSORGSKY: Pictures At An Exhibition Cleveland Orchestra (Maazel), Telarc Digital DG-10042
29	NEW ENTRY		BRAHMS: Piano Quintet Pollini, DG 2531-197
30	NEW ENTRY		PAVAROTTI'S GREATEST HITS, Vol. 2 London PAV 2006
31	24	10	SCHUBERT: Complete Sonatas Wilhelm Kempff, DG 2740 132
32	27	14	BEETHOVEN: Piano Concerto No. 1 Michalangeli/Giulini, DG 2531-302
33	39	114	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediguer, CBS Masterworks M 35128
34	40	141	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, CBS Masterworks M-34568
35	38	36	STRAUSS: Four Last Songs London Symphony Orchestra (Davis), CBS Masterworks M25140
36	25	23	VERDI: Stiffelio Sass, Carreras, Manuguerra, Ganzaroli, ORF Orchestra (Gardelli), Philips, 6769 039
37	26	36	MOZART: The Symphonies Vol. III Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D169D3
38	29	10	BELLINI: I Puritani Caballe, Kraus, Muti, Angel SZCX 3881
39	36	19	HANDEL: Water Music Academy Of St. Martin-In-The-Fields (Marriner), Philips 9500691
40	31	19	BOLERO Los Angeles Philharmonic (Mehta), London CS7132

Classical

'ARTS' EVERY NIGHT

Cultural Cable Due April Start

• Continued from page 44

pianist Arturo Benedetti Michelangeli, the Bernede String Quartet and the Parrenin String Quartet.

Almost all programming to be viewed in the initial three weeks features European artists. One exception is the New York City Ballet dancing "La Valse," choreographed by George Balanchine.

Another source of cultural programming for cable tv is Bravo, distributed by the Rainbow Programming Services Network. Bravo programming, carried by several hundred cable systems, is offered on Sunday and Monday nights.

Nickelodeon is currently seen in 3.5 million homes, and Warner Amex says it will be in 5 million by the end of the year. Warner also says that Nickelodeon has been included

in virtually all new cable franchises that have come on stream in the last year.

Warner Officials note, however, that cable tv is only beginning to penetrate major markets, since it began as a service to rural areas to im-

prove reception. The Nickelodeon service is free to cable subscribers and carries no commercials. The ARTS channel, piggy-backed onto Nickelodeon, will also be commercial-free, and it will be underwritten by a variety of sponsors.

Classical Notes

A benefit for CRI Records honoring the American Academy and Institute of Arts and Letters will take place March 25 in Manhattan. The CRI catalog contains almost 100 records produced with support of the Academy-Institute. Vera Zorina, widow of Goddard Lieberson, heads the benefit committee.

Last month's benefit concert by the Philadelphia Orchestra for Italian earthquake disaster relief netted \$63,500. The orchestra's services and those of soloist Rudolf Serkin and

conductor Riccardo Muti were contributed to the cause.

Five digital albums including piano music, organ music and the Mozart "Jupiter" Symphony led by Karl Munchinger are promised in 1981 by West Germany's Intercord Records. The distributor is Brilly Imports. . . . "The Trojan Women," a new Karel Husa ballet, will have its world premiere March 28 to celebrate the opening of the Univ. of Louisville's new arts center. Five subsequent performances are scheduled.

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0366

1st West Coast Meeting For Gospel Music Assn.

COSTA MESA, Calif.—The Nashville-based Gospel Music Assn. holds its first West Coast meeting all day Saturday (21) at the South Coast Plaza Hotel here.

With an umbrella theme of "Gospel Music: The Challenge Of The '80s" the organization will conduct panel discussions and seminars on the state of the art.

Gospel music industry leaders are scheduled to participate in panels addressing "Priorities In The '80s."

NARM Foundation Scholarships Up

NEW YORK—A NARM Scholarship Foundation contribution by the American Can Co. and its Pickwick International subsidiary brings to 13 the number of scholarships to be made at the association's scholarship dinner at its upcoming convention in April.

The new gift, in the amount of \$6,000, will be presented Monday evening (13) to an employee, a child or spouse of an employee of a NARM-member company. NARM has awarded a total of 178 scholarships so far, representing almost \$700,000 in scholarship aid.

"How To Find Your Calling," "Press, Promotion And Publicity," "Concerts In The '80s," "Gospel Music And The Secular Market" and "Approaching The Record Label."

Industry notables serving as panelists include Ralph Carmichael of Light Records, Billy Ray Hearn of Sparrow Records, John W. Styll, editor/publisher of Contemporary Christian Music Magazine, Gary McCartie of Lexicon Music, John Sturdevant of ASCAP, Mike Harrison of KMET and a Billboard columnist, Gary Whitlock of Word Record and Music Group and Charlie Shaw of MCA/Songbird.

Andrae Crouch and Isaac Air Freight, latter a Christian comedy team, will provide the entertainment as part of the banquet, beginning at 6 p.m., to cap the meeting.

Chuck Smith, pastor of Calvary Chapel here, a popular contemporary Christian fellowship, will keynote the banquet.

In addition, a 12:15 p.m. luncheon will be sponsored jointly by ASCAP, BMI and SESAC at which Don Butler, executive director of GMA, will speak.

Registration fee for the meeting is \$35 and includes meals and seminars. Banquet tickets are \$17.50.



ADL AWARD—Theodore Deikel, chairman of Pickwick International, holds an ADL Human Relations Award given him at a luncheon by the Music & Performing Arts Lodge of the B'nai B'rith in New York.

BROADWAY REVIEW

'Sophisticated Ladies' Is Set For Respectable Run

NEW YORK—Still wearing some of the scars of the radical surgery it underwent following its reported lackluster performance on the road, "Sophisticated Ladies," Broadway's musical tribute to the late Duke Ellington, arrived at the Lunt-Fontanne Theatre, loaded with style and professional slickness and almost succeeding in concealing the fact that true greatness had eluded it.

But even though the show narrowly misses its potential for brilliance, the final production boasts a package of ingredients—from Ellington's disarming and ageless music to the extraordinary performing talents of Gregory Hines—that assures it a respectable Broadway run.

It is said that there was once a book (the libretto linking songs, music and dances together into a cohesive whole) but this has been discarded in the restructuring of the production. Instead, the show the audience sees is presented in a revue-type format, similar to the hugely successful "Ain't Misbehavin'."

The two-hour production is jammed full—with close to 40 songs—of great Ellington music, including such classics as "Take The 'A' Train," "Mood Indigo," "Satin

Doll," "Solitude," "Caravan" and the title tune.

A 20-piece onstage orchestra under the baton of Mercer Ellington, the Duke's son, helps re-create some of the imagery of the golden era of swing. Terry Klausner, recently of "Evita," and Phyllis Hyman, whose music has been winning plaudits in recording circles for some time, lend outstanding vocalizations to the songs.

Taking second place only to the music is Gregory Hines, the show's star, who erupted on Broadway in "Eubie" a few seasons ago and won a Tony award nomination for his role in that show. Hines, originally of the very popular cabaret act of Hines, Hines & Dad, is truly an extraordinary talent. He is certainly one of the finest dancers around; he can act; he can sing, too, and he even has a touch of the comedian in him.

Hines is superbly supported on stage by Hinton Battle, the original scarecrow in Broadway's "The Wiz," and Gregg Burke, though a relative newcomer to the Broadway stage is a performer with outstanding talent.

Veteran choreographers Donald McKayle, Michael Smuin and Henry LeTang have created dance sequences that often sparkle. Smuin has also directed the production working skillfully with Lloyd Mayers' musical, vocal and dance arrangements. Tony Walton's simple, yet elegant and effective sets and Willa Kim's exquisitely crafted period costumes.

"Sophisticated Ladies," however, has two glaring flaws. The most disconcerting is its coldly efficient, highly stylized quality. A vital ingredient known as "soul" is missing. It lacks the earthy appeal, the animal magnetism that works so well and so naturally in "Ain't Misbehavin'." Instead, its sophistication gets in the way and creates a gulf between the audience and the performers.

Second, "Sophisticated Ladies" is also flawed by its leading lady, Judith Jamison, who looks either out-of-place or misused in her role. Jamison, who has impressive credentials as a dancer with the Alvin Alley Dance Co., dances with a style and grace that floats welcomingly to the audience. Most of the time, however, she just seems to stand there: tall, attractive, looking slightly bewildered, like somebody's over-indulgent afterthought.

Still, in spite of its shortcomings, "Sophisticated Ladies" at times provides truly enjoyable moments of musical theatre. It is an ambitious tribute, and it certainly deserves points for effort. **RADCLIFFE JOE**

Minority Act List

NEW YORK—Local actress Lorie Davis has turned publisher and will bring out the "Minority Performers' Guide" as an aid to casting agents and directors. The Guide is soliciting pictures and resumes for inclusion. Deadline is May 15. Address: 47 W. 34th St., New York 10001.

Gusto Sues

LOS ANGELES—Gusto Records, Inc., Nashville label, has instituted suit against Ed Barski (sic) and Kester Marketing here. The Federal District Court filing claims the defendants, operating a schlock wholesaling firm here, owe the oldies label \$37,825.98. According to a statement filed, the charges accrued between Feb. 19, 1980 and Aug. 4, 1980.

Wexler: Key Man Behind Off-Broadway Hit

NEW YORK—Within the week, backers of the successful off-Broadway musical, "One Mo' Time," will be receiving fat royalty in the mail.

This is an unusual phenomenon at a time when so many shows (Broadway and off-Broadway) bite the dust. However, "One Mo' Time," a musical comedy that takes a wry look at black vaudevillians in the 1920s and which has been running for 18 months with SRO audiences, is not just another run-of-the-mill off-Broadway production. But then, neither is Jerry Wexler, one of the key figures behind the success story of the show.

Wexler is a man considered to have a good ear for music—music with broad commercial appeal. He was the co-founder of Atlantic Records, and was responsible for shaping the careers for such industry superstars as Aretha Franklin and Ray Charles. More recently, he has worked with Bob Dylan, and produced "Slow Train Coming," Dylan's most recent album.

In helping to shape the success of "One Mo' Time," Wexler relied heavily on his keen ear for music, and the business savvy which helped him to parlay Atlantic Records into the major corporation it is.

Wexler had heard the music from the show, even before he saw the actual production. Earlier, he had worked with Louis Malle on the selection and production of music for the track album from the movie, "Pretty Baby." Two of the New Or-

Worked On Musical Score

By RADCLIFFE JOE

leans musicians with whom he worked on that score were also working on the original production of "One Mo' Time" in New Orleans, where the show originated.

Art D'Lugoff, who runs the Village Gate at which "One Mo' Time" is housed, also heard and liked the tape of the show, and went to New Orleans to see a performance, with the hope of booking it into his cabaret. He was very impressed.

The result is that D'Lugoff, and his brother Burt, teamed with Wex-

ler to bring "One Mo' Time" to New York. The rest is history. The show's music, which includes such blues and jazz evergreens as, "Kitchen Man," "A Hot Time In The Old Town," "C.C. Rider," and Bessie Smith's, "My Man Blues," has been recorded by Warner Bros. Records, and national and international companies of the show are being structured. There is also talk that a film may be in the works.

Wexler and the D'Lugoff brothers have resisted moving the show to



Billboard Photo by David LeShay

WEXLER SINGS—Jerry Wexler, most often working behind-the-scenes magic with his production of artists like Aretha Franklin and Bob Dylan, steps stage center for a rare singing engagement to celebrate the success of his first theatrical production, "One Mo' Time." (See Story).

IRS Contest

NEW YORK—I.R.S. Records will run a promotional contest in New York, Buffalo, Boston, San Francisco, Denver and L.A. The contest, held through record stores and radio stations, has drawn the support of the Record World chain and WLIR-FM in New York, Strawberries and WBCN-FM in Boston, and the Licorice Pizza chain and KROQ-FM in L.A. Prizes include I.R.S. albums and tapes.

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	NEW ENTRY		PRIORITY The Imperials, Day Spring DST 4017
2	6	14	FAVORITES Evie Tournquist, Word WSD 8845
3	3	14	ARE YOU READY? David Meece, Myrrh MSB 6652
4	7	19	PH'LIP SIDE Phil Keaggy, Sparrow SPR 1036
5	4	51	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625
6	1	51	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015
7	11	27	IN HIS TIME, PRAISE IV Maranatha Singers, Maranatha MM0064 (Word)
8	15	51	GOT TO TELL SOMEBODY Don Francisco, New Pax NP 33071
9	10	51	FORGIVEN Don Francisco, New Pax NP 33042
10	NEW ENTRY		A PORTRAIT OF US ALL Farrell & Farrell, New Pax 33076
11	5	51	HEED THE CALL The Imperials, Dayspring DST 4011
12	27	51	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004
13	2	32	NEVER ALONE Amy Grant, Myrrh MSB 6645 (Word)
14	8	14	BEST OF B.J. THOMAS B.J. Thomas, Myrrh/Word MSB 6653
15	NEW ENTRY		COLOURS Resurrection Band, Light LS 5783
16	12	51	MUSIC MACHINE Candle, Birdwing BWR 2004
17	33	51	LIVE Dallas Holm & PraiseLive, Greentree R 3441
18	18	51	NO COMPROMISE Keith Green, Sparrow SPR 1024
19	9	51	NEVER THE SAME Evie Tournquist, Word 8806
20	23	27	THE PAINTER John Michael Talbot & Terry Talbot, Sparrow SPR 1037
21	26	27	WITH MY SONG Debbie Boone, Lamb & Lion, LL 1046 (Word)
22	17	14	PRAISE IV Various Artists, Maranatha MM 0064
23	29	19	THANK YOU FOR THE DOVE Mike Adkins, MA 1061
24	16	23	THIS IS MY SONG Dallas Holm & Praise, Greentree R3714
25	14	51	AMY GRANT Myrrh MSB 6586
26	21	5	LIGHTS IN THE WORLD Joe English, Refuge R3764
27	NEW ENTRY		LIVE ACROSS AMERICA Bill Gaither Trio, Word WSX 8847
28	30	5	THIS AIN'T HOLLYWOOD The DeGarmo & Key Band, Lamb & Lion LL 1051
29	20	32	LIVE Andrus Blackwood & Co., Greentree R3570
30	13	51	FOR HIM WHO HAS EARS TO HEAR Keith Green, Sparrow SPR 1015
31	19	5	STAND UP The Archers, Light 5755
32	NEW ENTRY		IN CONCERT B.J. Thomas, MCA/Songbird 5155
33	22	51	YOU GAVE ME LOVE B.J. Thomas, Myrrh MSB 6633
34	25	5	ALL THAT MATTERS Dallas Holm & Praise, Greentree 3558
35	37	14	STRAIGHT AHEAD Jamie Owens Collins, Sparrow 2028
36	39	40	THE VERY BEST FOR KIDS Bill Gaither, Trio, Word WSB 8835
37	40	51	ROAR OF LOVE 2nd Chapter Of Acts, Sparrow SPR 1033
38	24	9	CELEBRATE The Archers, Light LS 5773
39	28	5	HAPPY MAN B.J. Thomas, Myrrh 6593
40	31	51	MIRROR Evie Tournquist, Word WSB 8735

Tenn. AMer In Mart Expansion

NASHVILLE — Gospel station KCIJ-AM, up to 11.0 from last spring's 6.4 Arbitron rating, is driving to strengthen and expand its market share.

Program director Tim Jacobs, who became the station's first full-time employe in January, has, for example, overhauled equipment to create a cleaner, better sound.

"We turned everything around by putting in new tapes and carts," explain Jacobs. "It sounds 100% better. We also made the commercials more listenable, by putting them to background music."

Another innovation for KCIJ was adding a half hour of music to its morning drive period. Jacobs serves as deejay 6-9 a.m. Taped gospel programs, including shows by Jerry Falwell, Kenneth Copeland and Jimmy Swaggart, begin at 9 a.m. Music resumes at 3 p.m. and continues until sign-off at sunset.

About 95% of the music KCIJ plays is black gospel. The latest gospel music, including numbers by the Hawkins Family, the Mighty Clouds Of Joy, Shirley Caesar and James Cleveland, is interspersed with choir and quartet selections. According to Jacobs, white gospel music is played if it has a crossover sound.

Jacobs is planning to do more promotions, including drawings for shopping sprees and giveaways, as well as call-in contests.

In its 10-year history, the 5,000-watt station has amassed an audience in the 25-plus range, attracting slightly more female listeners. "We've built the reputation," says Jacobs. "Now, we're working to enhance it."

ROBYN WELLS

Site Set For Radio Seminar

NASHVILLE — The National Gospel Radio Seminar will be held at Estes Park, Col., July 30-Aug. 2.

The meeting will include two full days of workshops for owners, managers, salespeople, program directors, DJs, music directors and general programmers.

Registration fee is \$95 for the first person from an organization and \$75 each for additional ones. Applications are available from the National Gospel Radio Seminar, P.O. Box 22912, Nashville, Tenn. 37202.

Gospel



ALTERED STATUS—In a move to better its "mediocre sales" and "disappointing airplay," Impact Records has revamped Larnelle Harris' "Give Me More Love In My Heart" album and is reshipping it this month. The album was first released in July, 1980. Mike Cowart, director of Heartwarming/Impact Records, says the cover at left was abandoned in preference of the one at right. In addition, two songs on the original album ("Blessed, Broken and Given" and "We Shall Behold Him") were replaced by "Here Am I, Send Me" and "I Will Meet You In The Rapture." The new cover was designed by Michael Harris.

Singer Al Green: His New Direction Through Gospel

By ROSE CLAYTON

MEMPHIS—"You may know the Al Green of 'Love And Happiness' and 'Let's Stay Together,' but this is a new Al Green here," said the Rev. Green as he spoke to 60 Memphis State Univ. students at a "snack-n-rap" session held recently at the Studio Theatre on campus.

Green's remarks made it clear that the artist whose soulful style made him an international singing star in the early '70s had not come to talk about the fact that he has sold many millions of records. His amiable personality also dispelled any notion that the minister of the Full Gospel Tabernacle had come to preach a sermon.

Instead, he chose to share the story of the conversion which transformed him from a pop to a gospel artist and to explain its meaning, both personally and musically.

"I thought I was a superstar," he says. "I was doing the Al Green this and that, getting my name on the plaques. But you come to find out after the spiritual awakening, it's not about all of that. I was about to lose the whole game."

Says Green, "The Lord has taken me through so many stages. I've been wracked in body and in mind, in trying to fulfill the responsibility that has been given to this body to carry out the spirit and soul of Al Green."

Green denies that he is experiencing a conflict between his life-

long career goals and his new personal goals. "It's easier now. I've got someplace to go: I didn't have any place to go before."

For the past seven years, Green has eluded the limelight to focus on his Bible studies and establish his church. Being a minister with his own congregation, Green says, has given his music new direction.

"The things you sing in the studio come from the tabernacle," he reasons. "and the things you say in the tabernacle come out of the Book and the spiritual guidance of those words. To spread more to as many people as I can, I put it in a song."

Although Green's style is in the traditional black gospel genre, he says that's not as important as the message. He expresses no objection to Christian rock.

"We have a lot of young Christians in America now with the spiritual awakening," he says. "There is more of a mass audience. What we are going to do, is present gospel in the way it should be presented—with the stage, the lights, the mikes. We're going to do concerts with bands and everything."

"What we want to do on the new album ("The Lord Will Make A Way" on Myrrh)," Green says, "is set a good basic format and foundation for what we want to do in the future. The music will be more about love and life. There will be more music and more albums, but very contemporary, very up-to-date and live."

Green adds he may eventually record a duet with his wife, Shirley, and write an autobiography.

TV Opera Due Italian Screening

NASHVILLE—"Make A Joyful Noise," a gospel opera produced by WDCN-TV, the local public television station, has been selected for showing at Input '81 in Venice, Italy, this month.

The show was conceived and created by Stephen P. Kopels, WDCN producer and director; Bobby Jones, Nashville musician and performer with New Life Singers; and Donna McLaughlin and Jeffrey R. Wyant, of the Paragon/Benson Publishing Group.

Input '81 brings together producers and programmers from public broadcasting organizations in 17 countries to screen programs and discuss them as social and cultural indicators.



Green Guesting: Myrrh recording artist Al Green admires his latest album at a recent guest appearance on the Bobby Jones Gospel Show in Nashville. Jones is holding the album.

MARCH 21, 1981 BILLBOARD

& MORE EXPOSURE FOR NEWCOMERS

Warner's Crossover Acts Due Mass Market Push

By KIP KIRBY

NASHVILLE—Although the Warner Bros. country division is six years old, the branch has traditionally maintained a low profile, concentrating on a long-range program of career development for its breaking acts.

Now the division is launching its first mass marketing campaign targeting the crossover accomplishments of Emmylou Harris, T.G. Sheppard and the Bellamy Brothers, while providing additional exposure for newcomers such as Gail Davies and John Anderson.

"Warner Bros. country has been built slowly from artists in career development situations," explains Kent Crawford, assistant vice president of sales. "Prior to this, we didn't have the sales strength and market impact to carry off a concentrated program. We had individual successes, but collectively the label hadn't accumulated the country power to be able to offer dealers an entire package."

Spearheading the program, which has been designed specifically for the country wing, are Emmylou Harris and T.G. Sheppard. With 10 separate albums included in this campaign, the focus is on offering a complete merchandising and marketing effort with incentives for dealer participation.

The push runs from Monday (16) through April 10, with more than 10,000 album graphics posters, one-by-one's and streamers being shipped in kits to national WEA

branches and accounts. Due to the across-the-board sales and chart success of both Harris and Sheppard, this program will closely involve Warner Bros. pop and country promotion staffs.

The label is supplying customized stepdown header cards for rack use. Product covered in this program is being made available on a single-sheet order form for simplified dealer requests.

The label is releasing a special country sampler album titled "People Who Make Our Country Great," geared for in-store airplay. On this sampler package are current and upcoming singles selections including "Lovers Live Longer" and "Do You Love As Good As You Look" by the Bellamys, "Mr. Sandman" and "I Don't Have To Crawl" by Emmylou Harris, "I'm Just An Old Chunk Of Coal" and "I Love You A Thousand Ways" by John Anderson, "I Loved 'Em Every One" and "Silence On The Line" by T.G. Sheppard, and Gail Davies' "I'll Be There" and "It's A Lovely, Lovely World."

Peripherally tied in to this spring promotion are two other "specials" from Warner Bros. country. The label has compiled a collection featuring "The Best of T.G. Sheppard," spanning both his earlier Melodyland catalog and current Warner Bros. product. This will be a promotional offer for radio only. And four catalog items from the Emmylou Harris line are price-tagged at \$5.98

to promote her market impact. These include two gold albums—"Luxury Liner" and "Elite Hotel"—as well as her first album for the label, "Pieces Of The Sky," and "Quarter Moon In A Ten-Cent Town."

Coordinating with this campaign is a two-song video piece, conceived by Harris, that centers on "Mr. Sandman" and "I Don't Have To Crawl." The video debuts on "Midnight Special" Friday (20) and will be used extensively in both domestic and overseas markets.

Both Harris and Sheppard are engaging on major promotional tours coinciding with the run of the spring marketing push. The label is supporting radio and print advertising, and will utilize all formats to take advantage of the two singers' current crossover pop success. Other label artists not specifically included in the blitz will be handled on an individual basis.

"A program of this comprehensiveness has been a long-term goal for us, but we wanted to wait until the sales and timing were there to deliver," emphasizes Crawford. "When you've got artists like Emmylou, the Bellamys and T.G. Sheppard consistently selling in the six figures, and newcomers hitting the top five on the charts, it makes sense."

Jamboree A Tradition

WALKER, La.—Country music has been big business here for 14 years, with the Old South Jamboree.

Held every Saturday night, the Old South Jamboree features a name country act, performing a three-hour stagershow. The Old South Jamboree Band, the house band, also appears on most shows.

"Ray Price, Sonny James, Hank Williams Jr., Dolly Parton, Crystal Gayle—we've had just about every country act in the nation except Charley Pride, Johnny Cash and Glen Campbell," says James L. Hodges, owner and founder of the show.

Upcoming acts include Ronnie McDowell, Mel McDaniel, the Happy Goodman Family, the Hemphills, Peggy Forman, Tokyo Matsu and Shojitabuchi.

Performances are held in the 1,500-seat Old South Jamboree auditorium. Broadcasts of the show, which aired for nine years, have been suspended for the present time. Admission ranges from \$2 to \$6.

Although attendance has dropped off a bit lately, Hodges reflects that the Old South Jamboree has held its own over the years. "We still just play country music, just like we did when we started."

TV On Lynn Tour

NASHVILLE — Television appearances play an important role in Loretta Lynn's tour schedule. The MCA artist is slated to do segments of the "Tonight Show," the "Merv Griffith Show" and the "Mike Douglas Show." Following her stay in Los Angeles, Lynn plans a week-long engagement at Harrah's in Lake Tahoe.



BELLAMY BANTER—David and Howard Bellamy, left, taped an interview for "American Country Countdown" recently with the radio show's host, Bob Kingsley, in which they discussed their successive string of No. 1 singles.

Indiana Campground Plans 18-Week Concert Series

By EDWARD MORRIS

NASHVILLE—Having worked its commercial magic on everything from radio ratings to mechanical bull sales, country music is going to be tried to fill campgrounds. Bill Swager, owner of the Indian Territory grounds near Fremont, Ind., is sponsoring a weekly series of country concerts from mid-May to mid-September and backing it with an aggressive sales campaign.

Swager claims he has spent more than \$250,000 on talent and has budgeted an additional \$100,000 for advertising.

Acts scheduled for the 18-concert series are the Osborne Brothers; Bluegrass Express; Grandpa Jones; Martha Carson; Hank Snow and Kelly Foxton; Kitty Wells, Johnny Wright and Bobby Wright; Mel Tillis; Jerry Clower; Dave Dudley; Charlie Douglas; Koko, the Country Clown; the Florida Boys; Wendy Bagwell and the Sunliters; the Hensons; the Happy Goodman Family.

Also Jimmy C. Newman and Cajun Country; Jean Sheppard; Tokyo Matsu; Alabama; Loretta Lynn; Jeannie C. Riley; Conway Twitty; Jim and Jesse; Johnny Rodriguez; Jack Greene; Jeannie Seely; John Conlee; Jim Ed Brown; Razy Bailey; Merle Haggard; and the Country Gentlemen.

To encourage repeat visits to the campground, Swager is selling season tickets to the concerts for \$98 each. He says that tickets bought individually for all the shows would cost \$189. A season ticket for camping, as well as the concerts, is priced at \$550 for a family of four with chil-

dren under 10. Concert tickets can be re-sold or loaned, Swager notes.

The campground has a 24 by 64-foot stage and an area in front of it capable of accommodating an audience of 30,000.

"We're trying to use every angle we can think of to sell tickets," Swager says. One angle involved sending promotional brochures to the activities directors of 5,000 factories located within a 100-mile radius of the campground. This mailing was followed up by telephone calls to the directors to be sure the brochures were posted where workers could see them. Swager says he used 270 pho-

ners for this facet of the campaign. Because of the poor economy, Swager explains, he wants to target his promotions to people who have jobs.

Other advertising is being placed on cable television and radio and in small newspapers. Currently, the Indian Territory concerts are being pushed on 10 radio stations in Indiana, Ohio and Michigan. As a condition for getting the account, stations had to set up ticket outlets in their broadcast area. Swager says he gives the outlets a 10% commission on sales.

To make ticket-buying easier, Swager says he allows them to be paid for in three payments. He does not now accept charge card purchases—but says he is considering it.

According to Swager, Indian Territory is a \$3 million investment, covering 1,000 acres and providing camping space for 2,000.

Owens, Multimedia Slate Specials

NASHVILLE—Jim Owens Enterprises, in association with Multimedia Program Productions, has slated four two-hour country music specials for the 1981 television season.

In addition to the firm's highly-rated syndicated "Music City News Country Awards," which is to be televised live from the Opry House June 8, this year will mark the debut of "Music City News Top Country Hits Of The Year." This program will feature the top 20 country hits of last year, based on chart activity and listener balloting.

Owens will also produce "Country Galaxy Of Stars" hosted by Mel

Tillis and Featuring an assortment of country music personalities, and another in its series of tribute programs similar to the Chet Atkins and Hank Williams "Tribute To..." specials done in 1980. Both of these syndicated specials are scheduled for fall presentation.

Williams Salute

NASHVILLE—An all-day salute to Hank Williams has been slated for Sunday, May 31, in Greenville, Ala., featuring Jim Owen. Owen is well known for his characterization of Williams onstage.



TEN-FOUR—Singer/actor Jerry Reed assumes his trucker's role in "Concrete Cowboys," a television series filmed in Tennessee. The show is now airing on CBS.

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TELECAST APRIL 30

Rogers Up For Five Academy Nominations

By PAUL GREIN

LOS ANGELES—Kenny Rogers is the top nominee for the 16th annual Academy of Country Music awards, even though his hit "Lady" was passed over for record of the year consideration.

The record of the year candidates exactly reprise the song of the year entries, except that Eddie Rabbitt's "Drivin' My Life Away" edged out "Lady" for the fifth spot.

Following Rogers' five nominations are Dolly Parton and Don Williams, with four; George Jones, Johnny Lee and Eddie Rabbitt, with three; and Kim Carnes, Barbara Mandrell, Lionel Richie Jr. and Don Williams' producer Garth Fundis, all with two.

The Academy of Country Music voting last year was widely criticized for being dominated by CBS acts. But of this year's 10 multiple nominees, only George Jones is on the CBS group of labels. By comparison, two of the multiple nominees are on MCA, Elektra/Asylum and EMI-America/Liberty.

According to a statement which accompanied the nominations list, the final five nominees in each category were voted by the Academy's 2,195 members from a list of 10 initial selections. Those preliminary picks were made by the Academy's nominations selections committee, with the approval of the Academy's board of directors.

The most competitive contest would seem to be for top male vocalist. Willie Nelson, Charley Pride and Johnny Lee were not nominated, despite being entered, respectively, for entertainer, album and record of the year.

"Coal Miner's Daughter" and "Urban Cowboy" are both nominated for best country motion picture, while their soundtrack LPs are up for album of the year.

"9 To 5" is also nominated for best country motion picture, which would seem to be stretching the definition to the breaking point.

The winners will be announced on a live NBC-TV telecast emanating from the Shrine Auditorium here April 30. Hosts are Larry Gatlin (a nominee this year), Tammy Wynette and Don Meredith.

The 11 main categories and three special awards will be unveiled on the show, which is being produced by Dick Clark's company. There will also be a brief acknowledgement of the winners for best radio station, disk jockey, nightclub and instrumentalists.

Here is the complete list of nominees:

Entertainer: Barbara Mandrell, Willie Nelson, Dolly Parton, Eddie Rabbitt, Kenny Rogers.

Record: Eddie Rabbitt's "Drivin' My Life Away," George Jones' "He Stopped Loving Her Today," Don Williams' "I Believe In You," Johnny Lee's "Looking For Love," Dolly Parton's "9 To 5."

Song: Bobby Braddock & Curly Putman's "He Stopped Loving Her Today" (George Jones), Roger Cook & Sam Hoggins' "I Believe In You" (Don Williams), Lionel Richie Jr.'s "Lady" (Kenny Rogers), Wanda Mallett, Patti Ryan & Bob Morrison's "Looking For Love" (Johnny Lee), Dolly Parton's "9 To 5."

Album: "Coal Miner's Daughter" soundtrack, "Kenny Rogers' Greatest Hits," Don Williams' "I Believe In You," Charley Pride's "There's A Little Bit Of Hank In Me," "Urban Cowboy" soundtrack.

Motion Picture: "Coal Miner's Daughter," "The Gambler," "Honeysuckle Rose," "Nine To Five," "Urban Cowboy."

Male: George Jones, Ronnie Milsap, Eddie Rabbitt, Kenny Rogers, Don Williams.

Female: Lacy J. Dalton, Crystal Gayle, Emmylou Harris, Barbara Mandrell, Dolly Parton.

Group: Alabama, Charlie Daniels Band, Larry Gatlin & the Gatlin Brothers, Oak Ridge Boys, Statler Brothers.

Duet: Moe Bandy & Joe Stampley, Bellamy Brothers, Jim Ed Brown & Helen Cornelius, Kenny Rogers & Kim Carnes, Conway Twitty & Loretta Lynn.

New Male: Ed Bruce, Leon Everett, Don King, Johnny Lee, Steve Wariner.

New Female: Kim Carnes, Terri Gibbs, Reba McEntyre, Sissy Spacek, Sylvia.



Sparkling Penney: Producer Ed Penney, left, watches his protegee Terri Gibbs help with the mix on her recently released MCA debut album. Looking on, center, is Jim Williamson, studio manager at Sound Emporium in Nashville.

Producer Penney Guides Gibb's Crossover Career

• Continued from page 68

hours on the phone with country programmers and "Knockin'" began to pick up steam halfway up the charts, eventually nesting in the top 10.

"Because the song has a lot of minor chords and an unusual feel to it, some country stations told me they'd never play it," chuckles Penney. "It took a while, but eventually every Billboard reporting station had added it to their playlists."

Penney credits Houston's KILT-AM as the first pop station to recognize the pop possibilities of the record. (This station has since gone country). With the support of MCA's pop promotion team, "Somebody's Knockin'" rapidly crossed over and is now already into the top 30 of the Hot 100 chart. The self-titled album claimed top 10 LP country status while now climbing up the pop charts as well.

Recognizing the improbability of striking immediate crossover paydirt on his very first attempt—and with an unknown artist—Penney credits country radio. "Five years ago, a song like this would never have gotten country airplay. It's a tribute to the growth of country radio and to country audiences that there's a place now for this kind of record."

Gibbs' blindness works in her favor in the studio. Penney says, as he learned when they went in to cut the album. Because she can't rely on sight-reading lyrics, Gibbs prepares herself totally ahead of time, thus lending her

particularly powerful phrasing and nuances with familiarity and conviction.

Penney managed to sidestep what he felt would be the "obvious trap" of trying to create more "Somebody's Knockin'" covers for the LP. Instead, he looked for songs that reflect Gibbs' own country-blues style.

"With her voice, it would have been easy to fall into over-production with horns and strings," Penney concedes. "Since I'm not a musician myself and this was our first effort, I wanted to aim for subtlety and understatement instead. I depended on the creative abilities of our musicians on the session to make it come alive."

Although Gibbs' "overnight success" has created a heavy demand for her services, Penney is masterminding her career carefully and thoughtfully. He doesn't want to push her too soon in the wake of her "spectacular" success.

"Right now, she's a curiosity for a lot of people, but it's important that she feel ready before she goes on national tours or major network shows," Penney has placed her with booking agent Dale Morris, who handles Alabama and Billy "Crash" Craddock, and is overseeing personal areas of her career development himself.

"I want her to be able to enjoy this," says Penney candidly. "She's an artist who can sustain a long career. There's no need to rush her."

Wembley Festival Set April 17-20

NASHVILLE—The four-day Wembley International Festival of Country Music is scheduled for April 17-20 this year, with each day's show beginning at 5 p.m.

Headliners for the 1981 country music festival include Jerry Lee Lewis, George Jones, Razy Bailey, Vern Goadin, Marty Robbins, Bobby Bare, Susie Allanson, Bill Anderson, Hoyt Axton, Johnny Cash and June Carter. Joe Sun and Diane Pfeifer.

3 Warners Acts Tape For TV

NASHVILLE—A trio of Warner Bros. acts, Gail Davies, T.G. Sheppard and the Bellamy Bros., have been taping a variety of television programs lately.

All three acts appear on segments of "Midnight Special," while Davies and Sheppard guest on "The Merv Griffith Show."



BACKSTAGE CHAT—Jeannie and Royce Kendall visit backstage at the Opry House in Nashville with singer Johnny Lee, center. The occasion was the recent taping of Home Box Office's current cable special, "Country Music: A Family Affair."

Little Opry Run Ready

NASHVILLE, Ind.—For those wondering where to find the "phantoms of the Opry," (Billboard, Jan. 24, 1981), a trip to this picturesque art colony should prove rewarding.

Now in its sixth season, the Little Nashville Opry is promoting an impressive lineup. Kicking off the 1981 season are the Oak Ridge Boys, appearing for four shows, Friday-Saturday (13-14). Also appearing in March are the Thrasher Brothers with the Cates and Slim Whitman.

Headliners for the balance of the season, which runs April through October, include Johnny Paycheck, Jimmy Dean with the Four Guys, Bobby Goldsboro, Debby Boone, Ray Stevens, Jerry Lee Lewis, Moe Bandy and Joe Stampley, Rex Allen Jr. and Margo Smith, Donna Fargo, the Kendalls, Bill Anderson, Gene Watson, Boxcar Willie and Faron Young, T.G. Sheppard, Johnny Cash, Hoyt Axton, Conway Twitty, Ronnie Milsap, the Kingston Trio, Tammy Wynette and George Jones, Emmylou Harris, Mel Tillis, Merle Haggard, Marty Robbins, Dottie West, Doug Kershaw and Billy "Crash" Craddock.

Two shows are held every Saturday. On Friday evenings, the house band, the Little Nashville Express, performs. Tickets range from \$7-\$12, depending on the headliner. The Opry seats 1,744.

Contract Denial

NASHVILLE—Responding to an alleged breach of contract between Billie Jo Spears and U.K. promoter Mervyn Conn (Billboard, March 7, 1981) the singer denies a contractual situation had been negotiated.

A spokesperson for Spears notes that preliminary discussions had been held with the Conn organization regarding her possible appearance at the upcoming Wembley Festival. However, her management says that no contract was ever finalized, nor was any arrangement made for Spears to appear on any Conn-promoted European tour following Wembley.



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Survey For Week Ending 3/21/81

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MARCH 21, 1981 BILLBOARD

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	2	11	ANGEL FLYING TOO CLOSE TO THE GROUND—Willie Nelson (W. Nelson), Columbia 11-11418 (Willie Nelson, BMI)	★	39	5	SEVEN YEAR ACHE—Rosanne Cash (R. Cash), Columbia 11-11426 (Hotwire/Atlantic, BMI)	69	54	7	I REMEMBER YOU—Shim Whitman (J.H. Mercer, V. Schertzinger), Cleveland Int./Epic 19-50971 (Paramount, ASCAP)	
2	3	13	WANDERING EYES—Ronnie McDowell (J. O'Hara), Epic 19-50962 (Cross Keys, ASCAP)	★	40	6	IT WAS YOU—Billy "Crash" Craddock (B. House, B. Stone), Capitol 4972 (Peer, BMI)	70	74	4	I THINK I COULD LOVE YOU BETTER THAN SHE DID—Ava Barber (B. Morrison, D. Hupp), Oak 1029 (Southern Nights, ASCAP)	
★	4	7	TEXAS WOMEN—Frank Williams Jr. (H. Williams Jr.), Elektra/Curb 47102 (Bocephus, BMI)	★	44	3	IF I KEEP ON GOING CRAZY—Leon Everette (R. Murrain, J. McBride), RCA 12177 (Magic Castle/Blackwood, BMI)	71	63	7	COMPLETELY OUT OF LOVE—Marty Robbins (M. Robbins), Columbia 11-11425 (Mariposa, BMI)	
★	5	10	THIRTY NINE AND HOLDING—Jerry Lee Lewis (J. Foster, B. Rice), Elektra 47095 (April, ASCAP)	★	45	4	SOMEBODY LED ME AWAY—Loretta Lynn (L.J. Dillon), MCA 51058 (Coal Miners, BMI)	72	64	8	DIXIE ROAD—King Edward IV (M.A. Kennedy, P. Rose, D. Goodman), Soundwaves 4626 (Window/Little Jeremy, BMI)	
★	7	10	DRIFTER—Sylvia (D. Pfrimmer, A. Jordan), RCA 12164 (Pi-Gem, BMI/Chess, ASCAP)	★	53	2	I LOVED 'EM EVERY ONE—T.G. Sheppard (P. Sampson), Warner/Curb 49690 (Tree, BMI)	★	85	3	FIRE IN YOUR EYES—Gary Morris (G. Morris, K. Welch), Warner Bros. 49668 (Gary Morris/WB, ASCAP)	
★	8	10	YOU'RE THE REASON GOD MADE OKLAHOMA—David Frizzell & Shelly West (L. Collins, S. Pinkard), Warner/Viva 49650 (Peso/Wallet, BMI/Senor/Cibie, ASCAP)	★	43	6	BLUE COLLAR BLUES—Mundo Earwood (M. Earwood), Excelsior 1005 (Music West Of The Pecos, BMI)	74	66	19	SILENT TREATMENT—Earl Thomas Conley (E.T. Conley), Sunbird 7556 (Blue Moon/April, ASCAP)	
★	9	6	OLD FLAME—Alabama (D. Lowery, M. McNally), RCA 12169 (I've Got The Music, ASCAP)	★	47	5	DOESN'T ANYBODY GET HIGH (On Love Anymore)—The Shoppe (A. Roberts, J. Cymbal), NSO 80 (Colgems-EMI, ASCAP/Ensign, BMI)	★	75	NEW ENTRY	FOOL'S GOLD—Danny Wood (J. Abbott, C. Stewart, D. Wood, V. Stewart), RCA 12181 (Hall-Clement/Upstart, BMI)	
★	10	10	GUITAR MAN—Elvis Presley (J.R. Hubbard), RCA 12158 (Vector, BMI)	★	48	3	MISTER SANDMAN—Emmylou Harris (P. Ballard), Warner Bros. 49684 (E. H. Morris, ASCAP)	★	76	NEW ENTRY	THE BARON—Johnny Cash (P. Richey, J. Taylor, B. Sherrill), Columbia 11-60516 (First Lady/Sylvia's Mother's/Algee, BMI)	
★	10	10	IF DRINKIN' DON'T KILL ME (Your Memory Will)—George Jones (H. Sanders, R. Beresford), Epic 19-50968 (Warner-Tamerlane/Window, BMI)	★	49	3	CHEATIN'S A TWO WAY STREET—Sammi Smith (B. Bernard, C. Duvall), Sound Factory 427 (Crown Dancer, ASCAP)	★	77	NEW ENTRY	NO ACES—Patti Page (B. House, W. Cunningham), Plantation 197 (On The House, BMI/Expertise, ASCAP)	
★	15	8	CRYING—D. McLean (R. Orbison, J. Nelson), Millennium 11799 (RCA) (Acuff-Rose, BMI)	★	45	5	MISTER PEEPERS—Bill Anderson (M. Charon), MCA 51052 (Crazy Cajun/Points West, BMI)	78	81	3	I'M GONNA LET GO (And Love Somebody)—Liz Lyndell (J. Grayson), Koala 330 (Hinsdale, BMI)	
★	17	9	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN—Joe Stampley (L. Chesler, M. Kellum), Epic 19-50972 (Blabb, Mullet, BMI)	★	55	3	ALICE DOESN'T LOVE HERE ANYMORE—Bobby Goldsboro (B. Goldsboro), Curb/CBS 67-0052 (House Of Gold, BMI)	79	79	3	LOVING YOU WAS ALL I EVER NEEDED—Lou Hobbs (B. Wood, S. Kessler), KIK 902 (Criswood, BMI)	
★	12	9	WHAT I HAD WITH YOU—John Conlee (C. Putnam, S. Throckmorton), MCA 51044 (Tree, BMI)	★	59	2	HEY JOE (Hey Moe)—Moe Bandy and Joe Stampley (B. Bryant), Columbia 11-60508 (Acuff-Rose, BMI)	80	80	4	I WANT TO SEE ME IN YOUR EYES—Gene Kennedy & Karen Jeglum (F. Stanton, A. Kent), Door Knob 145 (Chip 'N' Dale, ASCAP)	
★	14	6	PICKIN' UP STRANGERS—Johnny Lee (B. Hill), Full Moon/Asylum 47105 (Welbeck, ASCAP)	★	58	3	ANGEL OF THE MORNING—Juice Newton (C. Taylor), Capitol 4976 (Blackwood, BMI)	81	82	2	SAD OLE SHADE OF GREY—Jeannie Pruitt (S. Throckmorton, G. Martin), Paid 118 (Tree, BMI)	
★	16	9	SOMETHIN' ON THE RADIO—Jacky Ward (P. McManus), Mercury 57044 (Music City, ASCAP)	★	50	11	AM I LOSING YOU—Ronnie Milsap (J. Reeves), RCA 12194 (Rondo, BMI)	★	82	NEW ENTRY	(Lookin' At Things) IN A DIFFERENT LIGHT—Nightstreets (J. Taylor), Epic 19-51004 (First Lady, BMI)	
★	20	6	A HEADACHE TOMORROW (Or A Heartache Tonight)—Mickey Gilley (C. Rains), Epic 19-50973 (Blue Lake/Chick Rains, BMI)	★	61	4	WHAT'S NEW WITH YOU—Con Hunley (C. Quillen, D. Dillon), Warner Bros. 49613 (Chess, ASCAP/Pi-Gem, BMI)	★	83	NEW ENTRY	SINGLE GIRL—Cindy Hurt (M. Sharpe), Churchill 7767 (Combine, BMI)	
★	19	8	LOVIN' WHAT YOUR LOVIN' DOES TO ME—Conway Twitty & Loretta Lynn (J. Crouch, T. Dae), MCA 51050 (Sawgrass, BMI)	★	62	3	BETWEEN THIS TIME AND THE NEXT—Gene Watson (R. Griffith), MCA 51039 (Blue Echo, ASCAP)	★	84	90	2	LOVIN' NIGHT—Jim West (J. West), Macho 009 (Home Comfort/Yatahey, BMI)
★	18	10	I HAVE A DREAM—Cristy Lane (B. Anderson, B. Ulvaeus), Liberty 1396 (Artwork, ASCAP)	★	63	3	BRIDGE OVER BROADWAY—The Capital (G. Robbins, T. Rocco), Ridgetop 01281 (Chappell/Intersong, ASCAP)	85	86	3	CHARLESTON COTTON MILL—Marty Haggard (R. Lane, D. Kirby), Dimension 1016 (Tree, BMI)	
★	21	7	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW—Barbara Mandrell (K. Fleming, D.W. Morgan, J. Turner, B. Beene), MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)	★	65	2	YOUR GOOD GIRL'S GONNA GO BAD—Billie Jo Spears (G. Sutton, B. Sherrill), Liberty 1395 (Al Gallico, BMI)	86	87	3	THERE AIN'T A SONG—Music Row (W. Helm), Debut 8013 (Gilpup, BMI)	
★	22	6	LEONARD—Merle Haggard (M. Haggard), MCA 51048 (Shade Tree, BMI)	★	55	57	I DON'T THINK LOVE OUGHT TO BE THAT WAY—Reba McEntire (L. Martie Jr., R. Mainegra), Mercury 57046 (Ray Stevens/Lucy's Boy, BMI)	★	87	NEW ENTRY	CRAZY LITTLE THING CALLED LOVE—Orion (F. Mercury), Sun 1162 (Beechwood/Queen, BMI)	
★	28	5	REST YOUR LOVE ON ME/I AM THE DREAMER (You Are The Dream)—Conway Twitty (B. Gibb), MCA 51059 (Stigwood, BMI)	★	69	2	PRIDE—Janie Fricke (W. Walker, I. Stanton), Columbia 11-60509 (Cedarwood, BMI)	★	88	88	2	STAND BY YOUR MAN—David Allan Coe (B. Sherrill, T. Wynette), Columbia 11-60501 (Al Gallico, BMI)
★	24	7	TAKE IT EASY—Crystal Gayle (D. McClinton), Columbia 11-11436 (Duchess, BMI)	★	67	3	HOLD ME LIKE YOU NEVER HAD ME—Randy Parton (R. Byrne, T. Brasfield), RCA 12137 (I've Got The Music, ASCAP)	★	89	NEW ENTRY	HOW LONG HAS THIS BEEN GOING ON—Amarillo (L. Morris), NSD 81 (Sing Me, ASCAP)	
★	30	5	FALLING AGAIN—Don Williams (B. McDill), MCA 51065 (Hall-Clement, BMI)	★	58	25	DIXIE MAN—Randy Barlow (K. Bell, T. Skinner, J.L. Wallace), Paid 116 (Hall-Clement, BMI)	★	90	NEW ENTRY	THE BABY—Kieran Kane (K. Kane), Elektra 47111 (Cross Keys, ASCAP)	
★	23	9	PEACE OF MIND—Eddy Raven (E. Raven), Dimension 1017 (Milene, ASCAP)	★	59	60	WASN'T THAT A PARTY—The Rovers (T. Paxton), Cleveland Int. 19-51007 (Epic) (United Artists, ASCAP)	91	68	16	DON'T LOOK NOW (But We Just Fell In Love)—Eddy Arnold (I. Slate, J. Silbar), RCA 12136 (House Of Gold, BMI)	
★	26	7	PERFECT FOOL—Debby Boone (D. Pfeifer), Warner/Curb 49652 (Brightwater/Strawberry Patch, ASCAP)	★	61	33	HIDEAWAY HEALING—Stephanie Winslow (O. Solomon, S. Winslow), Warner/Curb 49693 (Paukie/House Of Gold, BMI)	92	70	7	I DON'T WANT TO KNOW YOUR NAME—Glen Campbell (M. Smotherman), Capitol 4959 (Seventh Sun, ASCAP)	
★	31	5	HOOKED ON MUSIC—Mac Davis (M. Davis), Casablanca 2327 (Songpainter, BMI)	★	62	42	ANY WAY YOU WANT ME—Gene Watson (L. Oilman), Warner/Viva 49648 (Senor/Cibie, ASCAP)	93	NEW ENTRY	GET ME HIGH, OFF THIS LOW—Gary Goodnight (S. Clark), Door Knob 81-149		
★	26	8	EVERY NOW AND THEN—Brenda Lee (S. Dolan, R. Killough), MCA 51047 (Tree, BMI)	★	63	46	CAN I SEE YOU TONIGHT—Tanya Tucker (D. Allen, R. Van Hoy), MCA 51037 (Duchess/Posey/Tree, BMI)	94	94	2	URBAN COWBOYS, OUTLAWS, CAVALIERS—James Marvell (G. Marvell), Cavalier 117 (Cava, ASCAP)	
★	27	6	DO YOU LOVE AS GOOD AS YOU LOOK—Bellamy Brothers (R. Bourke, J. Gillespie, C. Black), Warner/Curb 49639 (Chappell, ASCAP/Tri-Chappell, SESAC)	★	64	51	ARE YOU HAPPY BABY?—Dottie West (B. Stone), Liberty 1392 (Rock Garden, BMI)	95	95	2	GREEN EYED GIRL—Sean Morton Downey (J. Fuller), ESO 12-932 (Blackwood/Fullness, BMI)	
★	28	9	TOO LONG GONE—Vern Gosdin (M.D. Barnes), Ovation 1163 (Blue Lake, Plum Creek, BMI)	★	64	17	KILLIN' TIME—Fred Knoblock and Susan Anton (J. Harrington, J. Penning), Scotti Bros. 609 (Flowering Stone, ASCAP)	96	96	2	HER EMPTY PILLOW (Lying Next To Mine)—Jimmy McMillan (J.M. Kinsey), Blum 767 (Texas Starway, BMI)	
★	34	5	STORMS NEVER LAST—Waylon & Jessi (J. Colter), RCA 12176 (Baron, BMI)	★	65	73	THERE'S A CRAZY MAN—Jody Payne (M. Williams, Kari 117 (Almo, BMI)	97	71	14	CUP OF TEA—Rex Allen Jr. and Margo Smith (H.S. White), Warner Bros. 49626 (Fruit, BMI)	
★	41	3	ROLL ON MISSISSIPPI—Charley Pride (K. Fleming, D.W. Morgan), RCA 12178 (Pi-Gem, BMI)	★	66	NEW ENTRY	COWBOYS DON'T SHOOT STRAIGHT (Like They Used To)—Tammy Wynette (C. Moman, B. Emmons), Epic 19-51011 (Vogue/Baby Chick (Welk), BMI)	98	72	17	WHO'S CHEATIN' WHO—Charly McClain (J. Hayes), Epic 19-50948 (Partner/Algee, BMI)	
★	37	5	IT DON'T GET BETTER THAN THIS—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 11-11438 (Larry Gatlin, BMI)	★	67	78	JUST A COUNTRY BOY—Rex Allen Jr. (R. Allen Jr.), Warner Bros. 49682 (Boxer, BMI)	99	75	15	HILLBILLY GIRL WITH THE BLUES—Lacy J. Dalton (L.J. Dalton), Columbia 11-11410 (Algee, BMI)	
★	32	7	IT'S A HEARTACHE—Dave & Sugar (Scott, Wolfe), RCA 12168 (Pi-Gem, BMI)	★	68	52	SOUTHERN RAINS—Mel Tillis (R. Murrain), Elektra 47082 (Blackwood, BMI/Magic Castle, ASCAP)	100	76	4	TAKE ME BACK TO THE COUNTRY—Baxter, Baxter and Baxter (B. Castleman), Sun 1160 (S. Singleton, BMI)	
★	38	6	ARE WE DREAMIN' THE SAME DREAM—Charlie Rich (B. Burnette, J. Christopher), Elektra 47104 (Vogue/Baby Chick/Easy Nine, BMI)									
★	36	6	ONE MORE LAST CHANCE—Ray Stevens (H. Bynum, B. Reneau), RCA 12170 (Andite Invasion, BMI/Intersong, ASCAP)									
★	35	11	20/20 HINDSIGHT—Billy Larkin (T. Geimer, J. Greenbaum, W. Conklin), Sunbird 7557 (Lefty's, BMI)									

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

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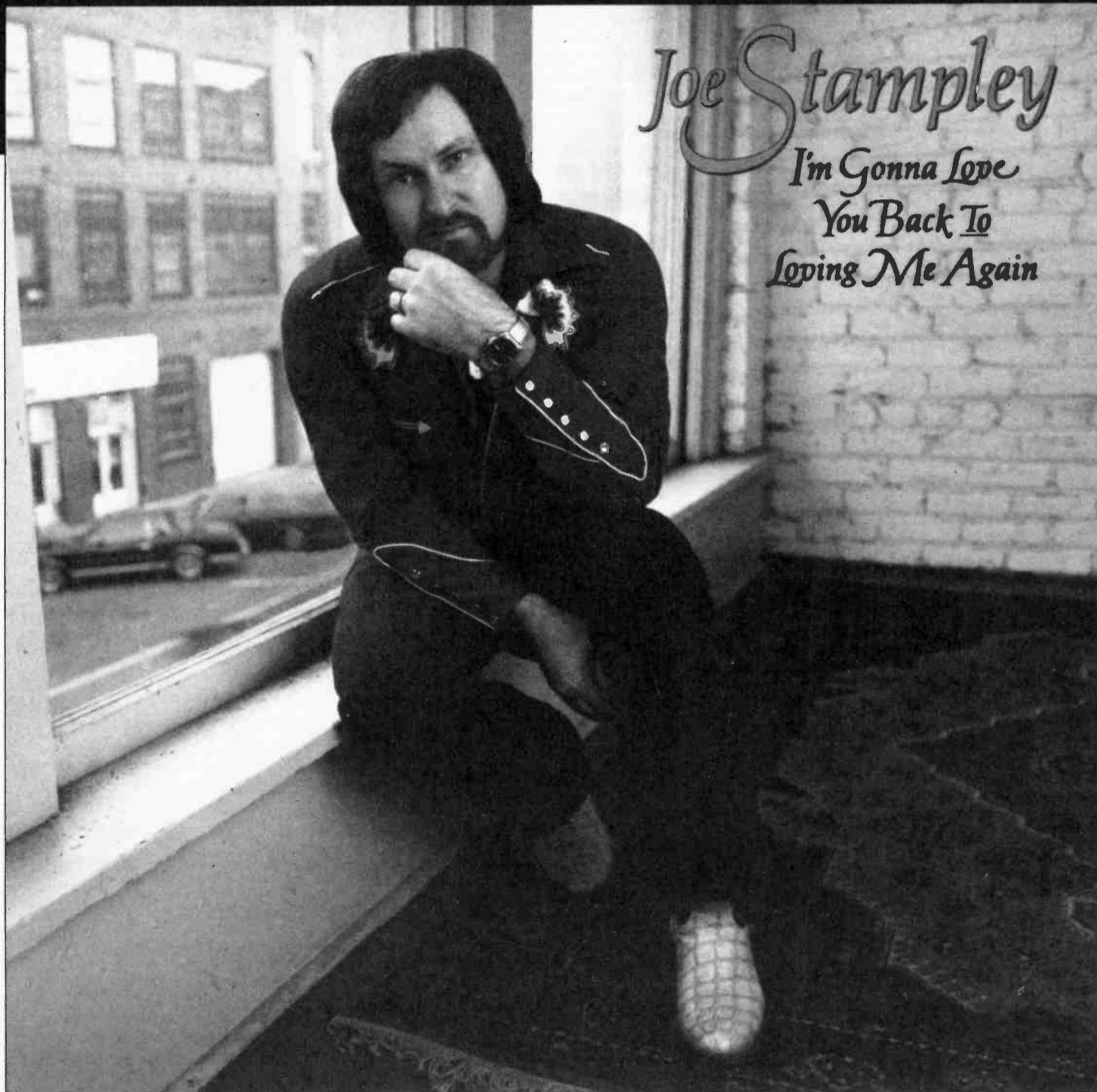
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Chart Fax

By ROBYN WELLS

"Angel Flying Too Close To The Ground" reaches the apex for **Willie Nelson**. Not only did "On The Road Again," his previous single from the "Honeysuckle Rose" soundtrack peak at No. 1 back in November; it also garnered Nelson a Grammy for the top country song and an Oscar nomination for best original song.

Starred highlights in the top 10 find **Hank Williams Jr.** at starred 3, **Jerry Lee Lewis** at starred 4, **Sylvia** at superstarred 5, **David Frizzell** and **Shelly West** at superstarred 6, **Alabama** at starred 7, **George Jones** at starred 9 and **Don McLean** at superstarred 10.

There's a lot of strong songs jockeying for position on the chart, making it difficult for quantum jumps. **T.G. Sheppard** leaps 13 spots to superstarred 40 with "I Loved 'Em, Every One," which sparked his first crossover action, charting on the Hot 100 at starred 87. Sharing the Prime-Mover-Of-The-Week spotlight is **Janie Fricke**, also jumping 13 places to superstarred 56 with "Pride." Scoring 12-notch jumps apiece are **Moe Bandy** and **Joe Stampley** at superstarred 47 and **Gary Morris** at starred 73. Advancing 11 paces are **Charley Pride** to superstarred 30, **Reba McEntire** to superstarred 54 and **Rex Allen Jr.** to starred 67. **Juice Newton**, the **Capitals** and **Randy Parton** flesh out the prime movers.

Ronnie Milsap leads this week's new entries, bowing at starred 49 with an old tune penned by **Jim Reeves**, "Am I Losing You." Reeves took this song to 8 in 1957. **Stephanie Winslow** debuts at starred 60 with "Hideaway Healing," taken from her first album, "Dakota." **Tammy Wynette's** first single with producer **Chip Moman**, "Cowboys Don't Shoot Straight (Like They Used To,)" enters at starred 66. At starred 75 is **Danny Wood** with "Fool's Gold," closely followed by **Johnny Cash** at starred 76 with "The Baron" and **Patti Page** at starred 77 with "No Aces." **Nightstreets** makes its way on the chart at starred 82,

followed by a newcomer, **Cindy Hurt**, at starred 83 with "Single Girl." "Crazy Little Thing Called Love" puts **Orion** at starred 87. **Amarillo, Kieran Kane** (in his first-time ever appearance on the country chart) and **Gary Goodnight** complete the new entries.

NATIONAL OUT-OF-THE-BOX-BREAKOUTS:

THE BABY—**Kieran Kane** (Elektra)—WJQS-AM, Jackson, Miss.; KHAK-AM, Cedar Rapids; WHIM-AM, Providence; WDXB-AM, Chattanooga; WCBX-AM, Eden, N.C.; WSDS-AM, Ypsilanti; WBAM-AM, Montgomery; KRMD-AM, Shreveport; KEBC-FM, Oklahoma City; KWMT-AM, Ft. Dodge, Iowa; KMPS-AM, Seattle; KIKX-AM, Tucson; WDEN-AM, Macon; KUUY-AM, Cheyenne; WPNX-AM, Columbus, Ga.

SOMEHOW, SOMEWAY, AND SOMEDAY—**Amarillo** (NSD)—WTMT-AM, Louisville; KOYN-AM, Billings; WSDS-AM, Ypsilanti; WKCW-AM, Warrenton, Va.; KDJW-AM, Amarillo; WTOD-AM, Toledo; KFDI-AM, Wichita; KVOO-AM, Tulsa; WPCM-FM, Burlington, N.C.; KCEY-AM, Modesto; WWVA-AM, Wheeling; KKYX-AM, San Antonio; WIRK-AM, West Palm Beach.

BUBBLING UNDER THE TOP 100:

101—**GETTING OVER YOU AGAIN**—**Ray Price** (Dimension)

102—**I'M ALMOST READY**—**Leona Williams** (Elektra)

103—**BALD HEADED MAN**—**Billy Edd Wheeler** (NSD)

104—**I'M GONNA HANG UP THIS HEARTACHE**—**Nancy Ruud** (C&R)

105—**HEART OF THE MATTER**—**The Kendalls** (Ovation)

LP CHART ACTION:

"9 to 5 And Odd Jobs" continues its reign over the LP chart. In fact, the top 14 places retain their position from the previous week. The only starred spots among the group belong to **Dolly Parton** and **Hank Williams Jr.** at superstarred 8 with "Rowdy."



MERLE'S MUSE—He's "Leonard" in Merle Haggard's current chart-climbing tribute, but two generations of country music fans know him as Tommy Collins. The Oklahoma-born Collins was an early inspiration to and supporter of Haggard. Besides being a performer, Collins has penned such standards as "You Gotta Have A License," "You Better Not Do That," "If You Can't Bite, Don't Growl," "Carolyn" and "The Roots Of My Raising."

Strong LP action finds **Conway Twitty** at starred 15 with "Rest Your Love On Me," **Mickey Gilley** at superstarred 22 with "That's All That Matters," **Mel McDaniel** at starred 38 with "I'm Countrified" and **Loretta Lynn** at starred 62 with "Lookin' Good."

Willie Nelson slides onto the LP chart at starred 27 with "Somewhere Over The Rainbow." **Alabama** enters at starred 33 with "Feels So Right," while **Waylon Jennings** and **Jessie Colter** debut at starred 48 with "Leather And Lace."

Billboard Hot Country LPs

Survey For Week Ending 3/21/81
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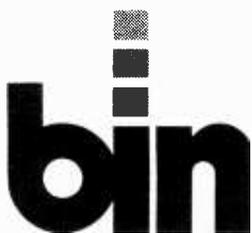
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	1	15	9 TO 5 AND ODD JOBS Dolly Parton, RCA AHL1 3852	39	29	8	GREATEST HITS Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488
2	2	36	HORIZON ● Eddie Rabbitt, Elektra 6E-276	40	31	17	ENCORE Mickey Gilley, Epic JE 36851
3	3	22	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	41	43	21	TEXAS IN MY REAR VIEW MIRROR Mac Davis, Casablanca NBLP 7239
4	4	23	GREATEST HITS Ronnie Milsap, RCA AHL1 3772	42	46	43	THE BEST OF DON WILLIAMS VOL. II ● Don Williams, MCA 3096
5	5	99	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378	43	32	33	FULL MOON ▲ The Charlie Daniels Band, Epic FE 36571
6	6	5	GUITAR MAN Elvis Presley, RCA AHL1 3197	44	38	9	I'LL BE THERE Gail Davies, Warner Bros. BSK 3509
7	7	25	GREATEST HITS ▲ Anne Murray, Capitol S00 12110	45	44	20	DREAMLOVERS Tanya Tucker, MCA 5140
★ 8	8	7	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	46	47	2	I HAVE A DREAM Cristy Lane, Liberty LT 1083
9	9	7	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 5173	47	51	30	SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423
10	10	4	EVANGELINE Emmylou Harris, Warner Bros. BSK 350	★ 48	NEW ENTRY		LEATHER AND LACE Waylon Jennings & Jessi Colter, RCA AAL1 3931
11	11	31	I BELIEVE IN YOU Don Williams, MCA 5133	49	49	2	SAVIN' IT UP Debbi Boone, Warner/Curb BSK 3501
12	12	20	GREATEST HITS The Oak Ridge Boys, MCA 5150	50	40	24	HARD TIMES Lacy J. Dalton, Columbia JC 36763
13	13	20	BACK TO THE BARROOMS Merle Haggard, MCA 5139	51	41	10	URBAN COWBOY II Various Artists/Soundtrack Full Moon/Epic SE 36921
14	14	15	ANY WHICH WAY YOU CAN Soundtrack, Warner Bros. HS 3499	52	57	10	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY Janie Fricke, Columbia JC 36820
★ 18	21	21	REST YOUR LOVE ON ME Conway Twitty, MCA 5138	53	42	39	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278
16	20	25	LOVE IS FAIR Barbara Mandrell, MCA 5136	54	56	120	WILLIE AND FAMILY LIVE ▲ Willie Nelson, Columbia KC 2-35642
17	17	71	THE BEST OF EDDIE RABBITT ● Elektra 6E 235	55	58	8	CLASSIC CRYSTAL Crystal Gayle, Liberty L00 982
18	19	25	I AM WHAT I AM George Jones, Epic JE 36586	56	61	26	THESE DAYS Crystal Gayle, Columbia JC 36512
19	15	29	HONEYSUCKLE ROSE ▲ Soundtrack, Columbia S236752	57	52	119	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H
20	16	41	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	58	45	4	BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170
21	21	19	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309	59	59	2	A TRIBUTE TO WILLIE AND KRIS Ray Price, Columbia JC 37061
★ 33	36	36	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	60	65	6	KILLER COUNTRY Jerry Lee Lewis, Elektra 6E 281
23	23	16	SONS OF THE SUN The Bellamy Brothers, Warner/Curb BSK 3491	61	62	39	FRIDAY NIGHT BLUES John Conlee, MCA 3246
24	24	28	RAZZY Razzy Bailey, RCA AHL1 3688	★ 72	20		LOOKIN' GOOD Loretta Lynn, MCA 5148
25	22	150	STARDUST ▲ Willie Nelson, Columbia JC 35305	63	50	4	BLUE PEARL Earl Thomas Conley, Sunbird ST 50105
26	28	16	SOUTHERN RAIN Mel Tillis, Elektra 6E 310	64	54	14	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
★ 27	NEW ENTRY		SOMEWHERE OVER THE RAINBOW Willie Nelson, Columbia FC 36883	65	64	11	IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207
28	30	15	WHO'S CHEATIN WHO Charly McClain, Epic JE 36760	66	71	17	FOLLOWING THE FEELING Moe Bandy, Columbia JC 36789
29	34	4	TWO'S A PARTY Conway Twitty & Loretta Lynn, MCA 5178	67	73	90	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194
30	26	40	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476	68	70	29	PORTER AND DOLLY Porter Wagoner and Dolly Parton, RCA AHL1 3700
31	25	42	MUSIC MAN ● Waylon Jennings, RCA AHL1-3602	69	68	43	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
32	27	44	URBAN COWBOYS ▲ Soundtrack, Asylum DP 90002	70	55	39	OUTLAWS Waylon Jennings, RCA AFL1-1321
★ 33	NEW ENTRY		FEELS SO RIGHT Alabama, RCA AHL1 3930	71	53	165	TEN YEARS OF GOLD ▲ Kenny Rogers, United Artists UA-LA 835-H
34	36	15	THE BEST OF THE KENDALLS The Kendalls, Ovation OV 1756	72	60	8	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3318
35	35	4	GREATEST HITS Dave Rowland & Sugar, RCA AHL1 3195	73	63	23	HELP YOURSELF Larry Gatlin & the Gatlin Brothers Band, Columbia JC 36582
36	39	43	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422	74	66	71	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
37	37	2	WILD WEST Dottie West, Liberty LT 1062	75	69	39	WAYLON AND WILLIE ▲ RCA AFL1-2686
★ 48	7	7	I'M COUNTRIFIED Mel McDaniel, Capitol ST 12116				

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MARCH 21, 1981 BILLBOARD

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Nashville Scene

By KIP KIRBY

He's got the face for it: the National Assn. of Editorial Cartoonists has invited Tom T. Hall to be its guest of honor when it holds its annual convention in Nashville this June. In the past, this honor—which includes being sketched by some of the nation's top cartoonists—has gone to such people as George Burns, Carol Channing and Jackie Gleason.

Remember when it was difficult for a Nashville act to get prime-time media exposure? Well, these days, the situation has done an about-face and the problem seems to be over-exposure . . . or overwork. Barbara Mandrell's grueling taping schedule on her current NBC tv series has kept her normally husky voice even huskier, while Dolly Parton had to cancel her Riviera Hotel engagement in Las Vegas recently due to severe laryngitis. (She'll be returning to finish her stint there April 2-15.) Luckily, Dolly's opening night reviews were highly laudatory, and the shows are scheduled to be sellouts.

Bill Lowery of the Lowery Group in Atlanta is donating 20% of the proceeds received from the sale of the single, "Mommy, What's Happening (To The People In The World)," to the city's Missing and Murdered Children's Investigation Fund. Many in the music industry have donated their time or services, including Sammy Davis Jr. and Frank Sinatra who performed a special benefit concert in Atlanta, last week for this cause.

Lacy J. Dalton is supposed to sing the theme song, "Comes A Time" by Neil Young, for Ellen Burstyn's forthcoming Universal Pictures movie, "Silence Of The North." This cut will also be included on Dalton's third Columbia album which she's in the process of recording now in Nashville.

The Burrito Brothers, pioneer group in the field of country-rock, are back in the thick of country music again, with their latest LP, "Hearts On The Line." Produced by Michael Lloyd, this LP features both strong new country originals and a nice cover of Don Gibson's classic, "Oh, Lonesome Me." The Burritos kicked off their tour at the Palomino Club in L.A., then joined Emmylou Harris for five dates in Northwest venues, and slipped in a "Midnight Special" taping as well. Keep an eye out for the Burritos to release a straightahead country single off the LP, titled "She Belongs To Everyone But Me."

Also enjoying the Burrito Brothers' success is Nashville songwriter Richard Leigh, since he authored two of the cuts on the album: "Isn't That Just Like Love" and "Does She Wish She Was Single Again."

Paul Kennerly, the English songwriter who wrote "The Legend Of Jesse James" for A&M Records, has donated \$500 to the Jesse James Farm Museum in Kearney, Mo. Kennerly toured the farm a few weeks ago as part of his national, month-long promotion tour on behalf of the album. Kennerly has been in and out of Nashville recently for some co-writing projects.

WHN-AM's been packing 'em in up in the station's Manhattan studios, featuring enough country personalities to start its own label. In during Grammy week festivities as guest hosts were Charley Pride, Barbara Mandrell, Larry Gatlin, the Oak Ridge Boys, T.G. Sheppard, and a rare visitor to any radio facility—George Jones. Having an artist "sit in" during a regular air shift used to be one of the mainstays of country radio, and it's nice to hear that it's still going on.

New On The Charts



CINDY HURT
 "Single Girl"—★

Although Cindy Hurt is still in her twenties, she is already a seasoned performer with a successful night club act, numerous stage performances and a string of radio and television commercials to her credit.

Raised in Illinois, Hurt attended Butler Univ. in Indianapolis, intending to become a dancer. Instead, she triple-majored in voice, drama and dance. Branching out into commercial work, she did television spots for Pizza Hut, McDonald's and VO 5 Hairspray. Her radio credits include playing the character of Charlie Brown's sister Sally for Butternut Bread.

Interested in live performance, Hurt became the lead singer for "Magic," a night club act she formed with three other women. While appearing in Chicago, she caught the eye of Tony Martin, dancer Cyd Charisse's husband. Subsequently, Magic appeared on the tv special, "ABC's 30th Anniversary" and became one of the 1980 "Sophisticated Ladies" tour, which stars Charisse, Roberta Sherwood, Anna Marie Albergheggi and Mimi Hines.

Signed to Churchill Records in November, 1980, Hurt recorded her first single, "Single Girl." She is currently completing the "Sophisticated Ladies" tour. Her management is handled by CBC Productions Inc., 2135 Stirling Rd., Deerfield, Ill. 60015. (312) 945-1512.



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MARCH 21, 1981 BILLBOARD

IFPI Sees Berne Pact Violation While Detailing Tape Levy Policy

By PETER JONES

LONDON—The International Federation of Producers of Phonograms And Videograms says it supports a blank tape levy that would be based on the tape's playing time, while also taking into account the average royalty paid to authors and performers, as well as the average gross sales of pre-recorded disks and tapes.

According to a revised policy statement on private copying from IFPI here, governments may be breaking the Berne Convention in allowing home-taping without providing "proper remuneration" for the copyright owners.

Earlier versions of the IFPI policy recommendations have, it is pointed

out, "stressed the need to compensate the damage done to the industry by private copying as the basis for seeking a royalty."

"Now this new version gives equal emphasis to the fact that private copying involves the use of the industry's fundamental right, the reproduction right, and that it therefore represents a primary use for which proper remuneration should be paid."

The relevant section of the new document says: "The person who copies a phonogram in his home acquires, so far as the rights embodied in the phonogram are concerned, the same thing as he would acquire by the purchase of a record or prere-

corded cassette. It is submitted that it is inherently unjust to those whose works are involved to permit use of their primary right in the way that those who make private copies do."

"Quite apart from the question of whether private copying conflicts with normal exploitation of phonograms, which is a question of damage done to sales of records and pre-record tapes, the nature and scale of private copying unreasonably prejudices the legitimate interests of the right owners."

"Evidence indicates that almost all private copying involves the reproduction of copyright music and often takes the form of copying entire albums. In developed markets, the number of hours privately copied music frequently approaches, and sometimes exceeds, the number of hours of pre-recorded music sold."

"These practices, it is submitted, cannot be a reasonable incursion into the primary reproduction right but fall within the definition of 'unreasonable prejudice of legitimate interests.'"

The document details IFPI policy on how a blank tape royalty should be calculated and how it should be split up.

"The remuneration recovered by each right owner should be an equitable percentage of the return that the right owner would receive from the sale of the pre-recorded copy."

It adds that a royalty should be a percentage of the sum of the returns based on the average royalty paid by producers of phonograms to authors and performers, and the average return received by producers of phonograms from the sale of a record or prerecorded cassette.

And IFPI says that it is more equitable to base the royalty on the playing time of the cassette, rather than on a percentage of the price of the cassette, be it manufacturer price, or wholesale or retail. "A price-based royalty is inappropriate because neither the extent of the use made of the works of the right owners by private copiers, nor the damage inflicted on the right owners by private copying, depends directly on the price of the blank tape, which varies substantially between low and high price."

It adds: "but the extent of damage done depends strongly on the amount of private copying carried out, and this in turn depends on cassette or tape playing time."

DUTCH CBS: 'FEELS GOOD' TO EXPORT

AMSTERDAM—Within a few months the double album "Feels So Good," especially compiled for the Dutch market, is set to be released in various Latin-American countries, including Argentina, Brazil, Colombia and Mexico.

The album, featuring such acts as Neil Diamond, Mike Batt, the Beach Boys, Rita Coolidge, Earth, Wind and Fire, Janis Ian, Santana, Joan Armatrading and Dutch group Solution, was compiled by Koos de Vreeze, managing director of CBS-Holland.

Having sold more than 100,000 copies in less than two months here, the album is the key eye-catcher of an impressive CBS-Holland campaign which started in the fall of 1980 and ends this coming summer.



Billboard photo by Don Albert

MUSICAL WARRIORS—The five members of Capitol recording group Tavares proudly display the Zulu shields presented to them in Johannesburg during a special reception hosted by the local EMI Records branch. The band is currently touring South Africa with Champion Jack Dupree.

U.K.'s Sonet Lashes Out In Defense Of Blank Side

LONDON—Sonet U.K.'s decision to join Island Records controversial "One Plus One" cassette marketing concept, fiercely condemned here by the British Phonographic Industry, puts London-based managing director Rod Buckle way out of line with the Swedish company's official policy.

Island's concept was launched (Billboard, Feb. 14, 1981) with the Steve Winwood album "Arc Of A Diver" complete on one side of a chromium dioxide cassette, the second side left free for home taping.

The BPI council, hastily convened, "unanimously expressed its abhorrence of the practice of providing blank tape to music consumers in this manner," warning that home taping was killing off the music industry in the U.K.

But buckle's Sonet operation here now enters the same field with what he calls the "C-Free" concept, saying, "Two sides of an album, plus a free side, equals C-Free."

And he hits back at BPI criticism, saying: "It seems to me that anyone opposed to this scheme is simply playing once more into the hands of American plastic manufacturers and Far Eastern bandits who will eagerly pick up the blank tape business, which is not going to go away simply because the industry chooses to act like executive ostriches."

He adds: "Unlike island, whose tapes are heavily discounted, probably because they're lucky enough to have larger runs than us, ours will be full price, with the extra tape as the sales incentive and bonus for the customer."

Initial releases include product from George Thorogood and oldies packages by Little Richard, Bill Haley and others.

Then Buckle admits that his concept cuts across head office policy in Stockholm. "We've been successful here in the U.K. for more than ten years now. It's rare for me to take a stand in any particular issue. But Sonet U.K.'s enthusiasm for this scheme has brought us into dispute

with our head office. Dag Haeggqvist, general manager in Stockholm, is very much opposed in principle to the scheme.

"But fortunately, we have great freedom here, so we're pushing on with C-Free releases and predict they'll be hugely successful for us and for dealers."

"Our researches show that huge quantities of blank tape sales are made in hi fi stores, supermarkets, garages and so on, so genuine retailers who have always supported us in the past will benefit from our exciting new idea."

Carrere Plans To Mine Talent From Australia

SYDNEY—France's Carrere label has selected Australia as a major center for expansion with the establishment of an office in this city. Helmed by former 7 Records a&r manager Tony Wade-Farrell and located within EMI's headquarters, the label professes an intention to secure Australian talent with potential for the European and North American markets.

This step coincides with the opening of a Los Angeles office by Stuart Love.

As operations director for both Australia and New Zealand, Wade-Farrell sees his role somewhat differently than most international label representatives. The acts he deems suitable will bypass the standard Australian proving ground process and be ferried to either France or America for recording.

The first step in this direction was the flying to Paris of Festival female pop artist Kim Durant, for a personal audition with Claude Carrere.

Wade-Farrell, who served four years with 7 records and three years with PolyGram in this country, is also charged with the task of developing Australian song copyrights.

MARCH 21, 1981 BILLBOARD

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Movieplay Shops Internationally; Has A Hot Year

By ED OWEN

MADRID—Though the general economic recession blighted the Spanish record industry in general, independent record company Movieplay claims 1980 was one of its best years to date.

"It was a year of genuine expansion, shown by sales figures, awards gained by our artists, development of old acts and the signing of new names," says the label's Margarita Celada.

The year started on a high note through two hits from abroad, one Hungarian group Neoton with "Santa Maria" and the other "Margarita," by the Italian artist Pino Massara. Neoton visited Spain four times and played at political rallies. Two albums came out and the group is now one of the most important in Eastern Europe.

Two U.K. Chiswick label groups did well via Movieplay in Spain. Rocky Sharpe and the Replays through "Rock It To Mars" and Sniff 'n' the Tears, launching an album with a short Spanish tour. Other U.K. acts to get Movieplay Spanish action were the Boys, the Knips, the Damned and UB 40, the latter's "Signing Off" album rated "best of the year" by local critics.

Most important French acts to the company were Patrick Juvet and Bernard Lavilliers, both visiting Spain on promotional tours, with Juvet's soundtrack from the movie "Laura" doing particularly well.

Now Movieplay notes that reggae music is building fast in Spain, with Eddie Grant putting out three LPs in this territory, all charting, and with reggae act Bernie Lyon also selling well.

However, Movieplay has gone for an expansionist policy over local acts, with important newcomers including ballad singer Juan Sebastian, who won the key Latin American festival of Vina Del Mar, and Jose Maria Quron, second with the song "Gloria" in the Polish Sopot Festival.

But the two biggest sellers for Movieplay were Spanish groups Pequena Compania and Triana. The former band's album "Boleros" did well on both sides of the Atlantic and the group sold more than a million units in 1980 to Spanish-speaking countries.

The Spanish rock revival has been much helped by the presence of Andalusian rock group, Triana, now claimed by Movieplay as leading local band in this field.

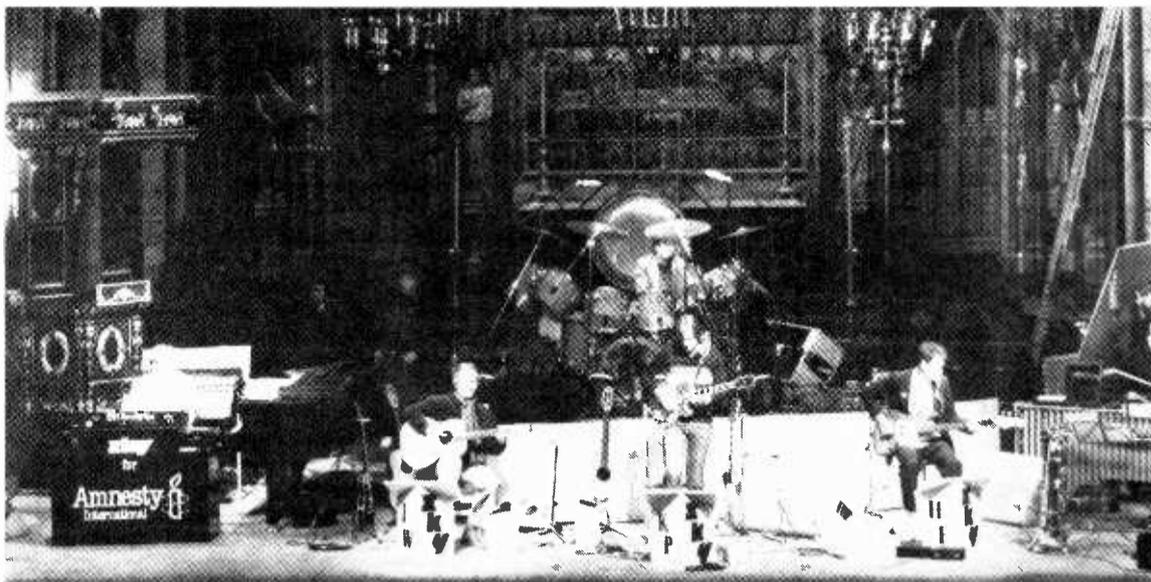
Spanish new wave found a select market from acts like Charol, Electroshock and Moncho Alpuente. New license deals for Movieplay include the U.K. Avatar, Red Bus and Red Shadows labels.

VENTURE FOR VIRGIN-SONY

LONDON—Virgin Records retail division has gone into the hi fi sales field in a big way through a joint venture with Sony in Portsmouth on the south coast.

It's a 4,000-square-foot area, selling only Sony product, and is seen as a possible launching pad for joint Sony-Virgin ventures in other parts of the U.K.

The Portsmouth store will also have a record and tape section, and space for Virgin's book publishing product, a fast-growing aspect of the corporate action.



ABBEY BENEFIT—Members of Sky perform on the main altar of London's Westminster Abbey in a benefit performance commemorating the 20th anniversary of the founding in Britain of Amnesty International (Billboard, Feb. 2, 1980). The concert was taped by the BBC for a future international television special.

Price Policy Yields Rapid 4-Year Sales Leap For CBS Switzerland

By PIERRE HAESLER

ZURICH—One of the few European markets to stay buoyant last year was Switzerland, where sales increased by 8%. For CBS Switzerland it was another successful year; over the last four the company's sales have doubled, prompting a move from picturesque but cramped quarters in Zug to a spacious new building in nearby Baar, whose design and computer systems owe much to the assistance of CBS New York.

Norman Block, managing director for the last five years, says: "Our sales have been increasing dramatically, particularly on repertoire from our European associated companies. Now we have more efficiency in the warehouse and office areas, plus the computer system which handles orders and enables us to keep a close eye on the growth achieved especially by the A&M and Jet catalogs."

CBS here releases around 250 new titles a year, augmenting a catalog of some 3,000 items. Last year's top selling act was A&M's Supertramp, which collected three platinum albums and sold more than 150,000 LPs. The company's marketing

strategy is aggressive, notably over pricing. Some time ago it left Swiss record distributors' association VSSL and since then has set its own price levels.

Says Block: "We managed to double our sales because we lowered our prices considerably. This wasn't done against VSSL but against the large number of private importers. I'm trying to capture what is or should be part of our market share. We won't stop all imports but by having a Europe-wide competitive pricing structure we make it unattractive for people to import what otherwise they would hopefully have got from us."

Since CBS and VSSL remain in contact, exchanging industry statistics and so forth, the question of the company rejoining the association is in abeyance. Last year CBS was the leading singles company, with a 19.5% market share, and took 15% of the album market. Total Swiss recorded music sales were worth around \$120 million in 1980.

Key international artists last year were Police, Styx and Supertramp. This year Police and Bruce Springsteen, who visits Switzerland this spring, will be priorities. On the local scene, CBS Switzerland has concentrated on fairly few acts to give them the best support possible.

Block comments: "Our policy is to give new artists an early chance. The music has to be good and there has to be a market for it, but the fact that an artist is unknown does not discourage us. Of the local acts, some prefer to sign with us, some with companies in the larger neighboring markets. Certainly it is a difficult exercise to launch a major act from a

Swiss base. That is a role for companies such as CBS U.K., or CBS France."

"I believe Switzerland will be one of the test markets for video products in Europe. We are part of the whole entertainment business so it's a logical extension for us to be involved in video, and we certainly intend to be active in this field within the next 12 months."

Swiss PolyGram Opens French Marketing Arm

GENEVA—Zurich-based PolyGram Records, a product of the recent merger between Phonogram and Polydor, is further strengthening its position in the Swiss marketplace by opening up a branch office in the French area of the country to handle French repertoire marketing.

In 1979, PolyGram acquired a substantial part of French record company Barclay, which has its own Swiss subsidiary in Geneva. This will be the base for sales and marketing strategies for French Polydor and Phonogram catalogs, the operation headed by Claude Aubert, currently managing director of Barclay Records, but now additionally named deputy managing director of PolyGram Records, Zurich.

Barclay remains a registered subsidiary of the French record group, handling existing distribution and license deals. But stocks and orders for the whole of Switzerland will be handled by PolyGram Records Services, Switzerland.

Romanian Company Readies New HQ

BUCHAREST—Romanian state record company Electrecord started the new year with a new management team and is now about to move into new custom-built headquarters. The aim of the shake-up is to introduce a younger, more dynamic approach, with speedier release and more modern repertoire.

General manager Grigore Petreanu, artistic manager Vasile Sirli and other key personnel are still based at Calea Calarasilor 11, Bucharest, site of Electrecord's recording studios, pending completion of new quarters.

Awards In Hong Kong Under Fire

HONG KONG—The recent gold disks awards in Hong Kong have come in for more criticism.

After much debate the awards were eventually made, in a ceremony that was not televised, in a local Holiday Inn disco. There, in rather subdued circumstances compared to other years, the relevant prizes were handed out, without any performance from the winners, as in the past.

Malcolm Brown, regional director of EMI for Southeast Asia, has said the awards should be qualitative rather than quantitative, as at present. It had been decided earlier last year that the function should not be held, and Brown expressed surprise that, in spite of objections or indifference from 24 out of 30 companies, the event was revived by local promoters.

He expressed pleasure, nonetheless, that EMI had succeeded with two original albums, both by Anne Murray, "New King Of Feelings," (gold), and "Let's Keep It That Way," (platinum), as well as a greatest hits LP, (gold), establishing Anne as the top Hong Kong artist in the year ending in March, 1980.

He attributed the relative success of compilation albums in the disk awards to the influence of similar issues by pirate firms, which started a trend toward anthologies.

KEITH ANDERSON

MARCH 21, 1981 BILLBOARD

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TAPE RECORDER LEVY LOSS?

'Spoiler Signal' Could Backfire

By WOLFGANG SPAHR

MUNICH—The development of a spoiler signal to prevent home taping of records could be prejudicial to copyright owners, according to Professor Erich Schulze, head of the West German mechanical and performing rights society, GEMA.

Schulze argues that any device making private tape duplication of records impossible could jeopardize the compensation which has been payable to rights owners on sales of tape recorders since 1966. At present, a levy equivalent to 5% of the retail price is imposed on tape recorder sales in order to provide compensation to copyright owners for home taping. This levy yields a

total of \$10 million annually and represents a form of license to allow individual tape recorder owners special exemption from copyright laws.

What Schulze fears is that hardware manufacturers might see the advent of a spoiler signal as eliminating the justification for a levy since home taping of commercial records would presumably no longer be a possibility.

What makes the issue particularly controversial at the present time is that representations are currently being made by GEMA to have the levy on tape hardware increased.

As GEMA vice president Dr. Hans Sikorski points out: "When the German Copyright Law revision

of January 1966 provided for the imposition of this 5% levy on tape recorders, the cost of hardware was relatively high—between \$230 and \$280. But today you can buy a tape recorder for as little as \$16. Therefore, some adjustment needs to be made to the levy in order to maintain compensation at a realistic level."

The current campaign by the German music industry for a blank tape levy could also be adversely affected by the development of a spoiler signal. The innovation could be seized upon by the blank tape manufacturers' lobby as eliminating the need for a levy.

Ariola Money Maker For Parent Bertelsmann Entertainment Wing Prime Sales Mover

GUETERSLOH—Ariola Records contributed an 11% share of the \$2.3 billion worldwide turnover of the massive Bertelsmann Group of companies in the year ended June 30, 1980.

The overall figure represents an increase of 20.2% on the previous year's figure.

Bertelsmann is projecting a turnover figure for the year to June 30, 1981, of \$2.7 billion.

The conglomerate's fastest growing division is the music, film and television section under the direction of Monti Leuftner. The division recorded a turnover increase of 41.5% in the last financial year, up to \$26 million.

In his statement for the corporate report, Leuftner acknowledged that some Ariola companies failed to reach their turnover targets and there were some organizational

problems with the companies in the U.S. and U.K.

Referring to the international expansion of Ariola, with the creation of an affiliate in Brazil and the acquisition of Arista Records Inc., Leuftner said that he nevertheless believed very much in the use of small teams to concentrate on exploiting the various musical trends.

He said Ariola was looking to develop its international repertoire es-

pecially from its British and North American companies. "We need more creativity, more publicity and promotion power to present new product to the consumers," he said.

Leuftner's report noted the recessions in the music markets of Austria, Benelux, U.S. and U.K. but added that the German company had shown healthy growth and a development of many new artists. The Ariola company in Mexico also enjoyed a successful year.

Warner Firms Vid Plans

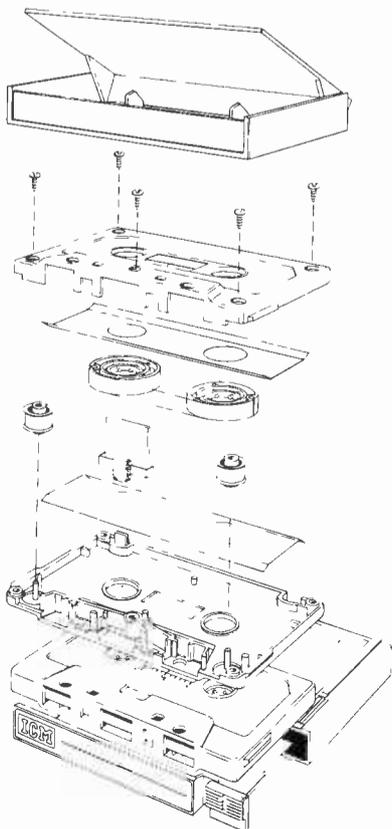
• Continued from page 43

the Philips Video 2000 system as well. The new release batch, out in a few weeks, includes a 60-minute tape of a Rod Stewart concert, backed by a special promotional campaign, and additional movies such as "Death In Venice," "Rio Bravo" and "Who's Afraid Of Virginia Woolf?"

But, as elsewhere, WEA Germany is only too aware of the spectre of piracy. Says Haentjes: "We know many who sell under the normal retail prices and we're stepping up our efforts to counter them, but the fact is that pirates constantly become more and more professional."

Good news for the German video trade is that courts are already sentencing convicted pirates to jail sentences and hefty fines, up to \$50,000.

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Urge Amendment To Copyright Act

• Continued from page 5

close to the U.S., the probes have also meant that Langley is working at least part of the time with the Federal Bureau of Investigation and the Recording Industry Assn. of America, as well as the RCMP.

But the establishment of the office has added a strain to the association's operating budget, which has already been taxed by the loss of members such as London, GRT and Motown.

Robertson confirms that the commitment in tackling the problem of piracy is real and that the association is actively lobbying for the stiffer penalties which must inevitably come. At the present time, the maximum penalty for a conviction of manufacturing and selling illegal recordings is \$20 Canadian per count.

The inadequacy of the law recently led one federal politico to

conclude that without a change in the law, Canada could become an attractive haven for foreign pirates who could carry on business here with relative impunity (Billboard, Feb. 21, 1980).

The chief obstacle in the way of change is that the Copyright Act is under review and the government department in charge is reluctant to make interim changes, preferring to submit a finished package of revisions for enactment. This might not take place until 1985.

The most recent antipiracy investigation involved searches in six local manufacturing plants and the seizure of more than 50,000 album jackets and 150 finished LPs by the Everly Brothers, entitled "Living Legends." Another search in Ottawa netted 6,000 more disks and an additional 6,700 Canadian pressings were seized by FBI agents in the U.S. Charges are pending.

ENDS 3-YEAR GROWTH

Disk & Tape Sales Down 10% In 1980

By DAVID FARRELL

TORONTO—Record and prerecorded tape sales declined by 10% in Canada in 1980 with a combined total realizing \$253 million Canadian dollars in distributor billings.

The decline follows three consecutive annual increases of not less than 20%, but is considerably less than the decline many anticipated before the bullish final quarter in 1980.

In fact, so strong was the final quarter that November and December figures set all-time records. November business was up \$5 million and December a whopping \$11 million over the same months a year previous.

Prerecorded tape sales in the month of December totalled \$4,627,041, while records accounted for \$20,857,610, to yield a combined net distributor sale of \$25,484,651.

The largest decline in 1980 occurred in record sales (both 45s and LPs). Net shipments shrank 5.4 million for a total of 69,146,130 units. In

dollar terms, the retrenchment amounted to \$15 million for total net distributor sale of \$199,808,168.

The prerecorded tape market dropped about four million units for year-end shipment figure of 15,426,400, yielding a total distributor sale of \$53,272,987 and an income decline of close to \$10 million.

A break-down for records by size shows that 7-inch production in 1980 totalled 23,111,797 and 12-inch (all speeds) totalled 57,828,129. A total of 5,104,300 8-tracks were manufactured in the same period, alongside 12,325,335 prerecorded cassettes.

Non-distributed sales totalled \$253,081,155 compared with \$278,286,712 a year earlier. Record sales accounted for nearly 70% of this figure. Non-distributed product includes record club sales, deletes, broadcast sales and custom sales.

All figures cited are as reported by 27 firms to Statistics Canada.

Commission National Disk Catalog

TORONTO—The Canadian Independent Record Production Assn. (CIRPA) has been commissioned to research and publish a comprehensive catalog of Canadian recordings.

According to Earl Rosen of the association, CIRPA has been granted \$19,800 by the Canadian Radio, Television and Telecommunications Commission to catalog and publish the list of recordings made since the Canadian Content broadcast regu-

lations were instituted in 1971.

The catalog will be indexed by recording artist, album and song title. Additionally, under the artist's name, pertinent information is also to be included, covering things like the date of release, catalogue number, language of the recording, the type of music or format of the recording, along with other recordings by the artist and the lyricist and publisher of the songs).

Solid Gold Label Signs Chilliwack

TORONTO—Solid Gold Records here has signed Chilliwack, ending months of speculation as to where the celebrated West Coast rock act would go for a record contract after settling its dispute with Mushroom Records.

A judgment in the band's favor was recently approved in court, freeing the band to negotiate their

services to any and all labels, Solid Gold says.

Chilliwack is now recording a new album tentatively scheduled for an early summer release.

The Chilliwack signing brings to three the number of domestic acts on the year-old Solid Gold logo. Other bands include Toronto and five-time Juno award winners, The Good Brothers.

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BRITAIN

(Courtesy of Music Week) As of 3/14/81 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles in Britain.

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles in Canada.

CANADA

(Courtesy CBC's 60 Minutes With A Bullet) As of 3/14/81 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles in Canada.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 3/16/81 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles in West Germany.

30 NEW BREAKFAST IN MARIN, Sean Tyla, Teldec

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists new singles in Japan.

JAPAN

(Courtesy Music Labo) As of 3/16/81 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles in Japan.

AUSTRALIA

(Courtesy Ken Music Report) As of 3/9/81 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles in Australia.

ITALY

(Courtesy Germano Ruscitto) As of 3/10/81 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles in Italy.

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles in Israel.

HOLLAND

(Courtesy BUMA/STEMRA) As of 3/9/81 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles in Holland.

ISRAEL

(Courtesy Reshet Gimel/IBA) As of 3/11/81 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles in Israel.

MARCH 21, 1981 BILLBOARD

Pop

QUINCY JONES—The Dude, A&M 3721. Produced by Quincy Jones. The producer of smash hits for Michael Jackson, George Benson and Brothers Johnson, has saved some of the gusto rhythms for his LP and this tightly orchestrated nine cuts, has several. Patti Austin's lively vocal delivery blends well with the mid-tempo, jazz/pop "Somethin' Special," the bouncy "Razzamatazz" and uptempo, driving feel of "Turn On The Action." All three cuts, penned by Rod Temperton, contain infectious hooks and catchy horn arrangement, the latter thanks to Seawind. Stevie Wonder plays on and contributes the mellow "Betcha Would'nt Hurt Me." The frantic pace of the music and Charles May's vocals on the single "Ai No Corrida" are a perfect match.

Best cuts: All.

SPINNERS—Labor Of Love, Atlantic 16032. Produced by Michael Zager. The veteran singers update the beat on the medley "Yesterday Once More—Nothing Remains The Same," resulting in a rhythmic melody dominated by percussion and guitar. Vocals are clean and effective on the ballads "Almost All The Way To Love" and "Be My Love" and compliment a country/r&b flavored melody on "The Deacon." Willie Hutch wrote and plays bass, a welcome addition, on the uptempo anthem-like "Long Live Soul Music" and rhythmic "Standing On The Rock."

Best cuts: Take your pick.

PAT TRAVERS—Radio Active, Polydor PD16313 (PolyGram). Produced by Dennis MacKay, Pat Travers. The heavy metal guitarist turns in a surprisingly subdued set. From the opening bars of "New Age Music," originally done by the reggae band Inner Circle, to the end of the instrumental "Electric Detective" Travers dismantles his image as the typical heavy metal guitarist with screeching vocals. He experiments with jazz ("Untitled"), reggae ("New Age Music," "Feel'n In Love"), pop ("I Can Love You") and blues ("I Just Want To Live It My Way"). The remaining four cuts are the more standard hard rock. Travers is currently touring with Rainbow.

Best cuts: "New Age Music," "I Don't Wanna Be Awake," "I Can Love You," "Feel'n In Love," "Untitled."

PHOEBE SNOW—Rock Away, Mirage WTG19297 (Atlantic). Produced by Greg Ladanyi, Richie Cannata. This is a very commercially-oriented LP with Snow, backed by strong and rich production, easily handling a variety of pop, soft and medium tempo rock styles. Much of the material is familiar, as Snow covers such tunes as Rod Stewart's "Gasoline Alley," Don Covay's "Mercy, Mercy, Mercy," and Bob Dylan's "I Believe In You." The playing is tasty and though the LP cover shows Snow comfortable near the edge of a precipice, the LP as a whole is not nearly as adventurous.

Best cuts: Those mentioned above and "Baby Please," "Games," "Something Good."

KINGBEES—The Big Rock, RSO RS13097. Produced by David J. Holman, Rich Fitzgerald. This trio goes back further than the Beatles for its rock inspiration. The music is streamlined, 1950s styled rock though this is no exercise in mere nostalgia. Jamie James' vocals are commanding and considering the Kingbees are only a three piece band, the sound is basic but full. Group caused some activity last year with its self-titled debut album and the single "My Mistake." The Kingbees could become the equivalent of an American-oriented Police.

Best cuts: "The Big Rock," "Rockin' My Life Away," "Right Behind You Baby," "How Can I Love You," "Boppin' The Blues."

THE FABULOUS THUNDERBIRDS—Butt Rockin', Chrysalis CHR1319. Produced by Denny Bruce. Premature epitaphs for the blues continue to be filed, but the quality and quantity of vital younger stylists continues to show signs of a quiet revival. Among the new generation, none seems better poised to capture fresh rock and pop believers than Austin's T-Birds, whose third LP adds horn charts, keyboards and a bit more studio polish without diluting their essential gutbucket charm. Kim Wilson's vocals and peppery mouth harp remain the hooks.

Best cuts: "I Believe I'm In Love," "One's Too Many" (written by Wilson and Nick Lowe) and Slim Harpo's "Tip On In."

Country

JOHNNY PAYCHECK—Mr. Hag Told My Story. Epic FE36761. Produced by Billy Sherrill. While most tribute albums suffer from an excess of sugar in the grooves, this one's only fault is Paycheck's didacticism in his introduction to each cut—as if he's conducting a short course on the wisdom of Merle Haggard. Happily, Haggard's songs are lessons self-contained, and Paycheck delivers them with great understanding, respect and style. It is further to Paycheck's credit that he presents here a lot of Haggard's older and nonstandard songs (eight are from the late '60s and early '70s) instead of leaping astride the chartbusters.

Best cuts: "I Can't Hold Myself In Line," "Yesterday's News Just Hit Home Today," "All Night Lady," "I've Got A Yearning."



Spotlight

ROLLING STONES—Sucking In The Seventies, Rolling Stones COC16028 (Atlantic). Produced by the Glimmer Twins. Eschewing the big hits, this LP contains selections from Rolling Stones LPs from 1974 to 1978, as well as a new version of "If I Was A Dancer (Dance Pt. 2)" from "Emotional Rescue," a live version of "When The Whip Comes Down," and "Everything Is Turning To Gold" which was never included in an album. The song selection, which also includes the blues "Mannish Boy," shows the band at its musical best, while avoiding the gimmicks, the excesses, and the commercial pandering of previous LPs. Instead this best of the rest collection demonstrates once more just what a good band the Rolling Stones really are.

Best cuts: Those mentioned above, and "Beast Of Burden," "Time Waits For No One," and "Shattered."



First Time Around

SHOT IN THE DARK, RSO RS13096. Produced by Al Stewart, Chris Desmond. Al Stewart fans will recognize Shot In The Dark as Stewart's backup band who also opened for Stewart on his last tour. The five-person group, fronted by the charming vocals of Krysis Kristianne, play a soft brand of melodic folk rock in the Renaissance, Pentangle, Fairport Convention vein. Add some Fleetwood Mac type harmonic flourishes and the result is intelligent, musically superior music. Brian Savage's tasty sax and violin work gives much of the material a dreamy texture. Robin Lambie, Adam Yurman and Peter White are on guitars and drums. Studio support from accomplished players rounds out the sound.

Best cuts: "Playing With Lightning," "Shot In The Dark," "Just As Well," "Speak My Language."

GREAT BUILDINGS—Apart From The Crowd, Columbia N1C36920. Produced by Ed E. Thacker, John Boylan. Los Angeles doesn't stop producing worthy rock bands. Great Buildings has been gigging awhile and their professionalism and experience shows on this 10-song debut. The genre the quartet chooses to work in is not a new one—mid-'60s Beatlesque pop, handled with flair and taste. Danny Wilde sings with authority and the three-part harmonies add a lift to many of the songs. The playing is tight with Richard Sandford's drums being especially strong.

Best cuts: "Heartbreak," "Maybe It's You," "Dream That Never Dies," "Combat Zone."

STANLEY FRANK—Play It Till It Hurts, A&M SP4828. Produced by Robin Geoffrey Cable. Mix political lyrics and a hot rhythm reminiscent of the 1950s and 1960s and the result is Stanley Frank. Except for the punchy, reggae-inspired "Love Like A Hammer," this is an all-out rock exercise meant for those who take their partying seriously. The four-piece band backing Frank is right on the money. Pitch to fans of Southside Johnny, Tonio K, and other acts which are known for a barrelhouse style of rock.

Best cuts: "Rocco's Girl," "Love Like A Hammer," "We Want A War," "Nylon Meat Dreams," "Rock Crazy."



DENIECE WILLIAMS—My Melody, ARC FC37048 (Columbia). Produced by Thom Bell, Deniece Williams. Williams' latest LP mixes several slow, pretty ballads with some vibrant, shimmering uptempo cuts which better show off her vocal range. These jaunty tracks, especially "It's Your Conscience" and "Strangers" also mark a return to form for producer Bell, whose early-'70s work with the Stylistics and the Spinners set the standard against all producers in black pop are judged. This is a mostly mellow offering, as dramatized on "My Melody," which is rather similar melodically to Barbra Streisand's "Evergreen." Bell holds Williams' tendency to sweetness in check and brings out a bit of her fire and bite.

Best cuts: Those cited plus "What Two Can Do."

ULLANDA McCULLOUGH, Atlantic 19296. Produced by Nickolas Ashford, Valerie Simpson. The uptempo single "Bad Company," with its challenging vocal arrangement, is only one of many irresistible tracks on McCullough's second LP, whose much in-demand producers provide good material for her crisp, soprano vocals. Slick arrangements of pop/r&b songs accent the mid-tempo of "I'll Just Die," "Love Had Changed My Life" and bouncy "You're Gonna Wanna Come Back." And, all have melodically appealing hooks. "Rumors" is a classic Ashford-Simpson ballad, heartfelt lyrics done harmoniously with lush, but not overdone, orchestration.

Best cuts: Take your pick.



BARTOK: PIANO CONCERTOS NOS. 2 & 3—Ashkenazy, London Philharmonic, Solti, London CS7167. This is the year—and the month—that the entire classical music establishment and its superstars honor Bartok, a composer now more influential and more widely heard than ever before. Bartok was a virtuoso pianist and this repertoire, particularly the softer more feminine Third Concerto, is one of the best places to get to know his special genius. It's one of the infrequent disk collaborations of these two superstars.

BARTOK: 44 DUOS FOR TWO VIOLINS—Perلمان & Ashkenazy, Angel SZ37540. This is a fascinating series of fragmentary little pieces, one of those collections joining several aspects of Bartok's wide-flung career—folk music gatherer, composer, teacher. Both Itzhak Perlman and Pinchas Zukerman are obviously absorbed to the peak of their talents here, and the immaculate technical presentation is a giant plus.

ROSSINI: L' ITALIANA IN ALGERI—Horne, Ramey, I Solisti Veneti, Scimone, RCA ARL33855. The singers, led by coloratura Marilyn Horne, really know how this buffo music and recitation should be handled, and the style and shape of the original production also are pressed in the finely wrought orchestral sounds and chamber ambience of the set's production. Orchestra and voices alike are full-bodied and colorful, but it's snap-crackle-pop on the disk.

Billboard's Recommended LPs

pop

LENNY LeBLANC—Breakthrough, Capitol ST12134. Produced by Barry Beckett. Fans of Christopher Cross should be able to sink their teeth into this one. LeBlanc makes the same kind of smooth rock with tons of hooks. However, LeBlanc adds more of a Southern edge and the excellent choice of backing musicians gives him a harder, jazz sound at times. The songs, all cowritten by LeBlanc, are uniformly strong with good potential for Hot 100, adult contemporary play. **Best cuts:** "Desperate Love," "You Can't Run," "Midnight Mourning," "Blue Eyed Lady," "Street Lover."

KROKUS—Hardware, Ariola America OL1508 (Arista). Produced by Krokus. This heavy metal quintet hails from the Alps, sings in English and rocks in an angry universal language, judging from the success of groups such as AC/DC. There are a few strident anthems on this LP, and they are delivered at peak volume, carefully measured. Some of it is mindless, but it rocks as hard as they come. **Best cuts:** "Easy Rocker," "Celebration."

ELLIOTT MURPHY—Affairs, Courtisane MUR101. Produced by Elliott Murphy, Thom Panunzio. Since his last LP on Columbia, Murphy has been on sort of a hiatus from recording. His comeback here on his own label, is a self-described "albumette," a collection of six articulate tracks that resemble musical short stories. Murphy's vocal timbre often resembles that of Tom Petty. The playing is spirited and overall shows that Murphy means business again. **Best cuts:** "Euro-Tour," "Cool Panic," "Cause I Saw You."

JOHN FAHEY—Live In Tasmania, Takoma TAK7089 (Chrysalis). Produced by Peter Noble. The first pop record by an international artist recorded live in Hobart, Tasmania is instrumental folk music by accomplished acoustic guitarist Fahey. The music is not commercial, as Fahey seemingly improvises his way from one composition to the next in an undisturbed flow, but folk enthusiasts may want to know about this one. **Best cuts:** "Waltzing Matilda," "Indian-Pacific R.R. Blues," "The Approaching Of The Disco Void."

MICHAEL BLOOMFIELD—Living In The Fast Lane, Waterhouse, Waterhouse II. Produced by Norman Dayron. This is a

collection of 10 never released singles Bloomfield recorded in the last couple of years before his recent death. The styles here range from blues, to rock, to soul to country rag. Throughout, Bloomfield's never to be duplicated guitar playing is in evidence, the playing frequently rising above the material. **Best cuts:** "Andy's Bad," "Roots," "Let The Talk," "Used To It."

THE ROVERS—Wasn't That A Party, Epic/Cleveland International JE37107. Produced by Jack Richardson. The irrepressible Irish Rovers have a musical flair and elan that's both infectious and magical. Few groups could make simple little songs about fireflies, popsicles, ice cream girls and matchstalk animals sound so appealing. Richardson's production is excellent and high-energy. **Best cuts:** "Wasn't That A Party," "Mexican Girl," "Yo Yo Man."

JOHN CALE—Honi Soit, A&M SP4849. Produced by Mike Thorne. The enigmatic Cale turns in a surprisingly commercial set of nine compositions. Though there may be hooks in such cuts as "Dead Or Alive" and "Honi Soit," Cale's lyrical punch is still present and the music often wanders into murky though rewarding territory. "Riverbank" is a moving ballad. **Best cuts:** Those mentioned plus "Magic & Lies."

PAGES—Capitol ST12123. Produced by Jay Graydon, Bobby Colomby. Second album by this trio is filled with the jazzy pop rock that has been made into an art form by Steely Dan and has also been popularized on records by the Doobie Brothers and Billy Joel. The effort is seamless and accessible, but not terribly distinctive. There is a bit of tempo range, including one pretty slow ballad, "Midnight Angel." **Best cuts:** Those cited plus "Automatic," "You Need A Hero."

country

DAVID HOUSTON—From Houston To You, Excelsior XLP88005. Produced by Steve Vining, Tillman Franks. Although his style is clearly his own, Houston's high, melodic voice has echoes of Slim Whitman's and will doubtlessly appeal to those who like romanticism in their music. The Grand Ole Opry star is particularly moving on "Where Love Begins" and "My Lady." **Best cuts:** Those cited and "Afraid."

soul

SUN—Force Of Nature, Capitol 12142. Produced by Beau Ray Fleming, Byron Byrd. Repetitious rhythm patterns, led by crisp guitar riffs, are the norm for this LP of mostly dance/r&b music. The single, "Reaction Satisfaction (Jam Ya'll Funk It Up)," is predictable rap music with a funky beat while the philosophical title track is uptempo with an appealing horn arrangement. **Best cuts:** Those mentioned and "This Is What You Wanted" and "Jamm'n' Brazil."

NITEFLYTE, Ariola 1505. Produced by Sandy Torano. A healthy mix of rock, pop and reggae chords make for several memorable cuts on this album. The uptempo "Shoot From The Hip" is melodic, a fast-paced rhythm arrangement leads "Anyway You Want" while "Alicia's Song" is a pop instrumental with a laidback groove. **Best cuts:** Those cited and "Sexy Dancer."

JOE SIMON—Glad You Came My Way, Posse 10022. Produced by Porter Wagoner. The soulful balladeer wraps his sensual vocals around these nine songs of appealing r&b melodies. Simon's characteristically strong vocals are showcased on the blues/soul ballad "Magnolia" and sultry "Baby, When Love Is In Your Heart (It's In Your Eyes)." Two infectious, rhythmic cuts are "All Over Me" and "Love Look At Us Now." **Best cuts:** Those cited and "Glad You Came My Way."

jazz

PHAROAH SANDERS, NORMAN CONNORS—Beyond A Dream, Novus 3021 (Arista). Produced by Michael Cuscuna, Norman Connors. The most promising tracks are "Babylon" and the title cut, both no nonsense jazz pieces but the piercing sax solos are by Buzzy Jones, not Sanders, though Connors manages to get in some good drum licks. Of the five cuts, Sanders shines only on "Montreux Overture" and "Casino Latino." **Best cuts:** Those cited.

HUBERT LAWS—California Suite, CBS FM36691. Producer uncredited. Reissue of the soundtrack from the Columbia Pictures comedy of the 1970s features composer Bolling at the piano and Laws' fancy fluting backed by a harmonious combo including Shelly Manne, Bud Shank, Tommy Tedesco, Ralph Grierson and Chuck Damonico. It's mildly entertaining music, strongly vanilla in ambience, which will appeal, in the main, to Laws devotees. His musicianship is unquestionably enviable. **Best cuts:** "Hanna's Theme," "Love Theme."

ALEXANDER-BROWN-ELLIS—Trio, Concord Jazz CJ136. Produced by Carl E. Jefferson. Monty, Ray and Herb collaborate on nine cuts, all but two an evergreen, with good musical re-

(Continued on page 93)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Paul Grein, Douglas E. Hall, Kip Kirby, George Kopp, Roman Kozak, Irv Lichtenman, Ed Morris, Richard M. Nusser, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Gerry Wood, Jean Williams.

Billboard's®

Survey For Week Ending 3/21/81

Number of singles reviewed
this week **98** Last week **96**

Top Single Picks™

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Pop

STYX—Too Much Time On My Hands (4:31); producer: Styx; writer: Tommy Shaw; publishers: Stygian, Almo, ASCAP, A&M 2323. The group follows the top three "The Best Of Times" with an infectious midtempo rocker. It lacks the stately, stylized slickness of the current smash and so probably won't be as big on adult contemporary stations. But it should do even better on AOR.

WHO—You Better You Bet (3:58); producer: Bill Szymczyk; writer: Townshend; publisher: Towser Tunes, EMI, Warner Bros. 49698. The Who's Warner Bros. debut is a glorious piece of rock paced by Pete Townshend's forceful vocal and some stinging guitar work. Keyboard fills and complimenting harmonies are effective. From their forthcoming "Face Dances" LP.

REO SPEEDWAGON—Take It On The Run (3:35); producers: Kevin Cronin, Gary Richrath; Kevin Beamish; writer: G. Richrath; publisher: Buddy, BMI, Epic 1901054. REO should continue its hot streak with this melodic rocker that has the same vocal dynamics and riveting guitar work as their No. 1 "Keep On Loving You."

GINO VANNELLI—Living Inside Myself (3:48); producers: Gino Vannelli, Joe Vannelli, Ross Vannelli; writer: Gino Vannelli; publisher: Black Keys, BMI, Arista 0588. Vannelli makes his Arista debut with a strong, fluid ballad that showcases his clean vocals, emotionally delivered. The lyrical hook is torchy.

ROD STEWART—Somebody Special (4:28); producer: Harry The Hook; writers: Stewart, Harley/Chen, Savigar, Cregan, Grainger; publishers: Riva, WB, ASCAP, Warner Bros. 49686. Followup to "Passion" is a lush ballad highlighted by Stewart's raspy vocal. The mellow arrangement allows the vocal to take centerstage.

BOZ SCAGGS—You Can Have Me Anytime (4:56); producer: Bill Schnee; writers: B. Scaggs, D. Foster; publishers: Boz Scaggs, ASCAP, Foster Frees, Irving, BMI, Columbia 1101023. Perhaps his most beautiful ballad since "We're All Alone," this soaring track has already gotten some exposure as part of the "Middle Man" and "Hits" sets. Production is clear and sparkling.

recommended

TOTO—If It's The Last Night (3:52); producers: Geoff Workman, Toto; writer: D. Paich; publisher: Hudmar, ASCAP, Columbia 1101056.

BILL MEDLEY—Don't Know Much (3:07); producer: Michael Lloyd; writers: C. Weil, B. Mann, T. Snow; publishers: ATV, Mann and Weil, Braintree, Snow, BMI, Liberty 1402 (Capitol).

RICK NELSON—Believe What You Say (2:23); producer: Jack Nitzsche; writers: J. Burnette, D. Burnette; publishers: Matragun, Unart, BMI, Capitol 4988.

CARL WILSON—Hold Me (3:30); producer: James William Guercio; writer: C. Wilson, M. Smith; publishers: Murray Gage, Schilling, ASCAP, Caribou 601049 (CBS).

CARLY SIMON—Come Upstairs (4:14); producer: Mike Mainieri; writer: Carly Simon; publishers: Quackenbush, Redeye, ASCAP, Warner Bros. 49689.

JIM PHOTOGLO—Fool In Love With You (3:30); producer: Brian Francis Neary; writer: Neary, Photoglo; publishers: 20th Century, Nearytunes, ASCAP, Fox Fanfare, Nearytunes, BMI, 20th Century-Fox 2487.

NAZARETH—Dressed To Kill (3:31); producer: Jeffrey Baxter; writers: McCafferty, Agnew; publishers: Panache, Ciroride, Sticklepe, ASCAP, A&M 2324.

LA FLAVOUR—To The Boys In The Band (3:14); producers: Carl Maduri, Mark Avsec; writer: M. Avsec; publisher: Bema, ASCAP, Sweet City 51081 (MCA).

B.J. THOMAS—Some Love Songs Never Die (2:30); producer: Larry Butler; writers: Alice Kiestler, Bob Morrison, Johnny MacRae; publishers: Southern Nights, Youngun, ASCAP, BMI, MCA 51087.

RICK SPRINGFIELD—Jessie's Girl (3:14); producer: Keith Olsen; writer: R. Springfield; publishers: Portal, Muscleman, BMI, RCA 12201.

PAUL ANKA—Think I'm In Love Again (3:50); producer: Larry Butler; writers: P. Anka, B. McDill; publishers: Hall Clement, Paul Anne, BMI, RCA 12184.

JOHN O'BANION—Love You Like I Never Loved Before (3:20); producers: Joey Carbone, Richie Zito; writers: Richie Zito, Joey Carbone, Kathi Pinto; publisher: Sixty-Ninth Street, BMI, Elektra 47125.



Soul

GAP BAND—Yearning For Your Love (3:59); producer: Lonnie Simmons; writers: Ronnie Wilson, Oliver Scott; publisher: Total Experience, BMI, Mercury 76101. The "Burn Rubber" trio slow down the pace and deliver a soft, flowing ballad complete with lush orchestration and impressive vocals.

CON FUNK SHUN—Lady's Wild (3:28); producer: Con Funk

Shun; writers: M. Cooper, F. Pilate, G. Jackson; publishers: Val-je-Joe, Felstar, BMI, Mercury 76099. Uptempo, this track is straight ahead dance music with repetitious, driving rhythms and crisp vocals.

PARLIAMENT—Crush It (3:42); producers: George Clinton, Bootsy Collins; writers: Bootsy, Spradley; publisher: Rubber Band, BMI, Casablanca 2330. The followup to "Agony Of De Feet" is another one of Clinton's inspired surrealistic tales. Though rhythmic, this one is not quite as good for dancing.

RICK JAMES—Give It To Me Baby (3:48); producer: Rick James; writer: R. James; publishers: Jobete, Stone City, ASCAP, Gordy 7197 (Motown). Initial release from a new album is an uptempo funk track with the usual James quality. Hook is memorable.

BAR-KAYS—Body Fever (3:54); producer: Allen A. Jones; writers: J. Alexander, L. Dodson, C. Allen, S. Guy, L. Smith, M. Bynum, W. Stewart, H. Henderson, F. Thompson, M. Beard, A. Jones; publishers: Bar-Kays, Warner Tamerlane, BMI, Mercury 76097. An infectious, funky hook makes this uptempo cut appealing. The melody is rhythmic.

recommended

MASS PRODUCTION—I Can't Believe You're Going Away (3:55); producer: Mass Production; writers: R. Williams, A. Kelly; publisher: Two Pepper, ASCAP, Cotillion 46011 (Atlantic).

SUN—Reaction Satisfaction (Jam Y'all Funk It Up) (3:55); producers: Beau Ray Fleming, Byron Byrd; writer: Byron Byrd; publisher: Glenwood, ASCAP, Capitol 4981.

SANDRA FEVA—Tell 'Em I Heard It (3:54); producers: T. Camillo, C. Barker; writers: Lowrell, Jeffery Simon; publishers: Paddle, Simon-Redmond, Gaetana, BMI, Venture 138.

MICHAEL WYCOFF FEATURING MERRY CLAYTON—One Alone (3:56); producer: Steve Tyrell; writers: Michael Wycoff, Will Jennings; publishers: Crystalane, Blue Sky Rider, Irving, BMI, RCA 12179.

RANDY BROWN—If I Don't Love You (4:29); producers: Homer Banks, Chuck Brooks; writers: Homer Banks, Chuck Brooks; publisher: Backlog, BMI, Chocolate City 3224.

NOLEN & CROSSLEY—Messin' Up A Good Thing (3:17); producers: Hal Davis, Arthur G. Wright; writers: C. Nolen, R. Crossley, H. Davis; publishers: Jazzy Autumn, Jobete, ASCAP, Gordy 7196.

FRANK BOOKER & POSITIVE PEOPLE—Ooh Suga Wooga (4:15); producer: James Purdie; writer: Frank Hooker; publisher: Duchess, MCA, BMI, Panorama 12196 (RCA).

L.A. BOPPERS—La La Means I Love You (3:36); producer: Augie Johnson; writers: Thom Bell, William Hart; publishers: Bell Boy, Mighty Three, BMI, Mercury 76096.

OZONE—Ozone Bee Bop (3:16); producers: Michael L. Smith, Angelo Bond; writer: Ozone; publisher: Old Brompton Road, ASCAP, Motown 1510.

GERALDINE HUNT—I Feel Like A Woman Again (3:40); producer: Mike Pabon Austin; writers: G. Hunt, P. Dowse, D. Edmead; publishers: Rebera, Hygroton, Unidisc, Prism 320.

TOM SCOTT—Got 'Em Where You Want 'Em (3:33); producer: Tom Scott; writer: Tom Scott; publisher: Gold Horizon, BMI, Posse 5009.

LONNIE BROOKS—I'll Take Care Of You (4:16); producer: none listed; writer: Benton; publisher: none listed. Alligator 794.



Country

MEL TILLIS—A Million Goodbyes (3:14); producer: Jimmy Bowen; writers: Buzz Cason/Steve Gibb/Bobby Russell, publishers: Buzz Cason/Steve Gibb/Bobby Russell, ASCAP, Elektra 47116. Tillis demonstrates his versatility in this mellow followup to the sprightly "Southern Rain." An ever-paced production opens and closes with keyboards, interlaced with strings.

GAIL DAVIES—It's A Lovely, Lovely World (2:13); producer: Gail Davies; writer: Boudelaux Bryant; publisher: Acuff-Rose, BMI, Warner Bros. WBS49694. Davies reaches back to 1952 for this revelation ditty about the powers of love that scored big then for Carl Smith. The arrangement—with its fiddle and steel breaks and Davies' achingly pure voice—is as country (and as elevating) as the original.

LACY J. DALTON—Whisper (3:15); producer: Billy Sherrill; writers: L.J. Dalton/M. Sherrill; publisher: Algee, BMI, Columbia 1101036. This evocative tune may well be the lusty-throated Dalton's strongest number of late. There's a ballad-like beginning, then the production shifts into high gear, aided by percussion and harmonica.

EARL THOMAS CONLEY—Fire & Smoke (3:12); producers: Ne son Larkin, Earl Thomas Conley, Phil Grissett; writer: Earl Thomas Conley; publishers: Blue Moon/April, ASCAP, Sunbird 7561. Conley continues to strengthen his stance as an energetic, vibrant artist. Electric and steel guitars flash throughout this upbeat, funky production, which is further enhanced by judicious use of background vocals.

FARON YOUNG—Until The Bitter End (3:21); producer: Ron Chancey; writers: Tommy Rocco, Gene Dobbins, T. Dan-

iels; publishers: Chappell, Intersong/Unichappell, ASCAP/BMI, MCA MCA51088. Young chronicles here the approaching dissolution of a love affair. In addition to Young's full, rich voice and sensitive styling, the song is distinguished by some nicely poetic lines.

GARY STEWART—Let's Forget That We're Married (2:39); producer: Jim Vienneau; writers: Jim Lewis, Gary Stewart, Sonny Tackett; publisher: Cedarwood, BMI, RCA JH12203. Despite his recent flirtations with rock, Stewart is 100% country on this one—both in theme and presentation. This is an uptempo assertion that adultery ought to be enjoyed—as soon as possible. The spare instrumentation allows Stewart's superb voice to shine.

BURRITO BROTHERS—Does She Wish She Was Single Again (2:31); producer: Michael Lloyd; writers: R. Leigh, M. Blackford; publisher: United Artists, ASCAP, Curb ZS601011. The married woman's burdens (as seen by the husband) are vividly brought into focus in this understated ballad. Its opening is disarmingly simple, but it soon builds in intensity. The sharp images and smooth harmonies are accented by fine acoustic guitar work.

BILLY SWAN—Do I Have To Draw A Picture (2:32); producer: Larry Rogers; writers: B. Swan-G. Clark; publishers: Earl McGrath, ASCAP/Missing Finger, BMI, Epic 1951000. A splendid comeback for this artist pairs him with a Memphis/Nashville production that's both distinctive and different. Swan's vocals and Rogers' arrangement makes the cut a winner.

WHITEY SHAFER—If I Say I Love You (Consider Me Drunk) (2:46); producer: Ronnie Gant; writer: Sanger D. Shafer; publisher: Acuff-Rose, BMI, Elektra 47117. The tongue-in-cheek lyrics detract in no way from the straight-ahead country strength of this single. Shafer's beery heartfelt vocal is backed perfectly by a bright and lively track.

recommended

GLEN CAMPBELL AND TANYA TUCKER—Why Don't We Just Sleep On It Tonight (3:05); producer: Gary Klein; writers: J. Parker/H. Shannon; publishers: ATV, BMI/Welbeck, ASCAP, Capitol 4986.

TERRY STAFFORD—Everybody Loves A Love Song (3:25); producer: none listed; writers: R.J. Jones/J. Taylor; publisher: ATV, BMI, Firstline FLS710.

Billboard's Recommended LPs

• Continued from page 92

sults. Ellis and Alexander trade solos expertly, and not without humor. But the session might have been even stronger with a Scott Hamiltonish tenor present to add variety. One thing is sure: Alexander's skills as a pianist improve with his every outing. **Best cuts:** "You Call It Madness," "I Want To Be Happy."

IDRIS MUHAMMAD—Kabsha, Theresa TR110. Produced by Idris Muhammad. Here, Muhammad beats his way through six cuts, with assists from Pharoah Sanders' tenor sax, Ray Drummond's big bass and a second tenor blown by George Coleman. The LP will be of particular interest to students of contemporary percussion trends. **Best cuts:** "Soulful Drums," "Little Feet."

MIKE MANDEL—Utopia Parkway, Vanguard Free Style VSD79437. Produced by Jack Perricone, Danny Weiss. This is an appealing pop fusion album with just a dash of funk. Mandel plays a variety of keyboards in a Herbie Hancock vein. Houston Person has some good tenor sax solo work along the way. One wishes Jon Faddis' trumpet work could have been better displayed. A happy surprise are the tuba solos by Howard Johnson on "Old Time, New Town, Up Your Avenue Stomp," which marches along in a sprightly fashion. **Best cut:** "Don't Cha Give Up."

RUFUS REID TRIO—Perpetual Stroll, Theresa TR111. Produced by Wayne Cohen. Eddie Gladden and Kirk Lightsey provide the backup for Reid's forceful bass playing. The two LP sides cover six tunes, three of them Reid originals. He can do it all on his oversized fiddle, and it's all evident here. **Best cuts:** "Tricotism," "Perpetual Stroll."

LINCOLN COUNTY—Making The Night The Best Part Of My Day (3:16); producer: unlisted; writers: Wayland Holyfield/Ben Peters; publishers: Bibo, ASCAP/Ben Peters, BMI, Soundwaves 4629.

BUDDY MERRILL—Four String Swing (2:06); producers: Buddy Merrill/Scott Seely; writer: Buddy Merrill; publisher: S&R, ASCAP, Accent ACS1371.



First Time Around

MARK SAFFAN AND THE KEEPERS—Tell Her No (2:37); producer: Richard Perry; writer: Rod Argent; publishers: Verulam, Mainstay, BMI, Planet 47927 (Elektra/Asylum). Remake of the old Zombies hit. This moody remake of the old Zombies hit is less a carbon copy of the original than a good song in its own right.

JEFF FINER—South Of The Border (1:50); producer: Paul Freeman; writer: Jeff Finer; publisher: Irving, BMI, A&M 2307. Finer keeps things short and tight on this frenetic rocker filled with a sense of urgency and tension. The song's streetwise lyrics are enhanced by the muscular instrumentation.

BOX—DDDDDDance (3:33); producers: Jacques Morali, Mike Rox; writers: Rox, Ross; publishers: Can't Stop Music, BMI, Rox And Ross, ASCAP, Boardwalk 870059. Where do you go from the Village People? To rock'n'roll—or rather a sprightly, poppy version of rock. This is Morali's first release since disco's decline and it has the catchy, engaging accessibility that made his best Village People records so charming.

JIMMI CANNON—I'm Your Puppet (2:43); producer: Norro Wilson; writers: Dan Penn/Lindon Oldham; publisher: Fame, BMI, Warner Bros. 49647. This familiar r&b classic has been reworked here with a lighter, more A/C-styled touch. Cannon's voice is electric and should get airplay on a variety of formats.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

SHELLY MANNE & HIS MEN—At The Blackhawk, Vol. 2. Contemporary 7578. Produced by Lester Koenig. Manne's men include the late Richie Kamuca, Vic Feldman, Joe Gordon and Monte Budwig, and they taped these four long tracks in 1959 at the San Francisco club before an adoring audience. Manne lets them all have free play; some of the tracks run a tad too long, perhaps, but there's much to admire, particularly in Kamuca's tenor sax stylings. Notes by C. H. Garrigues are helpful. **Best cuts:** "What's New," "Step Lightly."

PAT LONGO & HIS SUPER BIG BAND—Crocodile Tears, Town Hall S30. Produced by Pat Longo and Bill Wagner. The former Lee Castle and Harry James alto saxist scores solidly with his second LP. His 16-piece group performs 11 well-chosen selections with power and precision, and Stephanie Caravella's three vocals add interest. Longo's aggregation is as good as they come among the young new big bands, and better than most. All his soloists have something to say, and Bill Wagner's annotation along with Suzanne Longo's graphics are first class. **Best cuts:** "In A Sentimental Mood," "Give Me Time," "Big Mama Louise."

RAY RIVERA—Let Me Hear Some Jazz, Insight IN202. Produced by Thomas Gramuglia. This is a pleasant mainstream jazz album which features guitarist Rivera singing three originals—the title track "Bop Talk" and "Music Is My Thing"—and two standards—"Don't Blame Me" and "Yesterdays" much in a Peter Dean vein. Russ Scotti plays some competent tenor sax solos a la Gato Barbieri. The album is rounded out by four instruments which swing lightly. **Best cuts:** Those mentioned.

LAX Bowing Midline LPs

LOS ANGELES—LAX Records becomes the first of the labels tied to CBS under its pressing and distribution pacts to bow album titles in the \$5.98 list category.

LAX product carrying the CBS "Nice Price" pricing slogan has been added to that midpriced category for an upcoming March 16 release. Included are seven titles, including three albums by War: "All Day Music," "The World Is A Ghetto" and "Why Can't We Be Friends."

Also being released by LAX at that list are Eric Burdon and War's "Spill The Wine." Burdon's "Sun Secrets" solo album. "Love Is A Five Letter Word" by Jimmy Witherspoon and Lee Oskar's self-titled debut album.

Those masters, originally released by labels including MGM and United Artists, were purchased back by LAX principals Jerry Goldstein and Steve Gold.

PHOEBE SNOW

"ROCK AWAY," HER NEW ALBUM ON MIRAGE RECORDS

Contains the single, "GAMES" 3800
Produced by Greg Ladanyi and Richie Cannata

Also available on 8-track and cassette tapes.



WTG 19297

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	Chart 1			THIS WEEK	LAST WEEK	Weeks on Chart	Chart 2			THIS WEEK	LAST WEEK	Weeks on Chart	Chart 3								
			ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track				Soul LP/ Country LP Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols				Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart			
☆	1	15	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲	8.98	☆	40	5	38 SPECIAL Wild Eyed Southern Boys A&M SP-4835		7.98	☆	81	3	RAINBOW Difficult To Cure Polydor PD-1-6316 (Polygram)		8.98						
☆	2	8	STYX Paradise Theatre A&M SP-3719		8.98	☆	42	5	TOM BROWNE Magic Arista/GRP GRP-5503		8.98	SLP 7	72	66	16	HEART Greatest Hits/Live Epic KE 2-3688	●	13.98					
	3	3	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98		38	38	13	TIERRA City Nights Boardwalk FW 36995 (CBS)		7.98	SLP 24	☆	93	5	PHIL SEYMOUR Phil Seymour Boardwalk FW 36996 (CBS)		7.98				
	4	4	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98		39	24	7	THE CLASH Sandinista Epic E3K 37037		14.98		☆	NEW ENTRY	THE ISLEY BROTHERS Grand Slam T-Neck FZ 37080 (Epic)		8.98	SLP 35				
	5	5	THE POLICE Zenyatta Mondatta A&M SP-3720	▲	8.98	☆	NEW ENTRY	→	WILLIE NELSON Somewhere Over The Rainbow Columbia FC 36883		8.98	CLP 27	☆	85	6	TERRI GIBBS Somebody's Knockin' MCA MCA-5173		8.98					
	6	6	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		41	28	6	ELVIS COSTELLO & THE ATTRAXIONS Trust Columbia JC 37051		7.98		☆	NEW ENTRY	TED NUGENT Intensities In 10 Cities Epic FE 37084		8.98					
	7	7	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98	SLP 50	☆	54	8	LOVERBOY Loverboy Columbia JC 36762		7.98			77	75	15	CON FUNK SHUN Touch Mercury SRM-1-4002 (Polygram)		8.98	SLP 26		
☆	15	3	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)		8.98			43	43	9	RY COODER Borderline Warner Bros. BSK 3489		7.98			78	67	25	ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110	▲	8.98	CLP 7	
☆	9	5	JOURNEY Captured Columbia KC-2-37016		13.98		☆	49	11	SHALAMAR Three For Love Solar BZLI-3577 (RCA)		8.98	SLP 11		79	68	23	THE JACKSONS Triumph Epic FE 36424	▲	8.98	SLP 18		
☆	11	24	BARBRA STREISAND Guilty Columbia FC 36750	▲	8.98			45	31	19	DIRE STRAITS Making Movies Warner Bros. BSK 3480		7.98			80	80	53	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98		
☆	12	16	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHLI-3852	●	8.98	CLP 1	☆	57	2	DIANA ROSS To Love Again Motown M8-951M1		8.98	SLP 25	☆	91	99	WAYLON JENNINGS Greatest Hits RCA AHLI-3378	▲	7.98	CLP 5			
☆	14	10	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)		7.98		☆	58	4	SISTER SLEDGE All American Girls Cotillion SD-16027 (Atlantic)		8.98	SLP 14		82	82	5	HANK WILLIAMS JR. Rowdy Elektra/Curb 6E-330		7.98	CLP 8		
	13	13	AC/DC Back In Black Atlantic SD 16018	▲	8.98			48	50	6	GRACE SLICK Welcome To The Wrecking Ball RCA AGLI-3851		8.98		☆	96	4	PEABOY BRYSON Turn The Hands Of Time Capitol ST 12138		8.98	SLP 33		
	14	8	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 3		49	51	32	DARYL HALL & JOHN OATES Voices RCA AQLI-3646		8.98			84	62	14	CREEDENCE CLEARWATER REVIVAL The Royal Alpert Hall Concert Fantasy MPF 4501		5.98		
	15	10	KOOL & THE GANG Celebrate De-Lite DSR-9518 (Polygram)	▲	7.98	SLP 9		50	53	6	ELVIS PRESLEY Guitar Man RCA AAL-1-3917		7.98	CLP 6		85	72	7	THE JAM Sound Affects Polydor PD-1-6315 (Polygram)		8.98		
	16	16	THE GAP BAND III Mercury SRM-1-4003 (Polygram)	●	7.98	SLP 1		51	52	21	RANDY MEISNER One More Song Epic NJE 36748		7.98			86	88	54	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98		
☆	19	13	YARBROUGH AND PEOPLES The Two Of Us Mercury SRM-1-3834 (Polygram)		7.98	SLP 2	☆	64	2	SMOKEY ROBINSON Being With You Tamla T8-375M1 (Motown)		8.98	SLP 15		87	79	10	BEATLES The Beatles 1967-1970 Capitol SKBO 3404		13.98			
	18	18	STEVIE WONDER Hotter Than July Tamla T8-373M1 (Motown)	▲	8.98	SLP 4		53	55	21	SLAVE Stone Jam Cotillion SD 5224 (Atlantic)		7.98	SLP 5	☆	99	8	T.S. MONK House Of Music Mirage WTG 19291 (Atlantic)		7.98	SLP 21		
☆	21	37	EDDIE RABBITT Horizon Elektra 6E-276	▲	7.98	CLP 2		54	36	17	EAGLES Eagles Live Asylum BB-705 (Elektra)	▲	15.98			89	90	9	MANFRED MANN'S EARTH BAND Chance Warner Bros. BSK 3498		7.98		
☆	22	19	GROVER WASHINGTON JR. Winelight Elektra 6E-305		7.98	SLP 8		55	41	7	TOTO Turn Back Columbia FC 36813		8.98			90	61	13	FLEETWOOD MAC Live Warner Bros. 2WB-3500	●	13.98		
	21	20	STEELY DAN Gaucho MCA MCA-6102	▲	9.98	SLP 20		56	47	22	RONNIE MILSAP Greatest Hits RCA AHLI 3772	●	7.98	CLP 4		91	86	41	DIANA ROSS Diana Motown M8-936M1	▲	8.98	SLP 48	
	22	17	ABBA Super Trouper Atlantic SD 16023	●	8.98			57	35	16	ROD STEWART Foolish Behaviour Warner Bros. HS 3485	▲	8.98		☆	114	2	THE ALAN PARSONS PROJECT I Robot Arista L 4180		7.98			
☆	26	5	EMMYLOU HARRIS Evangeline Warner Bros. BSK 3508		7.98	CLP 10		58	37	18	DELBERT McCLINTON The Jealous Kind Capitol/MSS ST 12115		7.98		☆	NEW ENTRY	→	WAYLON & JESSI Leather And Lace RCA AAL1-3931		8.98	CLP 48		
	24	25	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98			59	59	17	BOZ SCAGGS Hits Columbia FC 36841	●	8.98		☆	NEW ENTRY	→	ROBIN TROWER B.L.T. Chrysalis CHR 1324		7.98			
☆	27	10	THE WHISPERS Imagination Solar BZLI-3578 (RCA)		7.98	SLP 3		60	48	5	TODD RUNDGREN Healing Bearsville BHS 3522 (Warner Bros.)		8.98			95	87	10	BEATLES The Beatles 1962-1966 Capitol SKBO 3403		13.98		
	26	23	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲	15.98			61	63	15	DONNIE IRIS Back On The Streets MCA/Carousel MCA-3272		7.98			96	98	16	SKYY Skyyport Salsoul SA 8537 (RCA)		7.98	SLP 16	
☆	39	58	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98		☆	89	2	PHIL COLLINS Face Value Atlantic SD 16029		8.98			97	100	22	ARETHA FRANKLIN Aretha Arista AL 9538		8.98	SLP 13		
☆	33	8	APRIL WINE The Nature Of The Beast Capitol S00-12125		8.98			63	46	18	XTC Black Sea Virgin VA 13147 (RSD)		7.98		☆	135	2	U-2 Boy Island ILPS 9646 (Warner Bros.)		7.98			
	29	29	LAKESIDE Fantastic Voyage Solar BXL1-3720 (RCA)	▲	7.98	SLP 10		64	45	21	THE DOORS Greatest Hits Elektra SE-515	●	8.98		☆	NEW ENTRY	→	GARLAND JEFFREYS Escape Artist Epic JE 36983		7.98			
	30	30	OUTLAWS Ghost Riders Arista AL 9542		8.98			65	65	8	JOE SAMPLE Voices In The Rain MCA MCA-5172		8.98	SLP 29		100	102	7	REO SPEEDWAGON You Can Tune A Piano But You Can't Tuna Fish Epic JE 35082	▲	7.98		
☆	34	5	JIMMY BUFFETT Coconut Telegraph MCA MCA-5169		8.98			66	71	5	BOB JAMES All Around The Town Live Columbia/Tappan Zee C2K-36786		11.98			101	73	19	THE JIM CARROLL BAND Catholic Boy Atco SD-38-132 (Atlantic)		7.98		
	32	32	MARVIN GAYE In Our Lifetime Tamla T8-474M1 (Motown)		8.98	SLP 6		67	56	36	QUEEN The Game Elektra SE 513	▲	8.98			102	76	41	DEVO Freedom Of Choice Warner Bros. BSK 3435	●	7.98		
☆	NEW ENTRY	→	JAMES TAYLOR Dad Loves His Work Columbia TC 37009		8.98			68	60	45	AIR SUPPLY Lost In Love Arista AB 9530	▲	8.98			103	84	10	JOHN LENNON Imagine Capitol SW 3379		7.98		
☆	44	6	DON McLEAN Chain Lightning Millennium BXL1-7756 (RCA)		7.98			69	69	25	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Polygram)		7.98			104	78	10	JOHN LENNON Shaved Fish Capitol SW 3421		7.98		
☆	NEW ENTRY	→	ERIC CLAPTON Another Ticket RSD RX-1-3095		8.98			70	70	6	NAZARETH The Fool Circle A&M SP-4844		8.98										

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

MARCH 21, 1981 BILLBOARD

Closeup

BURRITO BROTHERS—Hearts On The Line, CBS/Curb JZ37004. Produced by Michael Lloyd.

It's not easy being a musical legend. Ask the Burrito Brothers, a group with a 13-year history and a cult following that stems from the earliest days of sometime members like Gram Parsons, Chris Hillman, Bernie Leadon and Chris Ethridge.

On the other hand, there's something to be said for longevity. In the music business, it can signify stubborn determination to keep a dream alive. So it's reassuring to hear once more from a band that in recent years has appeared to be sinking slowly into shadowy oblivion.

"Hearts On The Line" almost qualifies as a second debut for a revamped configuration that finds longtime Burrito staples Sneaky Pete Kleinow, Skip Battin and Gib Guilbeau joined by guitarist/singer John Beland.

With his songwriting and vocal skills, Beland's a welcome addition. And with the steady control exerted by producer Lloyd, the Burritos finally seem to have agreed upon a direction: country. Contemporary country, of course, with undertones of soft-rock—the kind of music that proves Nashville doesn't have a lockhold on good country records.

The Burrito Brothers always possessed the licks; Lloyd's gentle influence lends the focus they've needed, a pivotal presence at the helm to ease them over the rough spots and keep their effervescence in line. "Hearts On The Line" succeeds because it's natural, unpretentious—and commercial.

Beland and Guilbeau have come up with six strong originals that could be shoo-ins for country air-

play. Four of these lead off the first side of the LP, with three fairly demanding to be singles: "That's When You Know It's Over," "She's A Friend Of A Friend" and "She Belongs To Everyone But Me." So appealing are the latter pair, in fact, that they tend to linger on flirtatiously after the song has finished carrying obvious chart possibilities.

"She Belongs To Everyone But Me" is a well-crafted reflection on the inevitable price of fame, only written with a female in the traditionally male star role: "She sings love songs, straight to the heart songs/She's a spotlight angel, she's a jukebox queen/She sings sad songs, straight through my heart songs/she belongs to everyone but me."

Side two opens with an effective country story-in-song by Nashville writers Frank Dycus and Max D. Barnes titled "Family Tree." The sensitivity of this number spills into the next, "Damned If I'll Be Lonely Tonight," with Guilbeau articulating the pain of broken love against a strong instrumental fabric.

Nashville writer Richard Leigh contributes two highlights of the LP: "Isn't That Just Like Love," and "Does She Wish She Was Single Again," a gentle thought-provoker which asks the question of a once-joyful wife now tied irrevocably to life's apron strings.

It would be a shame if country radio and audiences don't give this rejuvenated Burrito Brothers incarnation a second chance. With product like this, the group could easily slip right into country/pop alongside Alabama and the Bellamy Brothers. This time around, the Burritos have abandoned their former antic variations and seem to be playing for keeps. **KIP KIRBY**



Burrito Brothers: Bouncing back with verve.

U.S. New Wave Comes Into Own

• Continued from page 14

your equipment, and that doubles the cost of your transportation."

The FBI tours make money, basically by cutting down the frills, says Copeland. Except for the Police, for example, none of the acts carry their own PA systems. That is acquired locally. And if a band is only popular on the two coasts, then the musicians fly economy to the West Coast, leasing a whole new set of equipment there.

Careers are made in secondary markets, and here the Americans have their biggest advantage. Most English bands coming to the U.S. have three weeks, and they will play only the big cities. But with the dramatic turnaround in college radio in the last year or two, an act like Robin Lane can build a very strong following playing the college circuit.

"(FBI agent) John Huie went to the NEC convention, and he was Mr. Popular. All the college kids would come up, they would know the acts, and it was a major difference from what it was before, when

they would call up by mistake, looking for the New Riders of the Purple Sage," remembers Copeland.

"If you get lucky with one, you make your money back," says Mike Lembo, manager of Robin Lane and artist development consultant for MCA Music, talking about his Deli Platters Records, a unusual label designed to prime the pump for future major label releases.

Deli Platters was the label that brought Robin Lane to the attention of Warner Bros., and Lane is now forging a strong career on the road (see above). A new LP, produced by Gary Lyons, is due at the end of the month, and judging from advance pressings it could very well be a smash.

Deli Platters itself is funded by MCA Music. In addition to Lane, some artists that have appeared on label singles include David Finerty, Bob Beland, Peter Myers, and Modo, a group formed by Gene Cornish and Dino Danelli, whose



MCA'S REDDY—MCA president Bob Siner welcomes Helen Reddy to the label while Pat Pipolo, vice president of promotion looks on. Reddy's MCA debut, produced by Joel Diamond, is scheduled for spring release.

Motown's Lasker Cautious On '81 Industry Prospects

• Continued from page 13

ment executive Dick Sherman to helm Motown's marketing and distribution effort. Sherman, who was senior vice president of marketing and sales for the Neil Bogart run label, officially joined Motown March 9 in a similar capacity. He replaces the departed Mike Lushka and former Motown national sales chief Steve Jacks.

"We've taken a look at last year's business, and I've tried to look at '81's and factor in the various trends out there," explains Lasker of this and other shifts, including a gradual payroll streamlining accomplished by steps taken since last fall.

Lasker leaves the door open for further departmental adjustments in line with trade conditions, and concedes that the recent consolidation is underscored by the company's decision to reduce its rental space at 6255 Sunset Boulevard.

Lasker is actually bullish on the company's own market position, but cautions that recent bankruptcies within the retail and distribution sectors, along with the loss of racked outlets as a result of problems facing major mass merchandisers like the Treasury chain and Korvettes, must be viewed in terms of consumers' readiness to buy.

"I think the pressure is on in the trenches—in retail stores—to survive," says Lasker. "The delivery system down to the consumer has

been affected terrifically by changes in our business." One major indicator: what Lasker sees as a much closer gap between shelf prices and list pricing as a result of reduced discounts to retail and virtual elimination of free goods policies.

Lasker says Motown itself hasn't resorted to a formal returns control blueprint, but a reduction in returned product has been a goal there as elsewhere. "One basic thing since the first of the year has been to restrict shipments in order to insure that we're not overshipping in certain areas," he says.

In particular, he cites the company's traditional black music focus as warranting added vigilance in monitoring accounts. Lasker charges that some larger rackjobbers order top chart titles without evaluating the actual crossover potential of a specific record, leading to possible logjams in those territories where the lack of pop or rock sales may be critical to sell-through to the local buying public.

"We've cut down on a lot of discount programs, and cut down on a lot of the 'whipped cream' we were offering, because the profit structure has to be built up," he adds.

Talent costs remain a major source of inflation, he believes, citing the decision to focus Motown's promotion and marketing on a smaller, more focused list of new and developing acts, with Switch, Teena Marie and Jermaine Jackson the most promising in the latter category.

"We're also addressing recording budgets, advances and the total cost of production," he says of budgetary guidelines.

As for the overall distribution of effort within the company, Lasker stresses that the extent of personnel cuts is significant more in terms of a shift toward greater radio promotion emphasis than an actual reduction in staff. In fact, he adds, the promotion department has been expanded.

Advent Chapter XI

NEW YORK—Cambridge, Mass.-based Advent Corp. says it plans to file for reorganization under Chapter 11 because it has been unable to find additional financing. Advent manufactures projection television sets and loudspeakers, and had announced that it would enter into the videodisk field this year. The troubled company had brought in former U.S. Pioneer president Bernie Mitchell a year ago as chief executive officer to try to effect a turnaround.

Lifelines

Births

Boy, Benjamin Knowles, to Kathy Knowles and John Marias, in Los Angeles. Father is in-house television producer for Kragen & Co.; mother is an independent casting director.

Boy, Matthew Bennett, to Sharon and Mike Harrison, March 6, in Los Angeles. Father is columnist for Billboard and founder of the publication Goodphone, now incorporated into Billboard.

Girl, Shannon Leigh, to Lisa and Norman Baker, March 3, in Nashville. Father is president of Valley People Inc.

Girl, Chelsea Anne, to Trudelle and Elwood Bunn, Feb. 20, in New York. Father is country singer for the group Elwood Bunn and Down Yonder.

Boy, Lee Walter, to Keith and Carol Stewart, Feb. 26, in Nashville. Father is national promotion director for IRDA.

Boy, Ricky Jr., to Mr. and Mrs. Ricky Lawson, Feb. 26, in Los Angeles. Father is drummer with the Yellowjackets, a Warner Bros. recording group.

Marriages

Dennis Dunstan to Marilyn Phillips, March 7, in Beverly Hills, Calif. Husband is the drummer of the Real World Records Group, Aussie Band.

Deaths

J.C. Johnson, 84, ASCAP composer and lyricist, Feb. 27, in New York. In collaboration with Thomas "Fats" Waller, Johnson wrote "The Joint Is Jumpin'" that is currently featured in the Broadway musical "Ain't Misbehavin'." Johnson also collaborated with George Whiting and Nat Burton. Other Johnson songs include "Empty Bed Blues" and a popular children's number, "Patty Cake, Patty Cake, Baker Man."

Alan F. Angus, 48, television director, of a heart attack March 5 in Nashville. His credits include "The Johnny Cash Show," "Music Country U.S.A." and "The Steve Allen Show" among others. He is survived by his widow, Lorette.

Kiril Kondrashin, 67, since 1960 conductor of the Moscow Philharmonic and, following his defection to the West in 1978, the Concertgebouw Orchestra, March 7 in Amsterdam. While living in Moscow, Kondrashin made two best selling recordings with Van Cliburn after the pianist won the Tchaikovsky Competition. He is survived by his widow, Nolde, and three sons.

Theodore "Red" Saunders, 68, for 45 years Chicago's most prominent jazz drummer, March 5. His record of "Hambone" in 1952 reportedly sold more than one million copies. He conducted orchestras at the Tivole and Regal Theatres from 1960 to 1969 and led a band at the Club De-Lisa for 21 years while recording frequently.

John Alden Gray, 30, music director and afternoon deejay for KCEY-AM in Modesto, Calif., of a heart attack March 5 in Nashville. Survivors include his widow and two daughters.

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*The poetry and the power.
Kris Kristofferson at his best.
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JVC'S VHD

Third Vidisk System Slated For October

By SAM SUTHERLAND

LOS ANGELES—The third entry into the video disk race, the VHD capacitance disk system developed by JVC in Japan, is now slated for international rollout starting in October, when players and disks will be introduced in Japan.

That's the timetable confirmed last week by Gary Dartnall, president of VHD Programs, Inc. and VHD Disc Manufacturing Co., the joint venture firms formed last year by VHD allies General Electric, Victor Company of Japan (JVC), Matsushita Electrical Industrial Co. and Thorn-EMI of the U.K.

The VHD (Video High Density) blueprint calls for marketing of the system in the U.S. to follow in January 1982.

In Japan, Akai, Sansui, Sanyo, Sharp, General, NEC, Toshiba, Trio, Mitsubishi Electric and Yamaha have all committed to production of the players, while here hardware will be marketed by General Electric, JVC, Panasonic and Quasar.

JVC, Matsushita and Thorn-EMI will oversee the VHD launch in the U.K., now expected in June 1982.

Software plans call for an opening catalog of approximately 100 titles, said to include theatrical films, music, sports and educational programs.

The VHD system—which has a companion audio format, AHD (Audio High Density), that allows for audio-only playback of digitally recorded sound—uses a 10.2 inch plastic disk similar to a conventional phono record. Unlike an LP, the VHD disk is grooveless, its program stored in microscopic pits that are read by a flat, electronically guided stylus and then decoded into images and sound.

The system has stereo audio capability, and VHD price estimates promise a probable player cost of around \$500, making it a direct competitor of RCA's SelectaVision capacitance disk system, due for nationwide introduction March 22.

The VHD format includes modular hardware, with players augmented at the consumer's choice by either an optional digital audio decoder and/or a special effects unit providing additional programming access controls.

VARIETY OF REPERTOIRE

PolyGram Midline Bowing

NEW YORK — PolyGram Records launches its \$5.98 midline series March 25 with the release of 106 albums (Billboard, Feb. 28, 1981). They'll ship packaged with original cover art and catalog numbers, according to Jim Lewis, vice president of marketing.

Lewis adds that the company will market a number of titles from its current catalog "three or four times a year." Among the artists represented in the initial thrust are Rush, Pat Travers, Rainbow, Chick Corea, Southside Johnny, Hank Williams,

Village People, Chuck Mangione, the Moody Blues, Rod Stewart and the Allman Bros.

"We want to re-focus attention on these artists by offering older material at this midrange," explains Lewis, "so that the consumer can experiment by purchasing earlier albums by his favorite artists or simply replacing worn copies from his collection. . . . I also believe that it will bring the multiple purchase since it is very difficult for the consumer to buy three albums at \$8.98 apiece."

Tape Dupers Tell Goody Jury How C'feit Trade Works

• Continued from page 7

over the microphone in the witness stand, Tucker told the court that he never bought the "theory that you can only make 10,000 units from a master. I say you can make up to 20,000."

When it came time for him to identify his product, Carroll testified that the splicing on his bogus "Grease" cassettes was "cut diagonally by hand." Legitimate copies of the tape were always spliced with a straight cut, he said. As the jury examined his tapes, Carroll noted other "telltale" differences, such as the blurred printing on the insert cards and the way the shrink wrap sometimes looked like it was "ready to peel off."

During Carroll's cross-examination, the court learned that he recently entered into a settlement with CBS Records in connection with his illicit manufacture of "The Stranger" by Billy Joel. Carroll said that in return for payment of \$12,500, the company agreed to drop a civil suit against BCF. He said CBS was the only record manufacturer to take action against him so far.

Testimony was also heard by Michael Aaronson, the vice president of operations for the Goody chain. He said that in his examination of the chain's financial statement following its acquisition by Pickwick in

the spring of 1978, Goody showed net income of \$46,000 in 1976; \$475,000 in 1977; and \$1 million in 1978. Aaronson said he was brought in by Pickwick to reorganize the chain's "antiquated" accounting procedures, which, he noted, has since resulted in the elimination of the practice of disbursing hand-drawn checks. The prosecution maintained in its opening arguments that this was the way unindicted co-conspirators Jeffrey Collins and Verner were paid by Stolon to avoid detection.

In questioning Aaronson, Jacobs established that in November 1979, Bill Cunningham, an auditor for American Can, showed Aaronson a list of transactions involving several hand-drawn checks. One of the checks, for \$64,000, was made out to Verner.

Aaronson then identified Verner in court as the man he met with Stolon at Goody Headquarters in the summer of 1978, when Stolon asked him to approve a hand-drawn check made out to Collins, although the invoice was made out to Scarlet Band, Collins' U.K. firm.

Such transactions were not unusual, Aaronson implied, going on to claim that on at least 50 occasions Goody was able to buy and later sell to Pickwick goods it had procured at a price lower than that Pickwick was charging Goody. This, said Aaron-

All the week's heavy scuttlebutt envelops PolyGram, whose global top brass huddled in New York for several days after which Dave Braun, Irwin Steinberg and Harvey Schein jetted to Los Angeles for lengthy conferences with MCA brass. Though no one is talking, MCA is said to be tendering a domestic distribution pact to PolyGram. Insiders say RSO Records is not included. Talk is that Robert Stigwood, Freddie Gershon and Al Coury are headed elsewhere. Negotiation between PolyGram and MCA is in the embryonic stage, with MCA reportedly dangling a binder, which would not include taking PolyGram's accounts receivable and returns responsibility. A spokesman at PolyGram headquarters New York "categorically" denies that a deal of this nature is taking place.

Jim Moran, Pickwick wholesale division executive vice president, was in L.A. for several days, reportedly trying to contact PolyGram executives as was Jack Bernstein, independent label chief for Pickwick, from his Dallas HQ. Neither would comment. . . . For the first time in its history, the entertainment division of the City Of Hope charity drive is accolading an industry entertainer. Johnny Mathis sits center dais at the 1981 event. Record industry business executives heretofore have been honored. . . . Track just heard that Handelman Co. quietly named a new president, Frank Hennessey, formerly a principal in the accounting firm of Cooper & Lybrans. . . . According to the L.A. Times, the industry's Mike Curb, California's lieutenant governor, disclosed publicly that he made approximately \$180,000 in 1980, of which about \$100,000 stemmed from an Elektra/Asylum production association. The disclosure is mandated for state politicians.

Look for the prime mover, Artie Mogull, to ballyhoo a new label soon. He is hinted already accumulating honorariums and stipends from independent label distributors across the country. . . . It appears that despite a flood of phone calls from eligibles, Neil Bogart will not replace Dick Sherman as marketing boss, since the veteran ankle to Motown last week. . . . Helmsman Tom Heiman told his major vendors and his principal bank, Crocker, about his 1981 course for the ship of Peaches Records in a two-day conference early in March. Track hopes Heiman's annual huddle is emulated by contemporaries. . . . Federal District Judge Robert Kelleher has moved the sentencing of Mickey Arkus, a principal in now defunct Circle Marketing, Los Angeles, to April 6. . . . Rose Records, Chicago, celebrating its 50th anniversary in the Loop, opens its first suburban store in Downers Grove, northwest of downtown this week. The 3,000 square footer will also handle video software according to Jim Rose. . . . Industry pioneer Amos Heilicher back in Minneapolis after a hiatus in Palm Springs. He ate at Mike Lipton's new deli in the desert city. Lipton was long a wholesaling executive nationally and more recently ran a one-stop in the San Fernando Valley.

Inside Track

The West Los Angeles Music Store on Sunset unveils a 10 by 20 foot John Lennon mural painted by Richard Steller. . . . The manager of the U.S. retail store who does the best in-store merchandising display on the Roberta Flack/Peabo Bryson; T.S. Monk, Sister Sledge, Kleer and Slave albums through April 27 wins an all-expense vacation for two to Nassau from WEA. . . . Expect an amiable split in the association of a long-time personal manager and his key black talent. . . . Too Hot To Handle: Chicago's WLS-AM program director John Gehron nixed a new Rolling Stones' album giveaway because he feared mention of the title, "Sucking In The Seventies" would be a turn-off factor and could provoke complaints.

Did you know Buffalo empire builder Lenny Silver's license plates on his Rolls Royce read: "X-Poor?" Not bad for a guy who started as a stock clerk in the late Leonard Smith's BeeGee warehouse. . . . Eubie Blake convalescing from a broken hip in Long Island College Hospital, Brooklyn, N.Y.

MCA Music's Panorama label, handled through RCA, is calling it quits after its current single by Frank Hooker & the Positive People, "Ooh Suga Wooga." Cory Robbins, who ran the label for the music publisher, is leaving the company to form his own label in Gotham with a similar "street-oriented" dance slant. . . . The Mark Taper Forum in L.A. is the site of a memorial service March 20 for the late E.Y. "Yip" Harburg, killed in an auto accident on Sunset Blvd. March 7.

NBC cancelled Burt Sugarman's "Midnight Special" last week after more than eight years as a Friday night fixture. The show's producer, Dick Ebersol, was named producer of the network's ailing "Saturday Night Live," replacing Jean Doumanian. NBC will air two more first-run episodes of "Midnight Special," followed by four weeks of repeats. The "Special" staff of nine, including director Tom Trbovich, will apparently be let go. Sugarman, whose daytime game show "Whew" was recently cancelled by CBS-TV, is reportedly interested in getting involved in feature films.

Titles by the Beatles and Pink Floyd are part of a \$70,000 disk and cassette order (the largest to date) received by EMI in London from the People's Republic of China, though the bulk of the product requested is classical. The order was placed by the China National Publications import group. . . . Hearings to determine distribution of 1979 jukebox royalty fees begin April 21 at the Copyright Royalty Tribunal in Washington. CRT has determined by draw that the order of presentation will begin with BMI, followed by ASCAP, the Italian Book Corp. and ending with SESAC. Prehearing statements, witness lists and other information are due from parties involved by April 13. . . . Franklin Mint shareholders have approved the merger of the Mint into Warner Communications. The Mint operates, among other mail-order units, the Franklin Mint Record Society. Edited by JOHN SIPPEL

son, was due to "the regional situation," which he says meant the flood of product into key markets that enabled low-balling deals to take place.

The Government's first witness of the week was Robert Levey, the FBI agent who ran the Modular Sounds "sting" operation in Westbury, N.Y., nearly four years ago. Undercover agents worked in the shop, engaging in retail and wholesale activities while they obtained evidence of illicit transactions. Levey told the jury that in the course of the investigation, he met over 100 persons at the store with ties to the illegitimate record business, and that one of those individuals was George Tucker. Levey said that he met Tucker at least 10 times in 1978 to buy 1,500 counterfeit 8-track copies of "Fever," "TGIF," "Flowing Rivers," and "Double Platinum." The agent explained that he knew the product he was buying was counterfeit because of the price he was paying—\$3 for double Fever tracks at the same time he was purchasing legitimate copies of the tape from one-stops for \$6.75 to \$7.55.

Levey, who presented himself to the suspect music industry individuals and companies as Bobby Melanson, noted under cross-examination that as many as six pressing plants in the U.S. and two in Canada were legitimately producing "Fever"

8-tracks and cassettes during 1978. He said it was "not unusual" for some of the tapes to vary in their packaging and programming time, and confirmed the existence of an RIAA document which discussed these differences. He added that the Government never alerted RSO, PolyGram or any retailer that counterfeit tapes of "Fever" and "Grease" were "flooding the market" during the period, despite the fact that he knew the illicit goods "had infiltrated the ranks of legitimate distributors."

Levey's testimony was preceded by prosecution witness Larry DeWitt. An FBI agent based in Minneapolis, DeWitt served a subpoena on George Port, Pickwick's vice president, administration, in January 1980, in response to PolyGram's discovery of counterfeit tapes that were mixed in with legitimate returns from Pickwick and Goody. DeWitt stated that Port turned over 8,400 counterfeit cassettes of "Grease," "Fever" and "Hot Streets" by Chicago, and quoted Port as saying "the tapes came from Sam Goody."

Attorneys for the defendants had sought Tuesday (10) to preclude the Government from calling its key witnesses after FBI agent Richard Ferri conceded on cross-examination that he had "misaid" some of the notes he took in drafting

signed statements by the unindicted co-conspirators. Ferri later recanted parts of his testimony in the absence of the jury, stating that he had properly preserved the oral information given to him by the prospective witnesses and that all of the documents had been turned over to the defense.

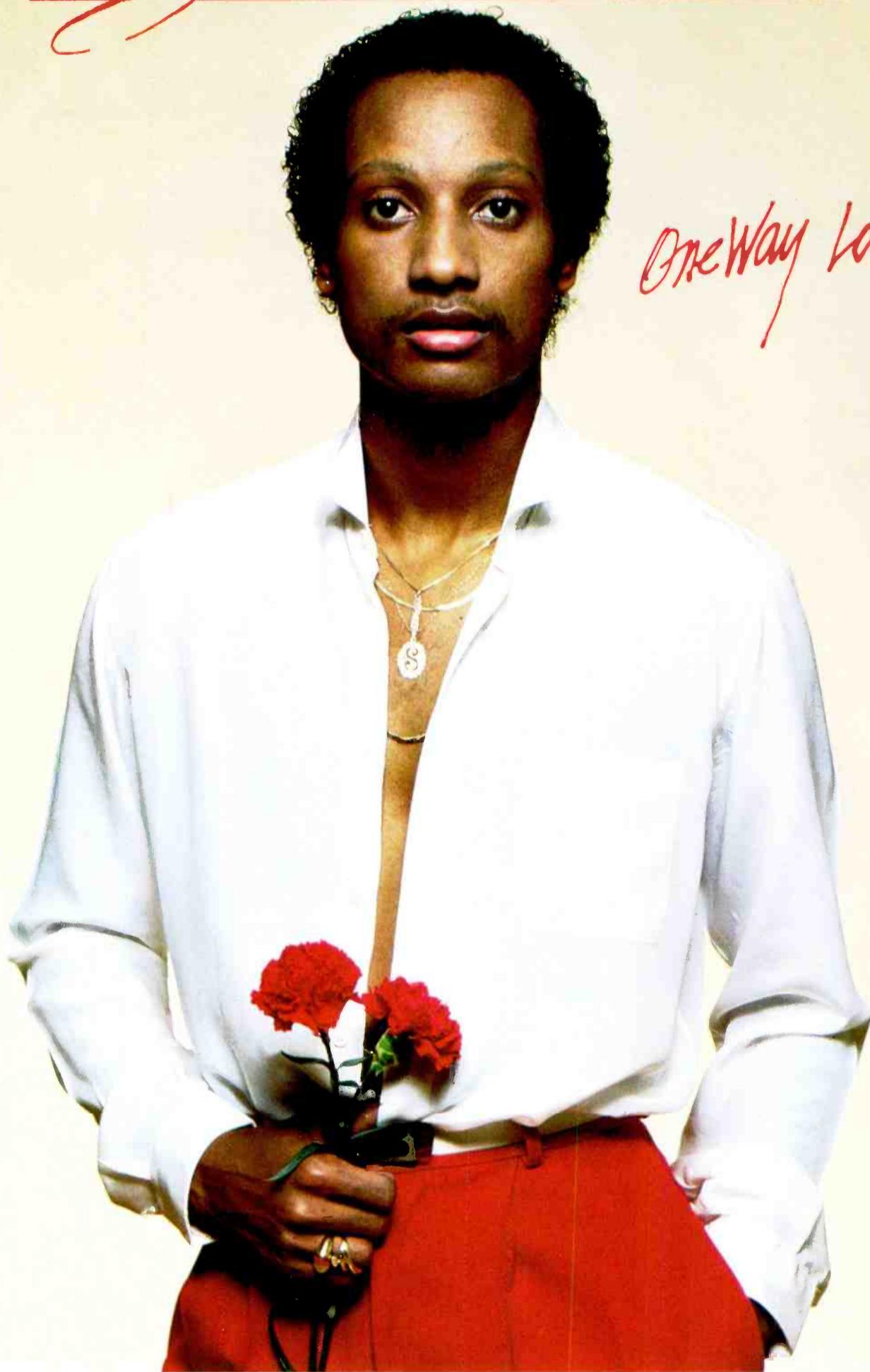
Kenneth Holmes, attorney for the Goody company, argued that the issue of the "missing notes" raised the issue of whether the Government acted "unprejudicially" in obtaining the sworn statements from the witnesses. But Judge Thomas C. Platt stopped short of disqualifying the witnesses, contending that it was a "drastic" step "tantamount to a dismissal of the case." Nevertheless, he said he was "deeply troubled" by the agent's testimony. "The carelessness of the prosecution cannot be excused," he stated. Accordingly, Platt indicated that he would tell the jury in his charge, or instructions, that they were "obliged to draw inferences" regarding what he called the "missing witness documents."

Jacobs told the court that he would "reserve the right" to call Ferri back on the stand to clarify his testimony at a later date. The defense, however, gave no immediate indication as to how it planned to confront the matter.

The Goody trial resumes Monday (16) in Brooklyn federal court.

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IN THE
SEVENTIES**

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ROLLING
STONES**

ON ROLLING STONES
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