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# Billboard

86th  
YEAR

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## MERCHANDISERS' PROFIT

### Schlock Input On Gross Rises 7%, Survey Says

By JOHN SIPPEL

LOS ANGELES—Cutouts' share of gross revenues racked up by the nation's retail and racked record departments rose about 7% during the past year, playing an ever more important part in bolstering vital profitability.

Every rack and chain interviewed volunteered the 100% and more markup on schlock, as opposed to the 20% to 40% margin on frontline specials and shelf.

Significantly, overstock has slipped a bit in quality overall during the year, the canvass discloses. Joe Martin of the 20 Turtles stores, Atlanta, feels midrange releases have cut into the more heavy flow of saleable cutouts earlier in the past year. Most labels are more cautious about new talent releases, and the consistent selling acts are more sluggish about producing regular

product flow.

Cutout LPs account for 85% to 90% of the register tallies in the U.S. Eight-tracks are available in quantity, but in the main they have little sales appeals in the overstock sections. Interviewees estimate that LPs account for about 90% of their schlock purchases, with cassettes making up the remainder. Accounts are apprehensive about open stocking cassettes, having experienced substantial shrinkage when the small cartridge packs are in open browsers.

Success with surplus albums requires a great deal of personal attention and some clever, philosophical in-store marketing, leading proponents of schlock note. Ben Bartel of the five Big Daddy's, Chicago, and Joe Bressi, vice president, purchasing,

(Continued on page 14)

### Video License Check List Fox Office Notes 11 Song C'right Points

By IRV LICHTMAN

NEW YORK—The Harry Fox Agency has advised its music publisher clients of a check list of "relevant questions to be asked of producers and manufacturers of video product when licenses are requested."

With home video royalty rights still a hazy issue, the agency, which collects mechanical royalties for most music publishers, has acted following a letter it issued late last year asking

publishers to let it know what problems they encountered or anticipated in making home video deals.

A followup letter dated April 14 contains a check list of 11 points that publishers should address to those seeking to use copyrights for home video product. They are:

1. Nature of video product (such as motion

(Continued on page 48)

### China Copyright Parley Set

By IS HOROWITZ

NEW YORK—The United States Government will send its first official delegation to the People's Republic of China later this spring to help develop concepts of reciprocal copyright protection with cultural authorities in that country.

The talks, which may last for as long as 10 days, are seen gaining new urgency in view of

licensing deals recently negotiated individually between such entities as CBS Records and EMI, and the China Record Co. (Billboard, April 18, 1981).

Music interests here and elsewhere in the West look upon mainland China as holding eventual industry potential as an industry con-

(Continued on page 82)



Gary 'U.S.' Bonds has dedicated his life to Rock & Roll. Now he reaffirms that conviction with "THIS LITTLE GIRL" (8779) his first single from the appropriately titled EMI-America debut album "DECIMATION" (SO 17051). (Advertisement)

### Syndicators Unfazed By 'Birds'

By ED HARRISON

LOS ANGELES—Citing programming flexibility, service and personalization, independent producers of radio formats and feature music programs are not generally intimidated by the impact of satellite distribution or beefed-up network programming.

In fact, some syndicators see satellite music distribution leading to an eventual business boom by creating a need and source for additional programs. Others, however, fear that the increased competition might have an adverse

(Continued on page 23)

### WEA Intl Mulling U.S. Label

By RICHARD M. NUSSER

NEW YORK—Having firmly established itself around the world as a major distributor, WEA International is now taking an active role in signing and developing international talent for release in the U.S. market, a policy that could lead eventually to a separate WEA International label here.

At present, acts signed to WEA International are released via the various domestic labels in the WEA family, ranging from Warner Bros., Elektra and Atlantic to their affiliated custom labels such as Geffen, Modern and Radio Records.

(Continued on page 65)



The Chipmunks have taken Nashville by storm. Shown here are Alvin, Simon and Theodore, along with Producer DAVID SEVILLE, putting the finishing touches on their debut RCA album "URBAN CHIPMUNK." There is only one "CHIPMUNKS," their LP ships mid-May and they are exclusively on RCA Records. (AFL1-4027)

(Advertisement)



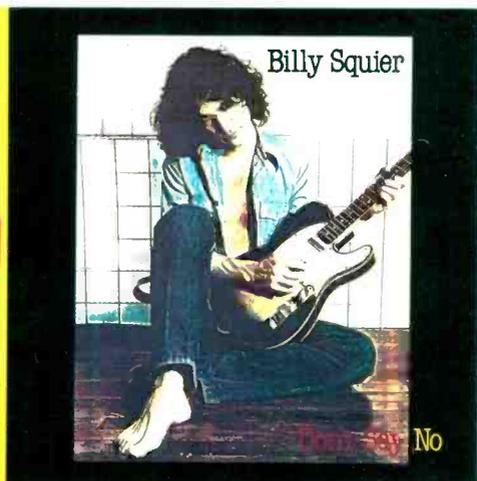
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A DOUBLE ALBUM ON A&M RECORDS & TAPES  
Produced by Chuck Mangione

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\*Appears courtesy of Warner Bros. Records



NEW YORK—More than 50% of all turntable owners also own a cassette deck. This is one of the myriad of figures included in a new Electronics Industries Assn. Industry Consumer Study, released last week.

The detailed survey, in the works for a year, is the first attempt to chart scientifically home and car audio equipment ownership patterns as to type of equipment owned, age of purchasers, size of the city the purchaser lives in, and how long ago the equipment was bought.

The survey is viewed as "the starting point for a systematic, ongoing tracking study to provide the industry with an accurate measure of trends in the field." It is based on a

# Study Tracks Home, Auto Audio Purchase Patterns

By GEORGE KOPP

mailing of 25,000 questionnaires in November 1980, with a completion rate of 17,205 or 68.8%. Households with an adult head of 35 years of age or under were triple-sampled. The survey, sponsored by the EIA Consumer Electronics Group, was conducted by Market Facts, Inc. of Chicago.

Because of its pioneering nature, the survey cannot be used to detect

some suspected trends in industry buying patterns, such as whether the mean hi fi consumer is getting older, or whether women are having a greater impact in the marketplace than they did previously. Future surveys should give a clearer picture of where the home and car audio consumer is coming from.

The figures demonstrate the recent slip in hi fi sales, but also the

sustained popularity of home cassette decks. According to the survey, most cassette decks were purchased in the last 2-3 years. The median age of all cassette decks in homes today is 2.2 years, as opposed to 4.7 years for 8-tracks and 8.4 years for reel to reel.

The greatest number of 8-track decks for the home (28.5%) were purchased 5-9 years ago. The greatest number of open reel decks

(43.3%) were purchased 10 or more years ago. For all separate hi fi components, the survey confirms the generally accepted sales pattern for the last decade—a slump during the 1974 recession followed by a surge in 1975-76, with a decline in 1979. The decline has held to the present.

Although hi fi ownership increases with household income level, the survey found that the type of system owned does not alter dramatically. In other words, consumers in higher income brackets are more likely to own any stereo system, not necessarily a more sophisticated one. Compact systems are still the most widely owned type of record playback equipment. This would seem to indicate that consumer sophis-

(Continued on page 51)

## Pickwick Sued By Integrity

LOS ANGELES—Integrity Entertainment Corp., the publicly-held firm here which operates 130-odd record / tape / accessories / video-software outlets in the western states, charges Pickwick International's retail division with unfair trade practices in a Superior Court suit here.

The suit is the second filed by the Lee Hartstone-headed chain against Pickwick. The prior suit was filed in the San Francisco jurisdiction several years ago.

The complaint alleges that in March, 1981, Pickwick retail outlets here and in the Bay area advertised and sold Diana Ross' "To Love Again" and Terri Gibbs' "Somebody's Knockin'" at \$4.99. Integrity maintains that it pays \$4.89 wholesale for the albums and that Pickwick retail does not get any lower price.

It argues that Pickwick therefore violates the California Unfair Practices Act, Section 17030, which holds that a state retail establishment must show a 6% profit margin over wholesale. Integrity contends the Pickwick sale price injured it by cutting down on its customer traffic.

The suit seeks a temporary and permanent injunction against the defendant and asks the court to set treble compensating damages.

The prior suit by Integrity on the same grounds was withdrawn, with no reason given for the withdrawal.

JOHN SIPPEL

## DISCOUNT ON AC/DC ALBUM

NEW YORK—In an unusual move, Atlantic Records says it's following through on a request by AC/DC that the label offer the group's hit "Dirty Deeds Done Dirt Cheap" album at a 10% discount to WEA accounts.

The group feels, Atlantic says, that since the album was originally made in 1976, and is thus not a new AC/DC recording, it should be available under this program, which will run on a continuous basis, effective Monday (27).

According to Dave Glew, Atlantic executive vice president and general manager, the discount in effect brings the \$8.98 list price into the \$7.98 range.

Released late in March, "Dirty Deeds" had only previously been available in the U.S. as an import item. Its U.S. release was prompted by demand.



LISTENING PARTY—Don Dempsey, senior vice president and general manager of Epic, Portrait and Associated Labels, chats with Jim Steinman at a listening party at CBS in New York for Steinman's solo "Bad For Good" LP. Steinman was producer and songwriter on Meat Loaf's "Bat Out Of Hell" LP.

## GAO Requested To Probe C'right Royalty Tribunal

By JEAN CALLAHAN

WASHINGTON—Rep. Robert Kastenmeier (D-Wis.) has asked the General Accounting Office to investigate the Copyright Royalty Tribunal to determine 1) how well the Tribunal is performing its assigned functions; 2) the effect of Tribunal activities on the parties related to its operations; and 3) what alternatives to the tribunal's current role and/or organizational structure might improve the use of copyrighted material and the effect such alternatives might have on interested parties.

Kastenmeier, who chairs the House Subcommittee on Courts, Civil Liberties and the Administration of Justice, would not comment on his request for a GAO investigation until the watchdog agency has a chance to complete its study.

A GAO spokesperson said the agency is reviewing Tribunal files and interviewing all interested parties with an emphasis on the Tribunal's handling of cable television copyright issues.

In his request for an investigation, Kastenmeier noted that cable issues are of particular concern to his office. The National Assn. of Broadcasters has accused the Tribunal of subsidizing the cable tv industry by setting low fees for cable's use of copyrighted programming.

GAO began its study earlier this month and plans to complete its findings by the end of May. Meanwhile, the Senate Judiciary Committee has scheduled cable tv copyright hearings for Wednesday (29) at

which Tribunal commissioners are expected to testify.

And, also on the Senate side, Sen. Mack Mattingly (R-Ga) is still awaiting a response from Sen. Strom Thurmond (R-SC). In a memo sent earlier this month, Mattingly asked Thurmond to hold hearings on the possibility of dissolving the Copyright Royalty Tribunal or at least sharply reducing the agency's budget.

## Black Catalog Drive By Motown; Vintage LPs Due

By JEAN WILLIAMS

LOS ANGELES—Motown Records is initiating a multi-phase single and various artists campaign for black catalog product, maximizing its sales potential by tying into special events.

The push, believed to be one of the most concerted efforts ever made for black catalog, will include dealer discounts and 60/90 day deferred billing programs. Additionally, there will be advertising and merchandising incentives, says Jay Lasker, label president.

Motown's move also underscores the industry's past perception of catalog life for black LP product, seldom exploited by the majors before now (Billboard, March 21, 1981). Motown itself was once consistent with this posture, generally deleting much of its album catalog within a comparatively brief period

## SAY 1982 LAUNCH?

# Home Music Taping Via Cable Services

NEW YORK—A Washington-based entrepreneur is raising capital to launch a pay-for-play, tape-it-yourself music service grounded on satellite and cable technology.

The service, called Home Music Store, is slated to be operating in five test markets in April, 1982, and founder William von Meister says several record labels are interested in participating.

"The record business today is like the buggy whip business," says von Meister. "I'm not expecting everyone to jump on board, but the alternatives are not very good if your competitors do."

Von Meister is no stranger to the telecommunications field. He was the founder of The Source, the data base information service recently purchased by Reader's Digest for several million dollars.

In spite of his bullishness and claims of label interest, however, many observers think the plan is overloaded with problems, particularly relating to publishers' and artists' royalties, to become a reality. Others feel that a system like Home Music Store will come about eventually.

Von Meister's service works like this: A subscriber, who must already have cable tv, joins the service for a monthly fee, projected at between \$6.75 and \$9. The subscriber gets a decoder and a monthly catalog, telling him what selections, primarily

new releases, will be aired and when.

The subscriber calls a toll-free number to order a selection, and at the appointed time Home Music Store activates the decoder. The subscriber tapes the music and his credit card is billed automatically.

Von Meister says the music will be a digitally encoded copy of the master tape, further encrypted to prevent piracy. The master itself will not have to be digital.

In addition, subscribers will receive five formats of uninterrupted background music.

The per selection price to the subscriber will be 40% to 60% off suggested list, according to von Meister. The labels will be remunerated on the basis of how many subscribers pick up a selection, and von Meister says it will then be up to the label to pay publishing royalties. Each transaction will be recorded on computer.

(Continued on page 80)

MAY 2, 1981 BILLBOARD

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# 8-Tracks Bypass Record Dealers? They See Up To 10-1 Margin In Sales For Cassettes

By GEORGE KOPP

NEW YORK—The Warner Communications, Inc. Prerecorded Music Market Survey, released at NARM, says that consumers are buying more 8-tracks than cassettes—if this is true, they are not buying them in record stores.

Retailers across the country report that cassette sales outnumber 8-track sales by anything from three to one to 10 to one. Coupled with the WCI results, this suggests a surprisingly large business being done in 8-tracks by mass merchandisers, mail order firms and record clubs.

Although cassettes have twice as big a piece of the total prerecorded music pie as they did four years ago, according to WCI, they still lag 9% behind 8-tracks, WCI says in 1980, 8-tracks had 23% of all prerecorded sales, as opposed to cassettes' 14%.

WCI's Mickey Kapp agrees that cassettes are gaining fast and that 8-track is diminishing, but he says that the WCI survey reveals that for certain product in certain areas of the country the 8-track configuration is viable. "If the labels and the hardware manufacturers keep saying '8-track is dead,'" says Kapp, "it becomes a self-fulfilling prophecy." He says labels should be flexible in deciding whether or not to issue 8-track versions of certain releases.

Further WCI results, to be released next week, will show configuration sale breakdown by type of retail outlet, says Kapp. This survey, he says, will explain the anomaly of the high 8-track figures in the survey WCI released at NARM. Kapp notes further that the NARM document gives results that are already almost a year old. "What retailers are doing today is not necessarily

what they were doing then," he says.

Even so, retailers say they are looking forward to the end of 8-tracks. "If we're going to eliminate 8-tracks, let's go ahead and eliminate them," says Alan Gordon of Nashville's Discount Records. Says Allan Levenson of Atlanta's Turtles chain: "I think we'll make it through one more Christmas season with 8-tracks before they really slide. I hope so,

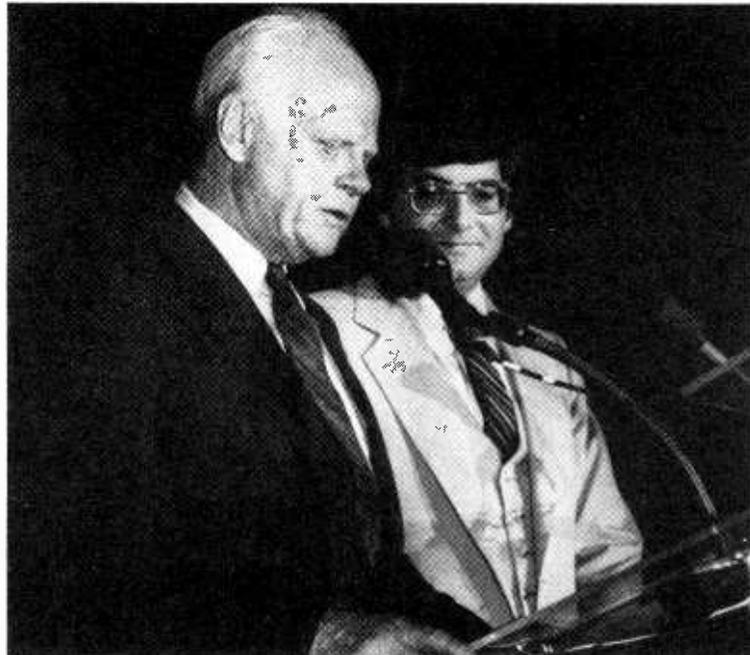
too. It's a major investment to stock them."

Record retailers in the West also say 8-tracks are down, and all surveyed report sales of the configuration lag cassettes. In the Northeast, the difference between the two formats is even more marked.

Country and r&b are the strongest 8-track product. Kapp notes that the nation's population is shifting rapidly to rural areas. "It is now almost evenly split between city, suburb and rural," he says, adding that "this is something people don't want to believe."

**Assistance in preparing this story from Cary Darling in Los Angeles and Kip Kirby in Nashville.**

ville's Discount Records. Says Allan Levenson of Atlanta's Turtles chain: "I think we'll make it through one more Christmas season with 8-tracks before they really slide. I hope so,



**GOLDEN GIFT**—Stanley Gortikov, left, president of the Recording Industry Assn. of America, presents an honorary gold disk to Joe Cohen, executive vice president of the National Assn. of Recording Merchandisers. The occasion was NARM's recent convention in Hollywood, Fla.; the award was made in recognition of Cohen's role in formulating the "Gift of Music" campaign.

## New Interest, Acts Spur Traditional Country Surge

By KIP KIRBY

NASHVILLE—While crossover country continues to generate multi-format airplay and impressive sales figures, there are indications that traditional-sounding country may now be on the rise again.

Once the mainstay of the music, traditional artists (and traditional-flavored productions) suffered from the obvious shut-out effects of the crossover boom which signalled the dramatic increase in the music's popularity during the last five years.

But there are signs that the "smoke from the crossover fire" may be subsiding, with both radio and retail alike re-evaluating the basic appeal and merit of the more traditional sound. Artists, who several years ago would have been lucky to sell 75,000 albums, are today looking at figures approaching this side of gold. And radio playlists now appear to be making increasing room for records cut in the conventional country mode.

There are several factors contributing to this apparent resurgence of interest in orthodox country, both by its longtime stalwart artists and by a

new breed of upcoming country singers dedicated to the traditional sounds.

For one thing, country radio, frustrated by the increasing resemblance of pop and A/C playlists to their own, is beginning to turn back toward more traditional-sounding records as a way of maintaining its own identity.

"Since competition has gotten much tighter, we've been leaning more definitely toward a true country sound," says Cathy Hahn, music director at KLAC-AM Los Angeles. "We want people to know they're listening to a country station when they tune us in. We're starting to shy away from playing records that already have heavy crossover activity."

The national craze for things western has provoked a new fascination for the days and heroes of yesteryear—and for its music as well. The "outlaw sound" of artists like Waylon Jennings and Hank Williams Jr. has created a natural link between traditional and crossover and brought a younger demograph-

(Continued on page 58)

## FALL DEBUT FOR HAMMOND

NEW YORK — Although it's pacted with CBS for U.S. distribution, (Billboard, April 25, 1981), the new John Hammond label will have its own marketing and promotion staff and will secure its own foreign distribution.

The label, promising a contemporary music flow, is part of Hammond Music Enterprises Inc., with the veteran a&r man/producer as chairman and chief executive officer as well as head of a&r.

With product due in the fall, the label has already signed Astrud Gilberto and jazzist Hannibal Peterson, with at least six others to be revealed next month.

Among the producers who will make recordings for the label are Jerry Wexler, Bob Johnston and Hank O'Neal, who is also executive vice president of the company. John C. Moore III, an attorney and financial consultant, is president.

In addition to the officers, the board of directors includes Anderson Clipper, an investment banker; Juliette M. Moran, vice chairman of GAF Corp.; M.K. Milliken Jr., owner of a record store chain, For The Record, jazzist Gerry Mulligan; Alfred Vanderbilt Jr., recording engineer; Myron Uretsky of New York Univ. and George Wein, founder of the Newport Jazz Festival.

## Schilling Moves

LOS ANGELES—Jerry Schilling Management has moved to new offices at 6534 Sunset Blvd., Hollywood, Calif. 90028 (213) 462-1214.

# Executive Turntable

Record Companies

**Michael Kolesar** is named vice president of financial operations and reporting for PolyGram Corp. in New York. Most recently he was corporate controller of the Horn and Hardar Co. and director of accounting for General Foods Corp. . . . **Barry Oslander** becomes West Coast a&r division vice president for RCA Records in Los Angeles. He has been creative head of Interworld Pub-



Deikel



Moran



Oslander



Cohen



Schuman



Martinovich



Eugster



Kolesar



Siegel



Currie



Peek



O'Malley

lishing, West Coast a&r head for Polydor and has had his own production company. . . . **Bob Siegel** is upped to vice president at the RFC Group of Companies in New York. He was RFC's general manager. . . . **Vince Pellegrino** is named national promotion director for PolyGram Records in New York. He was national promotion director for CBS Records. . . . **David Cohen** takes over as administration director for CBS Records' West

Coast operations. He was West Coast a&r administration director for CBS Records. . . . **Larry Schnur**, who was West Coast a&r director for Epic Records in Los Angeles, exits his post. . . . **Bob Currie** takes the post of East Coast a&r talent acquisition director for EMI-America/Liberty. He was East Coast a&r manager. . . . **Susan Schuman** takes the post of merchandising administration

director for CBS Records in New York. She was merchandising administration administrative coordinator. In the same Merchandising Planning and Administration Dept., **Arthur Yeranian** is named national advertising planning director. He was national advertising production associate director. **Joseph Guarino** is named national advertising production manager. He was production coordinator. Lastly, **Ann Caspi** takes the post of

advertising coordinator. She was an administrative assistant in the merchandising planning dept. . . . **Ron Peek** is named Atlanta branch manager for CBS Records. He was St. Louis branch manager. . . . **Bryan Martinovich** is named Kansas City/St. Louis branch manager for CBS Records. He was sales manager in the Atlanta branch. . . . **Dennis O'Malley** takes over as regional market-

ing manager for Boston and Cleveland for Elektra/Asylum Records. He was vice president and general manager of PRO One Stop in Tempe, Ariz. He is now based in Boston. . . . **Collen Nishikawa** assumes the post of production coordinator for the custom manufacturing dept. for Capitol Records in Los Angeles. She was a staff assistant. . . . Also at Capitol, **Kathy Brisker** is appointed West Coast publicity manager in Los Angeles. She

was West Coast publicity coordinator for Epic Records. . . . **Judith M. Samuels** and **Rob Echiel** join Little Giant in Nashville as marketing director and publishing director respectively. Both also serve as a&r coordinators. Previously, Samuels was with Sound Track Studios and Echiel worked in the promotion dept. for Record Plant in San Francisco.

## Marketing

**Theodore Deikel** is appointed executive vice president of American Can Co. in Greenwich, Conn. He had been senior vice president. He continues as chairman and chief executive officer of Fingerhut Corp. as well as of Pickwick Distribution Companies and the Musicland Group. He joined Fingerhut in 1963 and was named senior vice president of American Can, the parent company,

in 1979, simultaneously with his elevation to chairman and chief executive officer of Pickwick. Also, **Jack W. Eugster** takes the post of president of the Musicland Group and **James B. Moran** comes on as president of Pickwick Distribution Companies in Minneapolis, Minn. Eugster was executive vice president and general manager of the Musicland Group. Moran was executive vice president and general manager of Pickwick Distribution Companies. . . . **Mary Pietromonaco**, former national accounts sales manager, is elevated to national advertising manager for Pickwick International wholesale division which includes rackjobbing and independent label distribution in Minneapolis. She was Los Angeles advertising chief. She replaces **Bob Newmark** who has left the industry. . . . **Craig Suwalski** is upped

to warehouse manager for WEA's Chicago branch. He has been with WEA since 1975. Also moving up are **John Teschke** and **Mike Fink** to first assistant manager and second assistant manager respectively. Former warehouse manager **Gordon Holland** moves to Cleveland to be WEA Cleveland Branch warehouse manager. . . . **Shelly Tirk** is now national sales manager for Kids Stuff Records. He is based in Cleveland and is still active in Independent Regional Service, his own business. Formerly, he was a Mercury national executive and more recently a founding partner in Pika Distributing. . . . **David Gohl**, formerly the golden oldies buyer with Lieberman Enterprises in Minneapolis, becomes marketing coordinator for the firm.

## Publishing

**Hal David** is re-elected ASCAP president while other new officers include **Arthur Hamilton** and **Irwin Robinson** as vice president; **Martin Gould** as secretary; **George Duning** as assistant secretary; **Leon Brettler** as treasurer; and **Ed Murphy** as assistant treasurer. Robinson replaces **Sal Chiantia**; Duning replaces **Gerald Marks**; Brettler replaces **Ernest Farmer**; and Murphy replaces Brettler. All with the exception of Marks remain

(Continued on page 75)

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# The writing is on the wall!

"Rosanne Cash stands out from every other cowgirl singing the blues."

Paul Wilner  
Los Angeles Herald  
Examiner

"makes most of The music classified as country-rock sound self-conscious by comparison."

- Robert Palmer  
New York Times

"Rosanne has one of those 'wet voices.'" - Bobby Carr

"Tough and sexy, soft outcry, with a clean steel edge." Jennifer Cole / Dallas Times Herald

"Seven Year Ache stands as the sassiest, spunkiest album of it's kind so far this year."

- Eric Siegel  
Baltimore Sun

"... she cuts the corners of verses with dark, gutsy tones and smoky curlicues."

- Joel Selvin  
San Francisco Chronicle



"... she's got the right stuff."

- Wayne Robbins / Newsday

**ROSANNE CASH / SEVEN YEAR ACHE**  
Produced by RODNEY CROWELL JC 36965  
ON COLUMBIA RECORD & TAPES.

"Makes your ears feel really good and it sticks in your mind like honey to bread." John Lomax III / Aquarian

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9700 Sunset Blvd, Suite 315, Los Angeles, CA 90069 - 213-273-0744  
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# Chartbeat

## EMI Aided By Lady Luck; Bruce: Giving It All Away

LOS ANGELES—EMI-America this week nails down its second No. 1 single with Sheena Easton's "Morning Train." And the label seems no more than a month away from collecting its third, as Kim Carnes' "Bette Davis Eyes" vaults 11 notches to number seven.

Carnes hit number four a year ago with "Don't Fall In Love With A Dreamer" (with Kenny Rogers) and returned to number 10 last August with a remake of the Miracles' "More Love."

Her producer on the latter date, George Tobin, went on to mastermind the current album by the song's composer, Smokey Robinson. One wonders if Val Garay, who produced Carnes' new hit, has been in touch with Jackie DeShannon, who cowrote the song.

"Bette Davis Eyes," incidentally, is DeShannon's first top 10 tune

since her own hit "Put A Little Love In Your Heart" in 1969.

Carnes is only the third female vocalist so far in the '80s to secure three top 10 hits, following superstars Diana Ross and Barbra Streisand.

Blondie, too, has had three top 10 hits thus far in this decade, as have Kenny Rogers, Michael Jackson, Kool & the Gang and Air Supply.

Easton's "Morning Train" is EMI-America's second No. 1 hit, following Robert John's "Sad Eyes" in October, 1979 (produced, as it happens, by George Tobin). Liberty also hit No. 1 last November with Kenny Rogers' "Lady."

"Morning Train" is also the first single to have had its title changed to avoid confusion with another No. 1 single (follow that?) since Barry Manilow's "Mandy" in January, 1975.

(Continued on page 80)



**TAPE KING**  
**MAY SPECIALS**

12" DISCO  
**275** EACH

TAANA GARDNER—Heart Beat

FIREFLY—Love

TIMMY THOMAS—Are You Crazy?

LIGHT EXPRESS—Panther Mix

DR. ICE—Calling Dr. Ice

LIME—Your Love

MELODY STEWART—Get Down, Get

Down

RAPPERMATICAL 5—Party Reed

JIMMY BO HORNE—Is It In

RAMONA BROOKS—I Don't Want You

Back

FUNKY FOUR PLUS ONE MORE—That's

The Joint

DISCO DAVE & THE FORCE—High Power

Rap

TREACHEROUS THREE—At The Party

DISCO FOUR—Move The Groove

GRAND MASTER FLASH—Super Rappin'

#2

TREACHEROUS THREE—Body Rock

TRICKERATION—Rap, Bounce, Rock,

Skate

K.I.D.—Don't Stop

BITS & PIECES III—Disco Mix

PEOPLE'S CHOICE—Hey Everybody

(Party Hearty)

KANO—Now Baby Now

EIGHTIES LADIES—Turned On To You

LOVE BUG STAR-SKI & HARLEM WORLD

CREW—Positive Life

PROJECT—Love Rescue

TERRIGONZALEZ—Hunger For Your Love

CYMANDE—Bra

QUEEN SAMANTHA—Funky Celebration

THE 2U2 MACHINE—Get Up (Rock Your

Body)

MARGIE LOMAX—God's Greatest Gift To

Man Is A Woman

CLOUD ONE—Don't Let My Rainbow

Pass Me By

TREACHEROUS THREE—Feel The Heart-

beat (Have Fun)

BILLY OCEAN—Night (Feel Like Getting

Down)

ESTHER WILLIAMS—I'll Be Your Pleasure

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BEVERLY HILL—Keep Movin'

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## PRODUCER PROFILE

# Phil Ramone's Precision Leads To Digital, Live Billy Joel LP

By PAUL GREIN

LOS ANGELES—"It's a little like road-testing a DC-10," says Phil Ramone of his work on the forthcoming Billy Joel live album—said to be the industry's first live LP to be recorded 32-track digital.

The LP, actually, was cut using both 3M digital and conventional analog technology. "I carried both systems," Ramone says, "so I'd be covered if I didn't like the digital. It's all down on 30 i.p.s. Dolby tape and when this is all over, I'll be glad to let anyone hear them side-by-side who wants to. That's the true test of whether rock'n'roll can be recorded digitally."

Ramone is aware, of course, that a lot of people say it can't be; that jazz and classical are better suited to digital.

"That's baloney," he charges. "The same thing was said when we came out of tubes into transistors—that it doesn't have the balls. The cleanliness of digital bothers some people. It's the same as motion pictures, when you start to look at the photography and not the complete film, you're in trouble."

"One of my arguments with digital," says Ramone, "is that it's too damned expensive. It adds another 30% to 40% to the production

costs. You can figure that they're going to charge at least another \$25 to \$50 an hour for the studio time. And the equipment, if it's rented, is \$1,000 a day.

"If the record had to cost \$1 or even 50 cents more to be digital, I would never put it out. I don't think the (young) audience that we'd prefer to enjoy it should be paying a penalty."

"Pricing today has gotten to the point where people don't care enough to own a record. That's a case where the business side of it has defeated the artistic side. But, obviously, I don't happen to be on the side of those who say royalties are too high."

Ramone notes that Kenny Loggins' 1980 double live album was mixed to Sony digital, but wasn't recorded digitally. He says he chose 3M over Sony and Soundstream because the other systems don't yet have 32-track capability. He also bypassed Sony because, "I really thought we needed to help an American company at this point."

Ramone, 41, says his embrace of digital is an outgrowth of the perfectionism and precision he sought in his career as an engineer in the '60s. Even now, he says he's at-

tuned to pressing quality and studio alignments.

"I drive people nuts," he says. "I go buy our records in different stores and check them out. And I have my own engineer (Jim Boyer) and maintenance man (David Smith) who travel with me from studio to studio. I just think if you don't show that you care, people will let things slide."

But Ramone concedes that "you can overdo it. Where do you stop? Paul (Simon) was the same as me: He was a heavily precisioned person, but he's taken a lot more risks in the last few years. On his next album, we're going to try to do it in two fell swoops and not piecemeal."

Ramone has cut upwards of 30 tracks for the Joel live album at eight locations, ranging from 300-seat clubs to big halls. The set has to be re-edited and sequenced and then will be mastered digitally. It's not yet been determined if it will be a double or single album.

The set will cover all phases of Joel's career, reaching back to some songs from "Cold Spring Harbor" that the singer hasn't performed in years. But Ramone

(Continued on page 16)

## Nehi, Peaches Suing MCA Distributing

LOS ANGELES—Nehi Record Distributing and Peaches Records & Tapes are suing MCA Distributing in Superior Court here, asking \$4.5 million damages. The complaint alleges the defendant did not live up to a purchase agreement to provide specified schlock during a specific time period.

The suit states that MCA advised the Tom Heiman firms here they had album overstock substantially below normal price. MCA wanted 50 cents each for MCA and Rocket, 20 cents for ABC and 90 cents for Firestone Christmas promos. MCA, it's contended, pledged to provide the overstocks prior to Christmas. Nehi and Peaches state they hoped to sell the cutouts for \$1.99 and \$2.99. Both parties, the suit continues, agreed there were some slow-movers in the inventory, but that the plaintiff would have to take it all to get the bottom price.

The court is told by the plaintiff that there were 56,000 MCA units, of which 41,000 were "marketable," 548,000 Rockets of which 125,000 were "marketable," 2,060,000 ABC of which 1 million were "marketable" and 30,000 Firestone LPs. Instead of delivering ahead of Christmas, 1979, the goods shipped around April 1980.

The plaintiff claims that 700,000 of the 1 million "marketable" ABCs never were delivered, as were 10,000 of the 125,000 saleable Rocket items.

The suit asks the court to grant permission for the plaintiff firms here to return "sacrifice" product to MCA.



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# Some Cutout Bargains Surprising NARM Attendees Find Recent Releases Discounted

By ROMAN KOZAK

NEW YORK—There are still bargains to be found in the catalogs put out by cutout dealers attending the recent National Assn. of Record Merchandisers convention.

Though the wealth of titles offered in previous conventions was no longer in evidence, and some cutout dealers skipped the convention altogether, the lists of cutout and overrun disks and tapes reveal some surprises.

Adam & the Ants, for instance, is a happening act for Epic, still climbing up Billboard's LP charts, but one cutout dealer already had "Kings Of The Wild Frontier" available for \$3.25 each.

Led Zeppelin, meanwhile, is one of the best catalog acts around, but one could find the double "Physical Graffiti" LP at \$6.75, with "Houses

Of The Holy," "Led Zeppelin III," and "Presence" going at \$4 each. "In Through The Out Door," Led Zep's latest, can be had for \$4.50, which is close to what WEA sells it for.

Also available at \$4.50 are "Autoamerican" and "Parallel Lines" by Blondie; "In The Heat Of The Night," and "Crimes Of Passion" by Pat Benatar; and "Ghost Riders" by the Outlaws.

There are some cheaper titles. One dealer had cassettes of "Jazz" by Queen for \$2.50. Another dealer had the disk version of "Jazz" at \$3. He also had Queen's "News Of The World" at \$3. The "Grease" double album soundtrack was selling for \$3.50.

Going for \$2.50 were "Briefcase Full Of Blues" by the Blues Brothers (the Blues Brothers' film soundtrack

was a tad cheaper at \$2.25). Also at \$2.50 were such titles as "Boys In The Trees" and "Playing Possum" by Carly Simon on E/A; "Stormwatch" by Jethro Tull and "You're Never Alone With A Schizophrenic" by Ian Hunter, on Chrysalis, RCA's original "Hair" soundtrack, and three titles by the Babys, also on Chrysalis.

RSO's "Spirits Having Flown" by the Bee Gees was going for \$2.25. Selling for \$2 each were such Warner Brothers titles as "From the Inside" by Alice Cooper, "Wild & Crazy Guy" by Steve Martin; "Little Criminals" by Randy Newman; and "A Period Of Transition" and "Wave Length" by Van Morrison.

One cutout dealer used a variable price range from \$1.50 to \$2.25 for a number of "current LPs" including such Atlantic titles as "Risque," "Real People" and "Greatest Hits" by Chic; "Voulez Vous" by Abba; "Works Vol. 2" and "In Concert" by Emerson, Lake & Palmer; "Pleasure Principle" by Gary Numan; "Flesh & Blood" and "Manifesto" by Roxy Music and "Devine Madness" by Bette Midler.

Some other titles that have found their way into the cutout lists include: the "Sgt. Pepper" and "Times Square" soundtracks on RSO; early Beatles titles on VeeJay Records (which have been available for years); "You're Gonna Get It" by Tom Petty on MCA at \$3.25; "Barry" by Barry Manilow on Arista at \$3.75; seven titles by Electric Light Orchestra at \$3.25 each; and 10-inch nu-disks by the Clash and Cheap Trick, at \$3 each. "Dream Police" by Cheap Trick was \$3.25.

CBS titles are not usually found in cutout lists, but one dealer has copies of recent releases by such artists as Bob Dylan (six titles), Aerosmith, Jane Olivor, Psychedelic Furs, Russ Ballard, the Tourists, Ellen Foley and the Paul McCartney interview LP.

## Business Expo In Minneapolis

MINNEAPOLIS—The Minnesota Songwriters Assn. will sponsor a conference and songwriters expo entitled "Making It In Music," Saturday and Sunday (2, 3) at the Univ. of Minnesota's Nolte Center.

According to Wayne Cox, head of the association, the conference will focus on Minneapolis-St. Paul's emerging role as a music industry center, with sessions on artist management, music business legal relations, recording contract negotiations, demo recording, talent booking, promotion and publicity, business management, jingle writing and producing, and musical theatre writing.

Throughout the conference there will be individual songwriting evaluations offered by John Braheny and Len Chandler, co-founders of the Los Angeles Songwriters Showcase and noted instructors. Braheny and Chandler also will make the forum's keynote presentation.

Some of the other scheduled speakers include Minneapolis music attorney Gary Levinson, artist managers Owen Husney, Cliff Segal and Keith Christianson, and Herb Pilhofer, head of Minneapolis' Sound 80 Studios.

Registration is \$40, either day, \$60 both days. Information from: Minnesota Songwriters Assn., 4949 Upton Ave. South, Minneapolis, Minn. 55410, (612) 929-5451.

# Market Quotations

As of closing, April 23, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1	3/4	Altec Corp.	—	44	7/8	3/4	3/4	-1/16
36	26 1/2	ABC	7	434	34 1/2	34	34 1/2	- 1/2
45 1/4	28 1/2	American Can	10	1629	43 3/4	41 1/4	42 1/2	+ 3/4
3 1/4	2 1/4	Automatic Radio	5	9	3 3/4	3 1/4	3 3/4	+ 1/4
61 1/4	46 3/4	CBS	9	274	61	60 3/4	60 1/2	Unch.
45 3/4	35	Columbia Pictures	9	34	43 1/2	43 1/4	43 3/4	+ 1/8
6 1/2	4 1/4	Craig Corp.	—	105	6 3/4	6 1/4	6 3/4	- 1/8
63 3/4	49 1/4	Disney, Walt	15	1067	58 1/4	57 3/4	58 1/4	+ 1/8
8 3/4	6 1/4	ElectroSound Group	22	21	6 1/2	6 1/4	6 1/2	Unch.
8 3/4	5 1/2	Filmways, Inc.	—	279	8	7 3/4	7 3/4	+ 1/4
18 1/4	14 1/2	Gulf + Western	5	1095	18 1/2	18 1/4	18 1/2	Unch.
17 1/4	11 1/4	Handleman	10	34	16 1/2	16 1/4	16 1/2	- 3/8
15 3/4	11	K-tel	12	280	15 1/2	15	15 3/4	+ 1/4
64	39	Matsushita Electronics	14	153	64 3/4	64	64 3/4	+ 1/4
59	42 1/2	MCA	11	152	57 1/4	56 1/4	57	+ 3/8
14 1/4	10 1/2	Memorex	—	276	13 1/4	13 1/4	13 1/4	Unch.
64 1/4	57	3M	11	1210	65	63	63 3/4	+ 1/2
83 3/4	56 1/4	Motorola	14	1049	86 3/4	85	85 1/4	+ 2 1/2
51	36 1/4	North American Phillips	9	448	51	50	51	+ 1 1/2
13 3/4	6 1/4	Orrox Corp.	—	102	12 1/4	11 3/4	11 1/4	- 3/8
33 1/4	23 1/4	Pioneer Electronics	20	120	29 1/2	29	29 1/2	+ 1/4
32 1/4	24 1/4	RCA	19	2050	26 1/2	26 1/4	26 1/2	Unch.
19 1/4	14 1/4	Sony	12	4739	18 1/2	18	18 1/4	+ 3/8
41 1/2	28 3/4	Storer Broadcasting	21	988	43	41 1/2	42 1/4	+ 1
4 1/4	3 1/4	Superscope	—	20	4 1/4	4 1/4	4 1/4	Unch.
30 3/4	24 1/4	Taft Broadcasting	9	76	30 3/4	29 1/2	30 1/4	+ 5/8
22 1/4	17 1/4	Transamerica	6	464	22 1/4	21 3/4	22	+ 3/8
64 1/4	46 1/4	20th Century-Fox	13	442	62 1/4	61 3/4	62 1/4	+ 3/8
54 1/4	33 1/4	Warner Communications	21	1280	54 1/4	53 1/4	53 1/4	+ 1

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	—	1 1/4	2 1/4	Integrity Ent.	6	78	5	5 1/4
Certron Corp.	17	183	1 9/16	1 1/4	Koss Corp.	11	48	8 1/2	8 3/4
Data Packaging	7	2	6 1/4	7	Kustom Elec	—	2	1 1/4	1 1/2
First Artists Prod.	13	10	4 1/4	5	M. Josephson	9	22	12 1/4	13 1/4
					Recoton	15	2	3 3/4	3 3/4
					Scwartz Bros.	—	5	2 1/4	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 completion. 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.

## Royalty Appeal Date Scheduled

WASHINGTON — The U.S. Court of Appeals for the District of Columbia has scheduled its hearing of arguments in the appeal of the Copyright Royalty Tribunal's mechanical royalty rate-setting decision for June 18.

All parties involved have appealed the Tribunal's decision with the Recording Industry Assn. of America claiming that the increase

from 2 1/4 cents to 4 cents per tune is too high a mechanical royalty rate.

Pre-hearing briefs are due on May 5 and May 22. A panel of three judges who will hear the case will be announced on June 15.

# Signings

The Whispers are re-signing to Solar Records. The group is currently on its second Galaxy of Stars tour with other Solar acts. ... Atlanta-based **Mother's Finest** to Atlantic Records. First LP for the label is "Iron Age." ... **G.E. Smith**, guitarist who has performed with Daryl Hall & John Oates, Garland Jeffreys and Dan Hartman, among others, to Mirage Records. His debut LP is "In The World" due in early May. ... Los Angeles' all-female pop band **the Go-Gos** to I.R.S. The quintet is working on its debut album at Penny Lane Studio in New York. ... **Naomi** to Last Minute Productions for management. She has just completed final mix of her album which is expected for release the latter part of May. Also signed for production is **Robert Gomez** and heavy rock

group **Visitor**. ... **The Greater True Light Singers** to Greko Records in Houston, Tex. First release is "Why Don't You Do It Now" and "Lord, Hear My Prayer." ... Dutch rockers **Diesel** to Regency Records. Also signed are **Blind Date**. ... **Eddy Raven** to Elektra Records.

Songwriter/artist **Bruce Channel** to Old Friends Music (BMI) for publishing. Channel's previous songs include the 1962 "Hey, Baby." ... **Jacky Ward** to Farris International Talent for booking.

RCA rock band **Triumph** to the new Arfa/Meyrowitz Group for bookings. ... Duo **Stark & McBrien** to Lifesong Records. First single is "Home Again ... Again." ... **Martha Reeves** formerly of **Martha & the Vandellas**, and **Rob Parissi**, former

(Continued on page 12)

MAY 2, 1981 BILLBOARD

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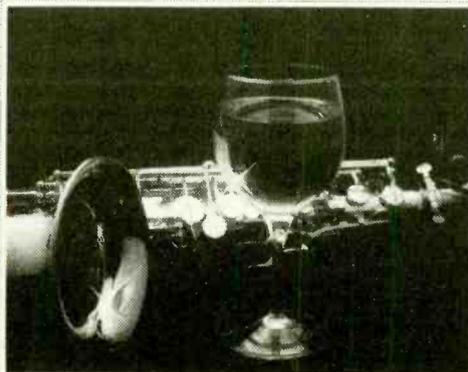
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## AS MECHANICALS DIP

## U.K. Publishers Head For Specialty Marts

By BRIAN OLIVER &amp; PETER JONES

LONDON—Slumping mechanical royalties in Britain, caused by the sharp decline in record sales, are forcing many independent music publishers without the financial "cushion" of major record companies to diversify to survive.

As well as setting up production companies and independent record labels to ensure their copyrights are actually released on record, some publishers are generating revenue from specialty markets such as children's products, concert tours, film and television music, advertising jingles and video.

Says Paul Rich, vice president of Carlin Music: "The U.K. publishers

are now suffering the effects of the recession which started to bite last year.

"Mechanicals are being affected, without question, and I don't know whether we have even reached the bottom of the recession yet. I'd like to feel we have turned the corner, but only time will tell."

As one response to the problem, Carlin Music, a long-established independent publishing house, has entered the record business. It has established three labels distributed by RCA: Flamingo, Badge and Feel Good.

Heath Levy Music, which recently celebrated its fifth anniversary, has diversified into artist management and, like Carlin, has launched more than one record label. Geoffrey Heath, joint managing director, has placed the company's Edge label with WEA and the newly formed Romantic Records, set up in partnership with UB 40 producer Bob Lamb, with MCA.

Says Heath: "These days you just can't pay \$50,000 for a publishing catalog and hope there's going to be something good coming from it around the corner. You've only got a chance if your product is on vinyl."

"We have our own studio which we used to utilize only for making demonstration disks. But now we're

(Continued on page 48)

## Elektra Suit

LOS ANGELES — Elektra/Asylum Records wants \$5 million punitive damages to cover the failure of First Pacific Bank here to allegedly make good on \$550,000 time certificates of deposits.

In a Superior Court complaint, the label plaintiff claims it negotiated an escrow agreement with the defendant. It provided certificates of \$100,000 dated Dec. 26, 1980 and \$450,000 dated January 6, 1981, maturing March 27, 1981.

Suit contends bank has never forked over the \$550,000.



**BANKS RECORDS—Baseball Hall of Famer Ernie Banks has a different kind of "hit" in mind as he joins the line-up of Chicago-based Wanna Records. A 7-inch disco single, "Teamwork," with vocals by the former Chicago Cubs star, was released to coincide with the start of the major league season.**

## Pickwick Adds Rack Accounts

LOS ANGELES—The rack services division of Pickwick International's Distribution Companies picked up 45 accounts recently.

In a negotiation with Sherman Langer of the O.G. Wilson Catalog Showrooms, Dallas, the rack giant has acquired 14 full-line recorded music departments in Texas, Kentucky, Indiana, Oklahoma and Colorado, operated by Wilson.

The dominant racked account in Phoenix, the 17 Smitty's Stores there, is being racked by Pickwick through Bert Corcoran of the Arizona operation.

Pickwick's senior vice president in the rack division, Eric Paulson, has also added the 11 Clarkins Stores' record departments in Akron, Canton and Cleveland.

Adding to its military accounts, Pickwick is now serving the Great Lakes (Ill.) naval training center and Hawaii's Pearl Harbor and Barbers Point Marine Corps base PXs with recorded product and accessories.

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Gold LPs

Slave's "Stone Jam" on Cotillion. Disk is their second gold LP.

Emmylou Harris' "Roses In The Snow" on Warner Bros. Disk is her fifth gold LP.

April Wine's "The Nature Of The Beast" on Capitol. Disk is their first gold LP.

Steve Winwood's "Arc Of A Diver" on Island. Disk is his first gold LP.

Rush's "Moving Pictures" on Mercury. Disk is their sixth gold LP.

Gold Singles

Eddie Rabbitt's "Drivin' My Life Away" on Elektra. Disk is his second gold single.

Blondie's "Rapture" on Chrysalis. Disk is their fourth gold single.

John Lennon's "Woman" on Geffen. Disk is his third gold single.

Rock'n'Rolling  
Jack Bruce Is Back With 'Friends,' LP

By ROMAN KOZAK

NEW YORK—The star was away, holidaying somewhere in Germany, but that didn't stop his manager from working. So on a recent afternoon, promoter John Scher, who road manages the Grateful Dead and also manages the Allman Brothers and Renaissance, dropped by to talk about another of his clients: Jack Bruce.

Bruce, of course, is about as rock'n'roll a legend as you can find these days. Now, after a few lean years, the former bassist of Cream is making a comeback. His "BLT" album with Robin Trower is comfortable at 38 on Billboard's charts, and, in addition, Bruce has his own band, with an LP due soon.

Scher says he has been managing Bruce for the last year, taking over the reins after Bruce "got out of his lifelong contract with Robert Stigwood." He got involved, Scher says, because "I heard all kinds of stories about Jack, but I saw that he was healthy, still had his voice, his talent, and his writing ability."

Bruce himself, as the '70s drew to

a close, began to realize that his career was drifting, says Scher. He got his royalty checks reasonably on time, and made occasional records for RSO. But, adds Scher, with RSO's focus moving to the U.S., Bruce, back in London, was beginning to feel left out in the cold.

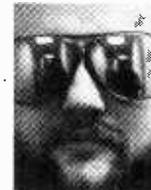
With Scher taking over, the plan became to play up Bruce's strengths: his distinctive rock vocals and unimpeachable ability on the bass. As far as his musical chops go, Bruce is a "musician's musician," says Scher, who is not loathe to talk in superlatives about this act.

"We found that even on his less successful records, there were musicians, radio disk jockeys reviewers and people in the business, that within a few bars of a song Jack Bruce was singing on or playing in, would say, 'hey, that's Jack Bruce.' And that's what legends are built on."

The aim became, Scher says, to put Bruce back in the mainstream of "the rock music business." No more jazz. Next it was to build on Bruce's recognition factor, not just in the U.S., but in Europe, where he was still well remembered.

Even before Robin Trower, the

(Continued on page 39)



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# NEA Faces 50% Budget Cut; Some Programs Ending?

By JEAN CALLAHAN

WASHINGTON—National Endowment for the Arts administrators will testify before the Senate Appropriations Committee Tuesday (28)

in defense of NEA budget requests they've rewritten to conform with the Reagan administration's \$88 million ceiling.

Chopped back from the \$175 mil-

lion budget NEA sought for fiscal year 1982 under former President Carter's budget, the 50% cut, if enacted, would paralyze some music groups depending on government

funding.

"If the cuts go through," says Ann Murphy of the American Arts Alliance, "there will be incredible competition for grants. Orchestras will

take fewer risks with events like summer concerts, concerts in the schools and in the parks."

"We had finally reached the point where we could see the program putting people in business, giving people opportunities to study and perform," comments Aida Chapman, head of NEA's jazz program. "Now the competition will be fierce. It will pit organization against organization."

In her two years running the program, Chapman raised jazz funding from \$1 million to a prospective \$1,800,000 in fiscal year '82 under Carter. If the Reagan budgeters have their way, the jazz program's funding level would revert to \$1,100,000.

The NEA music program, targeted for \$17,400,000 in fiscal year '82 before Reagan came in, would be virtually halved to \$9,603,000 if Congress approves the new budget.

All music programs would suffer. Grants to composers total \$650,000 this year and were scheduled to increase to \$850,000 under Carter. The new budget cuts would reduce that funding level to \$350,000. Orchestra funding would be reduced from a proposed \$10,450,000 to \$6 million. Funds for non-profit recording grants, which would have totalled \$200,000 under Carter, would be reduced to \$150,000.

A new grant category supporting the organization of music festivals around the country would be sharply cut back from a proposed \$400,000 to \$250,000 in funding money. Some programs, such as the interdisciplinary grant program and services to music organizations, would be axed entirely.

All these cuts depend on Congressional approval of the Reagan budget and Congress has until October to deliberate. Some observers believe that Congress will revise the budget upwards, restoring some of NEA's grant money before fiscal year '82 begins.

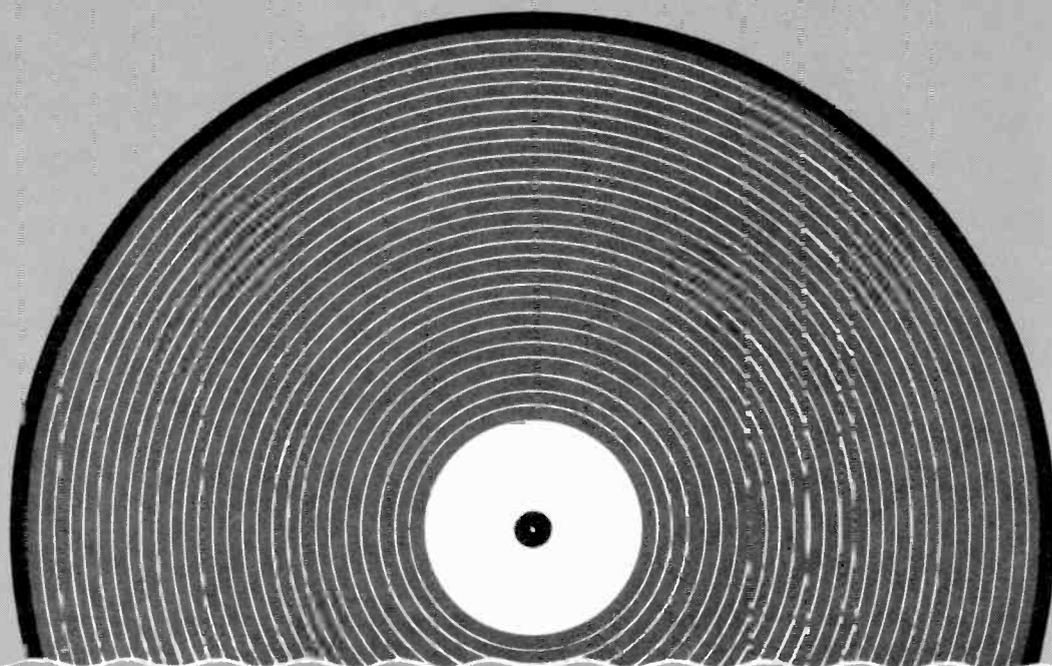
Rep. Fred Richmond (D-NY), opposed to NEA budget cuts, recently denounced the fact that the Defense Department's fiscal year '82 budget for its military bands is \$89.7 million, \$1.7 million more than the entire fiscal year '82 budget slotted for the arts endowment.

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## Signings

• Continued from page 8

lead singer, writer and producer for **Wild Cherry**, to **John Apostol** for management. Also to Apostol, the rock group **Modo**.

**Ronnie Hawkins** to Quality Records in Canada. . . **Ellis Jackson Cordle** to Midwest Publishing Co. . . Indianapolis r&b group **April** to Johnson and Associates for management/direction. . . Badfinger's **Joey Molland** and **Tom Evans** to Famous Music for three-album publishing deal in U.S. and Canada.

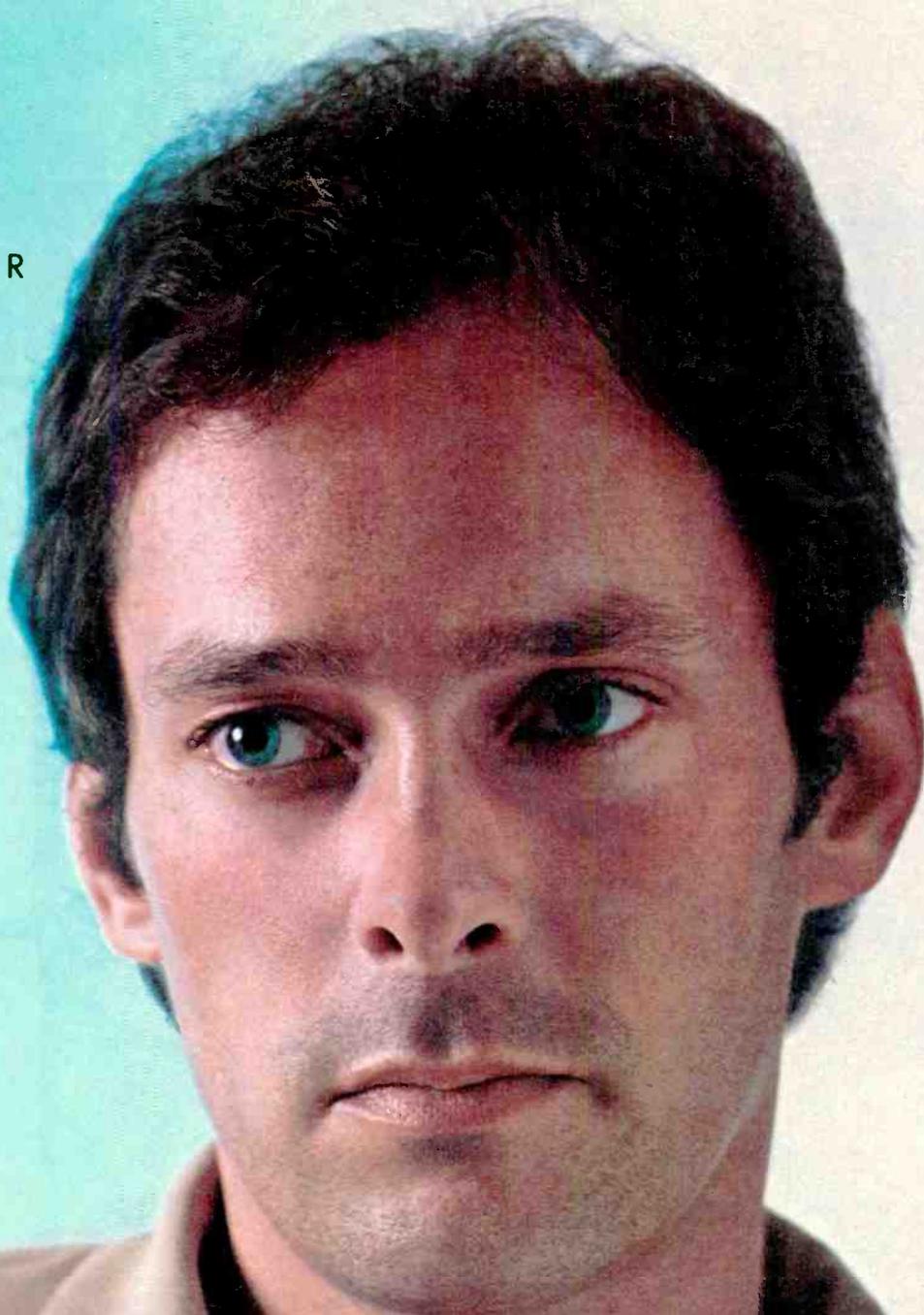
**Michael Tilson Thomas** to CBS Masterworks, which will release this month a half-speed mastered version of "Carmina Burana" with the Cleveland Orchestra. **Robert Ore & Fan the Flame** to the Brad Simon Organization for management.

**The Dregs**, Arista recording act, to ICM for booking. . . **Clarence Fountain** and **the Five Blind Boys of Alabama** to Salvation Records, the gospel arm of Philadelphia International. . . Dutch rocker **Herman Brood** to Regency Records, with an album, "Wait A Minute," produced by Robin Freeman, due in June.

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# Survey Shows Schlock Input On Gross Increases 7%

• Continued from page 1

Stark Record Service, N. Canton, O., concentrate personally on schlock selection.

"Schlock is my baby," Bressi states. Bartel feels it's the most im-

portant item in his inventory. Both executives spot overstock browsers as near the front of the store as possible. Everyone surveyed has concocted some kind of slogan or name to describe cutouts. It's "Big

Daddy's Famous Cheap Stuff," or "Great Wall Of Values" in the Turtles' outlets. Eric Paulson of Pickwick Distributing Companies' rack wing picks a monicker for schlock with the help of his account, feeling

the title must blend in with the thrust of the merchandiser.

Scott Young of the Franklin Music/Davey's Locker stores, Atlanta, calls them "Bargain Bins." Harold Okinow of Lieberman's racks favors

"Special Values." When you walk into an Everybody's location out of Portland, Ore., the headers carry "Inflation Fighter Bins" with a special figure carrying a record marked "Cheap." Cavages' of Buffalo stock cutouts under a "Budget Records" header, John Grandoni says.

Martin takes it a step further. His entire wall in each store is spotted with wire baskets, holding 25 LPs. In the front of a number of the baskets is a laminated record-like sign that explains that his overstocks are just good values and the legend generally attempts to dispel the myth that cutouts are defectives or worthless albums.

They're not. Price proves that. Almost universally, racks and chains price cutouts at \$2.99 and \$3.99 for single pockets. That's up about \$1 from a year ago. It's difficult to determine any wholesale price median, because the bigger the firm, the larger its buys and the lower the price.

The enthusiasm of executives talking about cutouts indicates its industry import. Bartel and Bressi buy from up to 20 different suppliers. Most use no less than 10 sources. Bartel claims he's on the phone up to three hours a day trying to pick up the latest goodies. Martin says the schlock vendors call him regularly. It appears that the printed pages of multiple out-of-catalog titles are the leftovers after the best accounts have cherry picked recently acquired albums.

Then, too, Dick Justham of DJ's Sound City, Seattle; Young and Carl Keel, Flipside stores, Lubbock, Tex. are chains racked by a schlocker. Young is racked by Last Chance, Little Rock, while Justham is served by Pacific Record Service and Keel is stocked by Big Red, Hauppauge, N.Y. Lou Sebok of Big Red, for example, has Mike Haskins working the Flipsides personally out of Dallas on an every sixth-week schedule. Sebok has about 10 persons in the field. Denny Vaughn serves the DJ stores. The three chains pay a higher wholesale price, but they have 100% exchange and feel that in their case, they are more efficient being racked.

Whether the schlock is in bins or wire baskets, retail finds it's best to mix all albums under repertoire headers. Most stay with general headers like country, rock, soul and jazz, but some become more definitive, isolating show tunes and MOR.

Bressi is into classical cutouts, which he places in browsers near classical frontline merchandise. Most schlock bins use alphabetical dividers.

Accelerating schlock sales, too, is the use of a showy, dayglo-like sticker, carrying a definite price rather than the normal frontline album price code. Keenan has imprinted his price sticker with his inflation fighter figure.

Some retail outlets have adapted their registers to carry a special cutouts key, providing them with daily readouts on movement. Most find inventory control difficult. Martin and Keenan, for example, find it provident to supply their stores with lists of the deletions' bestsellers which are circulated every two weeks. Managers are asked to see those titles are well stocked. Bressi requires physical inventory reports from Camelot store managers.

Like his peers, Harold Okinow of Lieberman thinks good overrun selection complements midrange, a very important classification today. Again, he emphasizes cutouts no longer represent "junk." Too, Okinow like most, will put a hot artist

(Continued on page 82)



MAY 2, 1981 BILLBOARD

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# Reporter's Notebook: Observations From Goody Trial

By LEO SACKS

NEW YORK—"It was the most bitter and emotional case I can remember trying in my 11 years as a prosecutor," John Jacobs, the Organized Crime Strike Force attorney, said after a jury convicted Sam Goody Inc. and vice president Samuel Stolon for knowingly dealing in counterfeit tapes.

Jacobs said he was referring not only to the "tough" treatment he felt the government received during the course of the trial, but also to the repeated allegations of prosecutorial misconduct leveled against him by the defense attorneys.

Still, Jacobs said he was confident that the jury verdicts will be sustained either by Judge Thomas C. Platt or the U.S. Court of Appeals for the Second Circuit. He noted that April 15 he met with several key FBI supervisors from the New York area to discuss "the next phase" of the government's probe into record counterfeiting. The prosecutor added that his office has the "full support" of Lee Lasker, the assistant to the director in charge of the FBI's New York bureau.

"There are quite a few options open to us at this time," said Jacobs, who successfully prosecuted two members of the House of Representatives for taking payoffs from FBI operatives in the undercover Abscam investigation into political corruption. "The stakes were very high for the government, and an acquittal of Stolon would have posed a serious problem as far as our on-going investigation into record counter-

feiting was concerned. But the conviction vindicated any doubt people in the industry might have had that we were on a witch hunt. Now we'll go back and interview our confidential sources and pursue the allegations we have outstanding.

"The important thing," he concluded, "is that people in the legitimate industry know they are not immune from prosecution. Hopefully,

## Levy: 'tired, composed throughout' the trial

the verdicts will be fresh in certain people's minds when we interview them in connection with our probe in the very near future."

Jacobs, a boyish-looking man of 36 whose father, Dick Jacobs, was a former Coral and Brunswick Records executive, graduated from the University of Pennsylvania in 1967 and from St. John's Law School three years later. He served as an assistant district attorney in Manhattan under the late Frank Hogan and Robert Morgenthau, and in March, 1978, he joined the Strike Force, where he supervised the undercover aspects of the "Modsoun" and Abscam sting operations.

The prosecutor said that while he was "satisfied" by the verdict, the trial overall was not "a pleasant experience. There was less animosity in some of the murder cases I tried involving the death penalty," he observed.

Jacobs had many tense exchanges with Platt during the six-week trial. The most heated volley took place after the attorney finished the rebuttal portion of his closing argument, during which he referred to defense lawyers Kenneth Holmes and Martin Gold by their first names. A fiery Platt told Jacobs that it was "unethical, improper and bad manners," and that if he ever did it again, he would be held in contempt.

Jacobs maintained that he was innocent of the judge's accusation, and said he had brought the matter to the attention of Edward Korman, the United States Attorney for the Eastern District of New York. He added that Holmes had taken a similar tack in his opening argument when the Goody attorney said "John Jacobs will fall flat on his face." Holmes drew no criticism from Platt for that remark.

In addressing counsel by their first names, Holmes said that Jacobs had violated "courtroom decorum. It gave the jury the feeling that no matter how serious we looked at the defense table, we're really old buddies who'll meet for drinks at the end of the day. I was annoyed as hell."

Jacobs, who calls himself a rock music fan and professes a liking for

Billy Joel and the Bee Gees, said he paced up and down the hallways of the Strike Force offices for hours at a time while the jury deliberated for five-and-one-half days, or nearly 43 hours. Holmes said that he did his pacing in the park outside of the staid confines of the Federal District Court building in downtown Brooklyn. He characterized the wait as a "grueling experience," but that

## Waiting for the verdict—a grueling experience

once the jury is charged, "all you can do is play a guessing game with yourself regarding why the jury has chosen to have a particular piece of testimony read back to them. It's like the two blind men who meet an elephant. One grabs the tail and says it's a rope. The other grabs a leg and says it's a tree. You just don't know."

Like Jacobs and Gold—who said the wait was "just unbearable"—Holmes acknowledged that he had been living with the case since he first learned that the corporation was a target of the Modsoun investigation in January, 1980. "It's only natural that you devote all of your energies to the case, seven days a week, 24 hours a day," he explained.

"I found myself cross-examining witnesses at 2 a.m. and rehearsing my closing argument in my sleep. Shaving in the morning also became a time of great inspiration."

A ruddy, prematurely gray-haired man of 45, Holmes did his undergraduate work at the University of Minnesota, and received his law degree from the school in 1960. After a year in the Coast Guard Reserve, he joined Dewey, Ballantine, Bushby, Palmer & Wood in New York in 1962.

The age difference between Jacobs and Holmes is only nine years. But to the jury of eight men and four women, it could have been four times that, according to Mary Duffy, the 25-year-old jury foreperson. An abstract painter who supports her "artist's habit" as a book publishing executive in New York, Duffy said that comparing Jacobs and Holmes was like matching "the old with the new."

She indicated that several jurors were very impressed by Jacobs' "dynamism, vitality and youthful appearance." He was, she said, "rough, unpolished and fun to watch, even though his lack of discipline bothered me." The jurist added that the panel was "taken back" by the Goody attorney's oratory prowess and "paternal bearing."

"For those on the jury who believe in change, Jacobs stood for something," she reflected. Similarly, she noted that "those on the jury who

(Continued on page 80)

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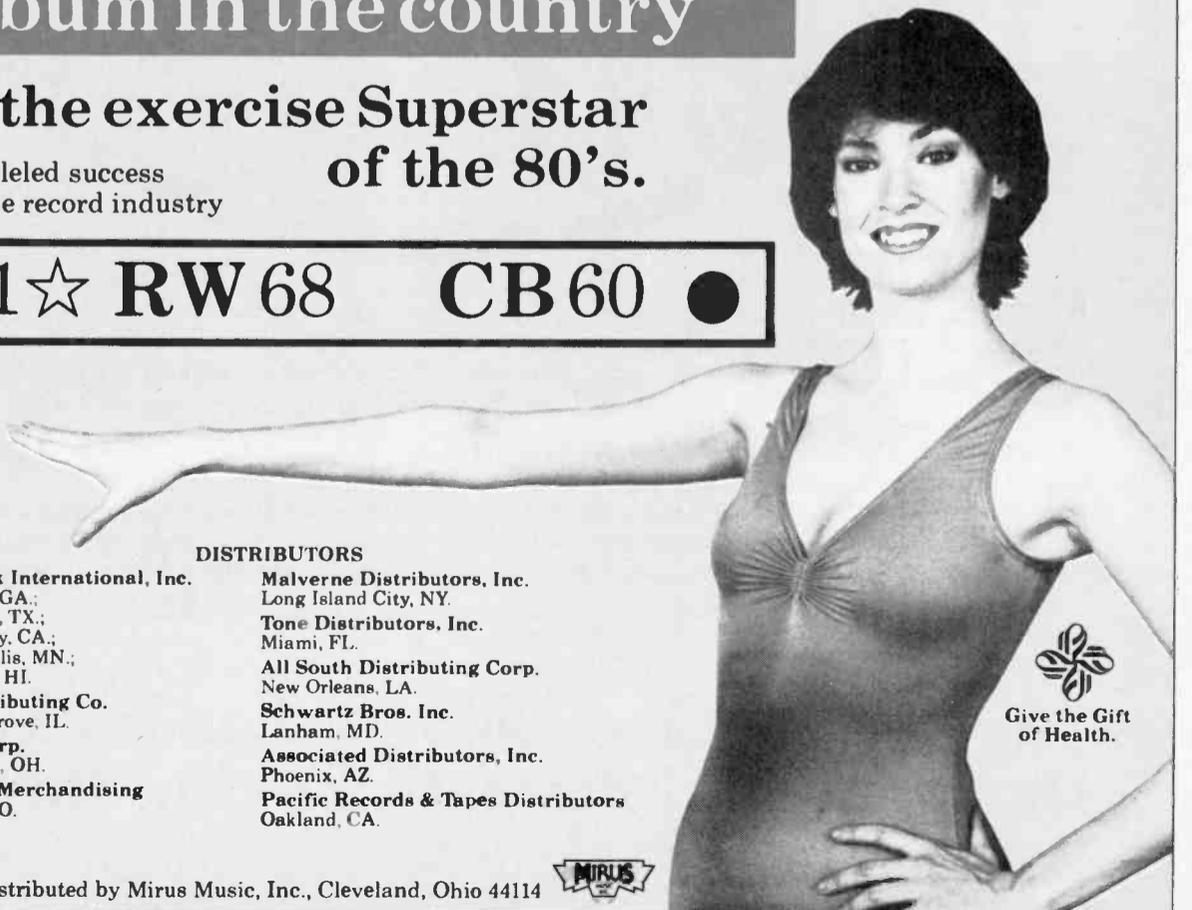
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# Phil Ramone's Perfectionism Takes Many Directions

• Continued from page 6

adds: "I'm not looking to do a 'Greatest Hits Live.'

"In the past year, I've listened to almost everybody's live album for ideas. Kenny Loggins' set allowed

him to really stretch out and do what he does on-stage. And certainly Earth, Wind & Fire's live album ("Gratitude") had a different feel than their studio records."

Ramone, who in the past three

years has won Grammys for record, album and producer of the year, will likely be billed as executive producer of the Joel album. The producer title will probably go to Brian Ruggles, who's done Joel's concert

sound since he started.

The Joel album is Ramone's first digital project; his second live album. Ramone did the honors on Paul Simon's "Live Rhythmin'" in 1974 (as well as the "A Star Is Born"

soundtrack, which he says was 80% live).

No release date has been set for the Joel LP, and it's already well over a year since his "Glass Houses" album was issued. "We all agree you can't just keep shoving it out there, like Elton John did a few years ago. For the same reason, Billy probably won't tour in the U.S. this year. He's careful about overkill and being seen too much."

Ramone currently has a fast-moving single on this week's Hot 100 with "Just So Lonely," the debut release by Boardwalk Records' group, Get Wet, which features Sherri Beachfront and Zecca.

It's the first new act Ramone has produced in years, since he's mostly kept busy with superstars like Joel, Simon, Streisand, Loggins and Chicago.

It's also Ramone's bid for a toe-hold in the new wave; an extension in a way of his back-to-basics work on Joel's "It's Still Rock'N'Roll To Me."

The Get Wet record should be an image broadener for Ramone, just as his shelved LP with Karen Carpenter might have shown her in a new light.

"I wasn't trying to change her total image," Ramone says, "but obviously I must have offended a few people in there. That's almost automatic: It was like taking a comedienne and putting her in a serious play."

Earlier this year, Ramone sold his one-quarter interest in A&R Studios, the New York facility he launched in 1960. "At the moment, we're experimenting with a couple of studios we might buy out in block time," he says.

A pet project of Ramone's at the moment is making music-related "Midnight Movies" for weekend screenings at theatres around the country. "I'm getting involved strictly on the basis that we'll have 10 sound systems out on the road to all the theatres with the prints," he says.

The films may provide Ramone's entree into the world of video. "There's no question that that's what I want to do," says Ramone, who produced a Paul Simon special this year for Home Box Office. "It's like moving out of the engineering field into record production. That took me years."

Ramone would seem to have enough of a challenge on his hands with his record assignments alone. Joel, for example, has a following that spans from AOR to adult contemporary.

Is that ever difficult, balancing such wide-ranging tastes and expectations? "If you don't think about it," decides Ramone, "it becomes rather easy."

## Foreign Deals For Soundtrack

NEW YORK—Posse Records, the independently distributed label formed by Bill Spitalsky, Roy and Julie Rifkind, has made a deal for international exposure of its "Stir Crazy" soundtrack through RCA International in territories not previously assigned.

Deals have been made with Quality Records of Canada, Shun Cheong Records, Hong Kong, Victor Musical Industries, Tokyo, and the West Indies Record Co. In all instances, the album is being released under the local label banner.

The RCA deal was made with Don Berkheimer, vice president of international marketing and talent acquisition.

## A rack jobber goes on record... about sex and the singles buyer.



David Lieberman, Chairman  
Lieberman Enterprises, Inc.  
Minneapolis

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tunity to spell out the audience appeals of a new release. If the album's hit single has strong appeal to women in the 25-40 age bracket, say so. It could make the difference in influencing some nice AM stations with heavy midday numbers to start playing it. And that can influence my allocations.

“Ads could use a lot more artist information, too. If the last few times out the artist did well, remind everybody. If it's a newer artist, then some background data is even more important. ☺☺

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## A Glossary Of Misbehavior

By M. WILLIAM KRASILOVSKY

The music business is a reputable field of free enterprise which offers work opportunities and rewards without the need for paying tribute to marginal characters. But, like other businesses, it is subject to practices that range from the merely questionable to outright criminal.

Here is a glossary of misbehavior to alert the unwary:

**Cut-ins**—The practice of sharing writer credits in a song composed by others. The false collaboration is a gift to reward the recipient for promotion, financing, introduction to an exploitation opportunity, or simply the victimizing of a naive songwriter by a more sophisticated individual.

False credits and/or points as a co-producer is another form of cut-in.

**Shortchanging of royalties**—Audit of a record company or music publisher can uncover serious errors in favor of the royalty payor.

Record companies have been known to "mistakenly" compute publisher accounts on a 90% base rather than on 100% of sales simply because the artist had accepted such a discounted base. Similarly, artist accounts frequently allow "freebies" in the form of non-royalty records given to distributors and dealers, as an extra discount-in-kind, to induce larger orders.

Publishers rarely give such privilege, and yet an auditor will often find as much as 20% to 25% of royalty-due records not accounted for because of freebie status.

Artists' auditors sometimes find the allowance of freebie and 90% royalty accounts rewarded by the "mistake" of the record

### 'The music business is one of wheeling and dealing'

company charging as "returns" a deduction from royalties based on a full 100% of the artists' records returned, even though the same returned records, when shipped out, were not treated as royalty-bearing items.

Also noted are instances of excessive reserves which never get fully liquidated even though returns do not materialize.

**Filtering of funds**—This occurs most often in music publishing. The publisher is obliged to pay half of its net receipts in United States. But foreign sales and licensing activities can offer temptation to shortchange the writer. The "net U.S. receipts" can be diminished by filtering the foreign money through one or more sieves which retain sums overseas.

Rarely is there a song which could not be administered in foreign countries for 20% or 25% of the amounts earned at the local source, resulting in a "net U.S. receipt" of the balance of 80% or 75%. Yet, the U.S. publisher discovers a need for a 50% representative and if hungry, appoints a series of 50% sub-publishers (in which the U.S. publisher has an interest) so that the net U.S. receipts are cut more than once.

The prime victim is the songwriter who is left shortchanged on foreign activity. Other victims can be co-publishers who leave administration to a third party, or to a neophyte U.S. publisher who accepts a general advance for all foreign territories from a single worldwide subpublisher who can farm out the rights in 20, or more markets.

Of course, many worldwide publishers make a fair profit without filtering funds.

**Float**—Money in any country can earn high interest. Thus, delay in accounting can result in improper retention of interest. Foreign funds especially are subject to substantial delays. Of course, interest is a proper claim by songwriter or artist, but is rarely volunteered even though many years may pass before audit.

**Record plant over-runs**—LP records can be pressed in quantities for a plastic and manufacturing cost of about 55 cents and packaged at a cost of another 15 cents or so. The temptation to convert 7 dimes into \$3 can sometimes be overwhelming.

Who are the custodians of the right to exercise the alchemy of dimes to dollars? They include foreign licensees, record clubs, budget labels, mail-order packagers and, of course, the pressing plants. If an order is received for 100,000 LPs who is to know if 120,000 are actually run off and the extra 20,000 put into the hands of cooperating middle men who have no royalty obligations?

Stores or wholesalers who will pay in cash at a special discounted rate are parties to this evasion scheme.

**Kick-backs**—Many important record sessions involve well

over \$100,000 in recording costs inclusive of expensive studios at high hourly rates, double or triple-scale musicians and luxurious hotel, restaurant and limousine services.

All recording costs are charged by the record company that lays out the costs against the royalty accounts of artists. Frequently, artists spend money like water during the months of record production and are near starvation immediately thereafter. Thus, the temptation, when spending these large sums, to get a kick-back of a share in the expenditures such as a refund in cash from the studio or musicians, or even limousine operators, victimizes the record company.

**Mail fraud**—Millions are lost annually by the most popular fraudulent game in America, false consumer membership in record clubs. The cheating in give-aways is largely fraud by consumers where memberships are undertaken without the sincere intention of following up with minimum purchases. Often the cheating is by youngsters, but even solvent adults frequently test the collection resolve of record clubs and mail-order houses.

**Song shark**—An ancient confidence game is to induce amateurs to part with substantial fees for a chance to be famous. A song shark service is one where

an advertisement is placed in a newspaper or magazine of wide but unsophisticated audience. The poems that are sought to be set to music must also bring cash.

The song shark never advises the prospective victim of the profit motive, but rather waits for the victim to take a small bite by sending in prospective lyrics which are then "approved" as fit for development into a finished song and record requiring an investment of studio and musician costs.

**Cross-collateralized advances**—The music business is one of wheeling and dealing and some healthy signs of activity are the frequency of such deals. Typical of the completion of a deal is the payment of money as a guarantee of the intention to make the relationship productive. Such "advances" are recoupable not as a debt but only from actual earnings in the form of agreed future royalties.

An unfavorable form of recoupment to the artist or writer is to have "cross-collateralized" accounts from songwriter to artist, and vice-versa. Under this procedure, a recording artist can find that songwriter earnings are captured by the record com-

### 'The temptation to convert 7 dimes into \$3 can be overwhelming sometimes'

pany for "advances" never actually paid to the artist. This is due to the customary business practice of charging recording session costs against the artist account.

A cross-collateralized songwriter status can erode composer participation in income which would otherwise go to the artist/composer.

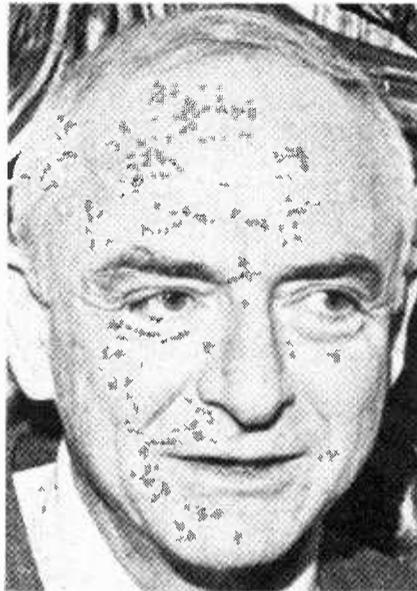
**Phantom concert hall seats**—Many performing artists are of strong enough reputation to attract a sell-out audience with minimal advertising. They are rewarded by concert promoters with high fixed fees and a percentage of the house after a certain minimum level of sales. But they can be bilked by "off-the-book" sales of mysterious rows of seats not shown in the regular schedule of seating capacity.

Perhaps they are folding chairs or other temporary seats moved in for sell-out occasions. In any event, the artist's percentage share of receipts is underpaid as a result of the phantom seats.

**Payola**—Commercial bribery, such as a disk jockey being rewarded to promote a record during a broadcast without disclosure that a consideration was being paid. The crime is two-fold, in that it victimizes the public into a wrong belief of popularity, and the radio station owner into paying a salary to an employee who accepts bribes.

**Laundering of funds**—Watergate showed illegal political contributions being "cleansed" by false identification. In the music business, an example might be the delivery of an article of value with the sale of a master and treating it as an "advance" which rarely gets recouped.

*William Krasilovsky, a prominent New York music attorney, is co-author of the industry reference work, "This Business of Music."*



William Krasilovsky: "Foreign sales and licensing activities offer opportunities to shortchange the writer."

# The World Of Music Is Being Swept Away By Gino Vannelli.

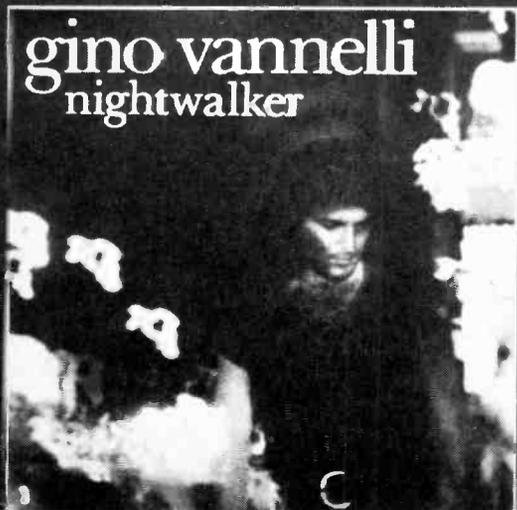
## *Nightwalker.*

When we called it a "dramatic Arista debut," we weren't exaggerating: the *Nightwalker* album contains the most passionate rock of Gino Vannelli's career, and the across-the-board impact of the music has been nothing short of remarkable. Album rock, top 40, R&B, and adult contemporary radio have all taken *Nightwalker* to heart; the response—in requests, in sales—is creating a blockbuster LP.

*The album:*  
Pop—BB:24\*\* RW:36\* CB:23\*  
R&B—BB:37\*\* RW:40\*  
AOR—Album Network:40\*

*The Single:*  
"Living Inside Myself":

AS 0598  
Pop—BB: 9\*\* RW:18\* CB:22\*  
R&B—BB:55\*\* RW:51\* CB:64\*  
A/C—BB:11\*\*



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Nightwalker.  
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An exciting  
musical event.

**ARISTA**

# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (4/21/81)

## PRIME MOVERS-NATIONAL

- KIM CARNES—Bette Davis Eyes (EMI)
- REO SPEEDWAGON—Take It On The Run (Epic)
- JOHN LENNON—Watching The Wheels (Geffen)

★ **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

- KIM CARNES—Bette Davis Eyes (EMI)
- JOHN LENNON—Watching The Wheels (Geffen)
- GROVER WASHINGTON, JR.—Just The Two Of Us (Elektra)

### ● TOP ADD ONS

- DOLLY PARTON—But You Know I Love You (RCA)
- STARS ON 45—Medley (Radio Records)
- SANTANA—Winning (Columbia)

### ● BREAKOUTS

- GARY U.S. BONDS—This Little Girl (EMI)
- NEIL DIAMOND—America (Capitol)
- STANLEY CLARKE—Sweet Baby (Columbia)

### KFI—Los Angeles (R. Collins—MD)

- ★ JOHN LENNON—Watching The Wheels 17-7
- ★ KIM CARNES—Bette Davis Eyes 29-17
- ★ STEVE WINWOOD—While You See A Chance 15-10

### ★ STARS ON 45—Medley 26-19

- SHAKIN' STEVENS—This Old House
- STANLEY CLARKE—Sweet Baby
- TOM PETTY—The Waiting
- FRANKIE SMITH—Double Dutch Bus
- BILLY & THE BEATERS—I Can Take Care Of Myself
- CLIMAX BLUES BAND—I Love You
- THE DILLMAN BAND—Lovin' The Night Away

### KRLA—Los Angeles (R. Staccato/M. Helen—MD)

- ★ JUICE NEWTON—Angel Of The Morning 25-18
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 8-1

### ★ CHAMPAIGN—How Bout Us 10-8

- ★ DARYL HALL/JOHN OATES—Kiss On My List 11-9
- ★ SHEENA EASTON—Morning Train 18-7
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too

### ● STARS ON 45—Medley

- KIM CARNES—Bette Davis Eyes—D-22
- THE JACKSONS—Can You Feel It—D-25

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

- ★ GROVER WASHINGTON JR.—Just The Two Of Us 4-1
- ★ KIM CARNES—Bette Davis Eyes 12-6
- GARY U.S. BONDS—This Little Girl
- DOLLY PARTON—But You Know I Love You
- ISLEY BROTHERS—Hurry Up & Wait
- SHALAMAR—Make That Move
- STARS ON 45—Medley—26
- STYX—Too Much Time On My Hands
- NEIL DIAMOND—America

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

- ★ JUICE NEWTON—Angel Of The Morning 5-2
- ★ SHEENA EASTON—Morning Train 10-3
- ★ KIM CARNES—Bette Davis Eyes 12-7
- ★ A TASTE OF HONEY—Sukiyaki 8-5
- RAY PARKER JR. AND RAYDIO—A Woman Needs Love—30
- JIM PHOTOGLO—Fool In Love With You
- ANNE MURRAY—Blessed Are The Believers—D-26
- LEE RITENOUR—Is It You
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby

### KGB (13K)—San Diego (J. Lucifer—MD)

- ★ SMOKEY ROBINSON—Being With You 8-3
- ★ A TASTE OF HONEY—Sukiyaki 11-7
- ★ STEVE WINWOOD—While You See A Chance 14-9
- ★ KIM CARNES—Bette Davis Eyes 23-15
- ★ SHEENA EASTON—Morning Train 18-11
- CHRISTOPHER CROSS—Say You'll Be Mine
- STYX—Too Much Time On My Hands
- JOHN LENNON—Watching The Wheels—D-25

- DOTTIE WEST—What Are We Doin' In Love—D-28
- GARY U.S. BONDS—This Little Girl
- QUINCY JONES—Ai No Corrida
- JOHN O'BANION—Love You Like I Never Loved Before—D-27

### KERN—Bakersfield (G. Davis—MD)

- ★ GINO VANELLI—Living Inside Myself 20-14
- ★ REO SPEEDWAGON—Take It On The Run 9-4
- ★ STYX—Too Much Time On My Hands 15-11
- ★ JOHN LENNON—Watching The Wheels 21-13
- ★ A TASTE OF HONEY—Sukiyaki 24-19
- ★ KIM CARNES—Bette Davis Eyes 30-21
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- TOM PETTY—The Waiting
- JEFFERSON STARSHIP—Find Your Way Back
- CHRISTOPHER CROSS—Say You'll Be Mine—D-30

### KOPA—Phoenix (J. McKay—MD)

- ★ KIM CARNES—Bette Davis Eyes 25-14
- ★ A TASTE OF HONEY—Sukiyaki 18-12
- ★ DOTTIE WEST—What Are We Doin' In Love 29-23
- ★ STYX—Too Much Time On My Hands 22-16
- ★ GINO VANELLI—Living Inside Myself 14-10
- SANTANA—Winning
- NEIL DIAMOND—America
- DON McLEAN—Since I Don't Have You—D-30
- CLIFF RICHARD—Give A Little Bit More—D-28
- STEVE WINWOOD—Arc Of A Diver
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- THE WHO—You Better You Bet—D-26
- GARY U.S. BONDS—This Little Girl—X

### KRQQ(KRQ94)—Tucson (K. Lacy—MD)

- ★ SMOKEY ROBINSON—Being With You 5-3
- ★ STYX—Too Much Time On My Hands 14-10
- ★ JOHN LENNON—Watching The Wheels 29-25
- ★ KIM CARNES—Bette Davis Eyes 28-24
- GARY U.S. BONDS—This Little Girl—30
- STARS ON 45—Medley—29
- PHIL COLLINS—I Missed Again—D-28
- DOTTIE WEST—What Are We Doin' In Love—D-27
- RAY PARKER JR. AND RAYDIO—A Woman Needs Love
- NEIL DIAMOND—America

### KTKT—Tucson (B. Rivers—MD)

- No List
- KENO—Las Vegas (B. Alexander—MD)
- ★ REO SPEEDWAGON—Take It On The Run 3-1
- ★ JOHN LENNON—Watching The Wheels 12-7
- ★ STEELY DAN—Time Out Of Mind 21-16
- ★ KIM CARNES—Bette Davis Eyes 18-10
- ★ CLIMAX BLUES BAND—I Love You 17-11
- QUINCY JONES—Ai No Corrida
- DON McLEAN—Since I Don't Have You
- JEFFERSON STARSHIP—Find Your Way Back—D-30
- T.G. SHEPPARD—I Loved 'Em Every One—D-28
- STARS ON 45—Medley—D-27
- GARY U.S. BONDS—This Little Girl—D-29
- TOM PETTY—The Waiting

### KLUC—Las Vegas (R. Lundquist—PD)

- ★ JOHN LENNON—Watching The Wheels 10-6
- ★ REO SPEEDWAGON—Take It On The Run 4-1
- ★ THE WHO—You Better You Bet 12-5
- ★ .38 SPECIAL—Hold On Loosely 25-20
- ★ JOHN O'BANION—Love You Like I Never Loved Before 17-13
- TOM PETTY—The Waiting
- NEIL DIAMOND—America
- JEFFERSON STARSHIP—Find Your Way Back—D-27
- APRIL WINE—Just Between You & Me—D-29
- GET WET—Just So Lonely—D-30
- SANTANA—Winning—D-26
- GARY U.S. BONDS—This Little Girl

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- ★ SMOKEY ROBINSON—Being With You 14-9
- ★ SHEENA EASTON—Morning Train 12-7
- ★ KIM CARNES—Bette Davis Eyes 22-17
- ★ REO SPEEDWAGON—Take It On The Run 18-13
- ERIC CLAPTON—I Can't Stand It
- CHRISTOPHER CROSS—Say You'll Be Mine—D-25
- JOHN LENNON—Watching The Wheels—D-23

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- GARY U.S. BONDS—This Little Girl
- QUINCY JONES—Ai No Corrida—D-25
- JEFFERSON STARSHIP—Find Your Way Back—D-29
- RUPERT HOLMES—I Don't Need You—D-30
- TOM PETTY—The Waiting
- THE ROVERS—Wasn't That A Party—D-28
- SANTANA—Winning—D-27

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- ★ GINO VANELLI—Living Inside Myself 25-16
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- ★ SMOKEY ROBINSON—Being With You 10-5
- ★ STARS ON 45—Medley 22-15
- ★ JOHN LENNON—Watching The Wheels 18-12
- TOM PETTY—Waiting
- RUPERT HOLMES—I Don't Need You
- NEIL DIAMOND—America—D-27
- CLIFF RICHARD—Give A Little Bit More—D-29
- CHRISTOPHER CROSS—Say You'll Be Mine—D-26
- DON McLEAN—Since I Don't Have You—D-30
- SANTANA—Winning
- GARY U.S. BONDS—This Little Girl

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- ★ TERRI GIBBS—Somebody's Knockin' 10-6
- ★ KIM CARNES—Bette Davis Eyes 23-12
- ★ YARBROUGH AND PEOPLES—Don't Stop The Music 28-22
- ★ GINO VANELLI—Living Inside Myself 26-21
- ANNE MURRAY—Blessed Are The Believers
- T.G. SHEPPARD—I Loved 'Em Every One
- QUINCY JONES—Ai No Corrida
- RUPERT HOLMES—I Don't Need You—D-30
- CLIMAX BLUES BAND—I Love You—D-27
- CHRISTOPHER CROSS—Say You'll Be Mine—D-29

### KJRW—Spokane (B. Gregory—MD)

- ★ STARS ON 45—Medley 22-14
- ★ TERRI GIBBS—Somebody's Knockin' 10-6
- ★ KIM CARNES—Bette Davis Eyes 23-12
- ★ YARBROUGH AND PEOPLES—Don't Stop The Music 28-22
- ★ GINO VANELLI—Living Inside Myself 26-21
- ANNE MURRAY—Blessed Are The Believers
- T.G. SHEPPARD—I Loved 'Em Every One
- QUINCY JONES—Ai No Corrida
- RUPERT HOLMES—I Don't Need You—D-30
- CLIMAX BLUES BAND—I Love You—D-27
- CHRISTOPHER CROSS—Say You'll Be Mine—D-29

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- CLIMAX BLUES BAND—I Love You—D-27
- CHRISTOPHER CROSS—Say You'll Be Mine—D-29

## TOP ADD ONS -NATIONAL

- CHRISTOPHER CROSS—Say You'll Be Mine (WB)
- STARS ON 45—Medley (Radio Records)
- T.G. SHEPPARD—I Loved 'Em Every One (WB)

### ● BREAKOUTS

- GARY U.S. BONDS—This Little Girl (EMI)
- PHOEBE SNOW—Mercy, Mercy, Mercy (Mirage)
- TOM PETTY—The Waiting (Backstreet/MCA)

### KFRC—San Francisco (J. Peterson—PD)

- JOHN LENNON—Watching The Wheels
- PHOEBE SNOW—Mercy, Mercy, Mercy
- GREG KINN—Sheila
- JOHN O'BANION—Love You Like I Never Loved Before

### KIOY—Fresno (T. Seville—MD)

- ★ KIM CARNES—Bette Davis Eyes 17-13
- ★ THE WHO—You Better You Bet 9-3
- ★ THE ROVERS—Wasn't That A Party 25-19
- ★ JOHN LENNON—Watching The Wheels 13-9
- ★ CLIMAX BLUES BAND—I Love You 26-20
- ★ QUINCY JONES—Ai No Corrida
- PHIL COLLINS—I Missed Again

### KGW—Portland (J. Wojniak—MD)

- ★ SMOKEY ROBINSON—Being With You 14-9
- ★ SHEENA EASTON—Morning Train 12-7
- ★ KIM CARNES—Bette Davis Eyes 22-17
- ★ REO SPEEDWAGON—Take It On The Run 18-13
- ERIC CLAPTON—I Can't Stand It
- CHRISTOPHER CROSS—Say You'll Be Mine—D-25
- JOHN LENNON—Watching The Wheels—D-23

### KMJK—Portland (C. Kelly/J. Shomby—MD)

- ★ REO SPEEDWAGON—Take It On The Run 21-13
- ★ JUICE NEWTON—Angel Of The Morning 15-10
- ★ ERIC CLAPTON—I Can't Stand It 19-15
- ★ LOVERBOY—Turn Me Loose 12-8
- ★ TOM PETTY—The Waiting
- NEIL DIAMOND—America
- KIM CARNES—Bette Davis Eyes—D-24
- RAY PARKER JR. AND RAYDIO—A Woman Needs Love—D-30
- STARS ON 45—Medley

### KJR—Seattle (T. Mitchell—MD)

- ★ NEIL DIAMOND—America 30-21
- ★ RAY PARKER JR. AND RAYDIO—A Woman Needs Love 29-22
- ★ KIM CARNES—Bette Davis Eyes 24-18
- ★ PHIL COLLINS—I Missed Again 27-23
- ★ FRANKIE AND THE KNOCKOUTS—Sweetheart 21-17
- A TASTE OF HONEY—Sukiyaki
- GARY U.S. BONDS—This Little Girl
- QUINCY JONES—Ai No Corrida—D-25
- JEFFERSON STARSHIP—Find Your Way Back—D-29
- RUPERT HOLMES—I Don't Need You—D-30
- TOM PETTY—The Waiting
- THE ROVERS—Wasn't That A Party—D-28
- SANTANA—Winning—D-27

### KJRW—Spokane (B. Gregory—MD)

- ★ STARS ON 45—Medley 22-14
- ★ TERRI GIBBS—Somebody's Knockin' 10-6
- ★ KIM CARNES—Bette Davis Eyes 23-12
- ★ YARBROUGH AND PEOPLES—Don't Stop The Music 28-22
- ★ GINO VANELLI—Living Inside Myself 26-21
- ANNE MURRAY—Blessed Are The Believers
- T.G. SHEPPARD—I Loved 'Em Every One
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- CHRISTOPHER CROSS—Say You'll Be Mine—D-29

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### KJRW—Spokane (B. Gregory—MD)

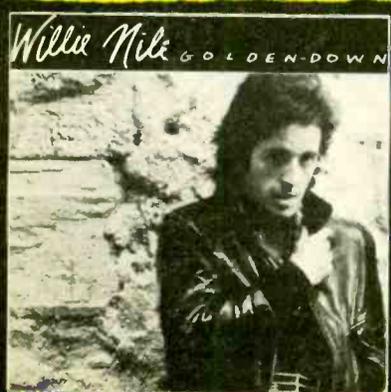
- ★ STARS ON 45—Medley 22-14
- ★ TERRI GIBBS—Somebody's

"THERE ARE EMPTY SHELVES  
AND SHADOWS IN MY ROOM  
THERE ARE MILLIONAIRES  
WITH MOUNTAINS ON THE MOON  
THERE ARE MANY THINGS  
BUT NOTHING  
WILL STAND IN MY WAY"  
- POOR BOY

WILLIE NILE.  
GOLDEN DOWN.

A PROMISE KEPT  
ON ARISTA  
RECORDS + TAPES.

AB 4284



Willie Nile. He was the most acclaimed new artist of 1980, winning raves for his auspicious Arista debut LP, and for his concert appearances opening for The Who. Now, Willie Nile is back with Golden Down, already called a "breakthrough album" by The New York Post. The momentum is now quickly accelerating on album rock radio from N.Y. to L.A., and Nile and his band just kicked off a coast-to-coast tour with an electrifying performance at The Savoy in Manhattan that had the critics raving.

**AOR action: Radio & Records: 34\***

**Album Network: 38\*/Bill Hard: 41\***

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**ARISTA**

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (4/21/81)

Continued from page 20

### KNUS—Dallas (L. Ridener—MD)

- ★ SMOKEY ROBINSON—Being With You 6-4
- ★ STEVE WINWOOD—While You See A Chance 3-1
- ★ TERRI GIBBS—Somebody's Knockin' 13-10
- ★ SHEENA EASTON—Morning Train 7-5
- ★ JUICE NEWTON—Angel Of The Morning 12-9

### KVIL—Dallas (C. Rhodes—MD)

- ★ JOHN COUGAR—Ain't Even Done With The Night 12-8
- ★ GINO VANELLI—Living Inside Myself 14-10
- ★ SMOKEY ROBINSON—Being With You 13-11
- ★ KIM CARNES—Bette Davis Eyes 19-14
- ★ A TASTE OF HONEY—Sukiyaki 19-15
- T.G. SHEPPARD—I Loved 'Em Every One
- PHIL COLLINS—I Missed Again—D-25
- JOHN O'BANION—Love You Like I Never Loved Before—D-22
- CHRISTOPHER CROSS—Say You'll Be Mine—D-24
- DON McLEAN—Since I Don't Have You—D-21
- DOTTIE WEST—What Are We Doin' In Love—D-18

### KEGL-FM—Ft. Worth (G. Mack—MD)

#### No List

### KINT—El Paso (J. Zippo—MD)

- ★ STEELY DAN—Time Out Of Mind 25-14
- ★ JOHN LENNON—Watching The Wheels 19-7
- ★ DOTTIE WEST—What Are We Doin' In Love 29-22
- ★ A TASTE OF HONEY—Sukiyaki 28-23
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 24-19
- JEFFERSON STARSHIP—Find Your Way Back—27
- DON McLEAN—Since I Don't Have You—30
- JIM PHOTOGLO—Fool In Love With You—D-39
- CLIFF RICHARD—Give A Little Bit More
- T.G. SHEPPARD—I Loved 'Em Every One—D-29
- RICK SPRINGFIELD—Jessie's Girl—31
- GET WET—Just So Lonely—D-37
- JESSE WINCHESTER—Say What—D-36
- THE ALAN PARSONS PROJECT—Time—D-40
- TOM PETTY—The Wait
- DARYL HALL/JOHN OATES—You Make My Dreams
- NITELYTE—You're Breaking My Heart

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

- ★ SHEENA EASTON—Morning Train 12-8
- ★ REO SPEEDWAGON—Take It On The Run 20-11
- ★ STEVE WINWOOD—While You See A Chance 21-16
- ★ DARYL HALL/JOHN OATES—Kiss On My List 4-1
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 9-5
- STARS ON 45—Medley
- KIM CARNES—Bette Davis Eyes—D-27

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

- ★ KIM CARNES—Bette Davis Eyes 10-7
- ★ STYX—Too Much Time On My Hands 17-13
- ★ FRANKIE AND THE KNOCKOUTS—Sweetheart 22-16
- ★ .38 SPECIAL—Hold On Loosely 18-14
- ★ STARS ON 45—Medley 27-17
- RUPERT HOLMES—I Don't Need You
- GET WET—Just So Lonely
- NEIL DIAMOND—America—D-28
- DON McLEAN—Since I Don't Have You—D-29
- A TASTE OF HONEY—Sukiyaki—D-25
- RUSH—Tom Sawyer
- PHOEBE SNOW—Mercy, Mercy, Mercy

### KILE—Galveston (S. Taylor—MD)

- ★ CLIMAX BLUES BAND—I Love You 16-12
- ★ YARBROUGH & PEOPLES—Don't Stop The Music 9-6
- ★ ERIC CLAPTON—I Can't Stand It 18-15
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 22-17
- ★ REO SPEEDWAGON—Take It On The Run 28-23
- TOM PETTY—The Waiting
- DON McLEAN—Since I Don't Have You
- JOHNNY LEE—Pickin' Up Strangers
- GLEN CAMPBELL/TANYA TUCKER—Why Don't We Sleep On It Tonight

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

- ★ CLIFF RICHARD—Give A Little Bit More 30-19
- ★ JERMAINE JACKSON—You Like Me Don't You 14-8
- ★ TERRI GIBBS—Somebody's Knockin' 11-2
- ★ STYX—Too Much Time On My Hands 20-7
- ★ PHIL COLLINS—I Missed Again 19-5
- NEIL DIAMOND—America
- GARY U.S. BONDS—This Little Girl

### KOFM—Oklahoma City (C. Morgan—MD)

#### No List

### WEZB—New Orleans (J. Lousteau—MD)

- ★ KIM CARNES—Bette Davis Eyes 17-11
- ★ QUINCY JONES—Ai No Corrida 20-13
- ★ PHIL COLLINS—I Missed Again 30-25
- ★ A TASTE OF HONEY—Sukiyaki 24-22
- ★ JOHN LENNON—Watching The Wheels 24-19
- GARY U.S. BONDS—This Little Girl
- STARS ON 45—Medley—28
- RAY PARKER JR. AND RAYDIO—A Woman Needs Love
- RICK SPRINGFIELD—Jessie's Girl
- CHRISTOPHER CROSS—Say You'll Be Mine—D-30
- LEON REDBONE—Seduced

### WTIX—New Orleans (G. Franklin—MD)

- ★ SMOKEY ROBINSON—Being With You 7-3
- ★ JOHN LENNON—Watching The Wheels 31-17
- ★ THE WHO—You Better You Bet 26-18
- ★ DARYL HALL/JOHN OATES—Kiss On My List 2-1
- ★ STARS ON 45—Medley 35-28
- THE ALAN PARSONS PROJECT—Time
- TOM PETTY—The Waiting
- LENNY LeBLANC—Somebody Send My Baby Home
- GARY U.S. BONDS—This Little Girl—D-31
- ANNE MURRAY—Blessed Are The Believers—D-39
- JIM PHOTOGLO—Fool In Love With You
- T.G. SHEPPARD—I Loved 'Em Every One
- PAUL ANKA—I've Been Waiting For You—D-40
- RICK SPRINGFIELD—Jessie's Girl—D-38
- CHRISTOPHER CROSS—Say You'll Be Mine—D-36

### KEEL—Shreveport (M. Johnson—MD)

- ★ RAY PARKER JR. AND RAYDIO—A Woman Needs Love 13-9
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 33-14
- ★ GINO VANELLI—Living Inside Myself 17-10
- ★ STARS ON 45—Medley 28-22
- CHRISTOPHER CROSS—Say You'll Be Mine
- NEIL DIAMOND—America
- CHAMPAIGN—How Bout Us—X-28
- T.G. SHEPPARD—I Loved 'Em Every One—D-29
- GET WET—Just So Lonely
- EMMYLOU HARRIS—Mister Sandman
- THE ALAN PARSONS PROJECT—Time
- STYX—Too Much Time On My Hands—D-35
- GARY U.S. BONDS—This Little Girl

### WFMF—Baton Rouge (W. Watkins—MD)

- ★ SMOKEY ROBINSON—Being With You 2-1
- ★ CLIMAX BLUES BAND—I Love You 15-7
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 10-4
- ★ JOHN LENNON—Watching The Wheels 25-19
- ★ KIM CARNES—Bette Davis Eyes 21-17
- TOM PETTY—The Waiting
- NEIL DIAMOND—America
- CHRISTOPHER CROSS—Say You'll Be Mine—D-30
- CHAMPAIGN—How Bout Us—D-29

## Midwest Region

### ★ PRIME MOVERS

- KIM CARNES—Being With You (EMI)
- .38 SPECIAL—Hold On Loosely (A&M)
- REO SPEEDWAGON—Take It On The Run (Epic)

### ● TOP ADD ONS

- T.G. SHEPPARD—I Loved 'Em Every One (WB)
- CHRISTOPHER CROSS—Say You'll Be Mine (WB)
- CHAMPAIGN—How Bout Us (Columbia)

### ● BREAKOUTS

- NEIL DIAMOND—America (Capitol)
- DON McLEAN—Since I Don't Have You (Millennium)
- CLIMAX BLUES BAND—I Love You (WB)

### WLS—Chicago (T. Kelly—MD)

- ★ .38 SPECIAL—Hold On Loosely 31-19
- ★ SHEENA EASTON—Morning Train 5-1
- ★ JEFFERSON STARSHIP—Find Your Way Back 34-29
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 26-20
- ★ SMOKEY ROBINSON—Being With You 45-27
- MANFRED MANN—For You—D-38

### WNAF—Indianapolis (D.J. Bailey—MD)

- ★ THE POLICE—Don't Stand So Close To Me 4-1
- ★ STEVE WINWOOD—While You See A Chance 3-2
- ★ STEELY DAN—Time Out Of Mind 7-4
- ★ JOHN COUGAR—Ain't Even Done With The Night 9-6
- ★ ERIC CLAPTON—I Can't Stand It 5-3
- DON McLEAN—Since I Don't Have You—30
- NEIL DIAMOND—America—29
- JEFFERSON STARSHIP—Find Your Way Back—D-28

### WOKY—Milwaukee (G. Mason—MD)

- ★ SMOKEY ROBINSON—Being With You 13-8
- ★ TERRI GIBBS—Somebody's Knockin' 7-5
- ★ JOHN LENNON—Watching The Wheels 17-12
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 10-7

### ★ DARYL HALL/JOHN OATES—Kiss On My List 1-1

- T.G. SHEPPARD—I Loved 'Em Every One
- CHRISTOPHER CROSS—Say You'll Be Mine
- KIM CARNES—Bette Davis Eyes—D-21
- DOLLY PARTON—But You Know I Love You—D-22

### WISM—Madison (S. Jones—MD)

- ★ DOTTIE WEST—What Are We Doin' In Love 25-19
- ★ JOHN O'BANION—Love You Like I Never Loved Before 20-14
- ★ KIM CARNES—Bette Davis Eyes 18-13
- ★ CLIMAX BLUES BAND—I Love You 9-3
- JESSE WINCHESTER—Say What
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- BILLY & THE BEATERS—I Can Take Care Of Myself—X
- CLIFF RICHARD—Give A Little Bit More—X
- REO SPEEDWAGON—Take It On The Run—23
- GARY U.S. BONDS—This Little Girl—D-30

### WSPY—Stevens Point (B. Fuhr—MD)

- ★ KIM CARNES—Bette Davis Eyes 20-14
- ★ STARS ON 45—Medley 22-15
- ★ FRANKIE AND THE KNOCKOUTS—Sweetheart 23-20
- ★ THE WHO—You Better You Bet 9-5
- ★ AC/DC—Dirty Deeds Done Dirt Cheap 25-21
- CHRISTOPHER CROSS—Say You'll Be Mine
- TOM PETTY—The Waiting
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-28
- SANTANA—Winning
- GARY U.S. BONDS—This Little Girl—D-27
- RAY PARKER JR. AND RAYDIO—A Woman Needs Love—D-30
- CHAMPAIGN—How Bout Us
- LEE RITENOUR—D-29

### KSJQ-FM—St. Louis (T. Stone—MD)

- ★ REO SPEEDWAGON—Take It On The Run 22-19
- ★ CHAMPAIGN—How Bout Us 12-9
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 7-4
- ★ DARYL HALL/JOHN OATES—Kiss On My List 9-5
- ★ A TASTE OF HONEY—Sukiyaki 23-18
- T.G. SHEPPARD—I Loved 'Em Every One—22
- CLIMAX BLUES BAND—I Love You—23

### KXOK—St. Louis (L. Douglas—MD)

- ★ NEIL DIAMOND—America 26-17
- ★ DOTTIE WEST—What Are We Doin' In Love 16-13
- ★ STEVE WINWOOD—While You See A Chance 10-7
- ★ JOHN COUGAR—Ain't Even Done With The Night 22-15
- ★ CLIMAX BLUES BAND—I Love You 21-18
- ERIC CLAPTON—I Can't Stand It—27
- JOHN LENNON—Watching The Wheels—28
- JOHN O'BANION—Love You Like I Never Loved Before—30
- CHRISTOPHER CROSS—Say You'll Be Mine—29

### KIOA—Des Moines (G. Stevens—MD)

- ★ REO SPEEDWAGON—Take It On The Run 14-7
- ★ SMOKEY ROBINSON—Being With You 13-5
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 8-1
- ★ KIM CARNES—Bette Davis Eyes 24-16
- ★ APRIL WINE—Just Between You And Me 11-8
- NEIL DIAMOND—America
- STARS ON 45—Medley
- JEFFERSON STARSHIP—Find Your Way Back
- LEE RITENOUR—Is It You
- HAWKS—Right Away—D-29
- GARY U.S. BONDS—This Little Girl—D-30

### KDWB—Minneapolis (P. Abresch—MD)

- ★ FRANKIE AND THE KNOCKOUTS—Sweetheart 15-8
- ★ SMOKEY ROBINSON—Being With You 18-12
- ★ JOHN LENNON—Watching The Wheels 22-17
- ★ THE WHO—You Better You Bet 11-7
- ★ GINO VANELLI—Living Inside Myself 10-4
- .38 SPECIAL—Hold On Loosely—24
- T.G. SHEPPARD—I Loved 'Em Every One—21

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

- ★ CLIMAX BLUES BAND—I Love You 19-17
- ★ GINO VANELLI—Living Inside Myself 20-14
- ★ SMOKEY ROBINSON—Being With You 11-8
- ★ JOHN LENNON—Watching The Wheels 16-12
- ★ STEVE WINWOOD—While You See A Chance 3-2

### KEYN-FM—Wichita (L. Coury—PD)

- ★ JOHN COUGAR—Ain't Even Done With The Night 18-15
- ★ ERIC CLAPTON—I Can't Stand It 13-11
- ★ APRIL WINE—Just Between You And Me 20-17
- ★ GINO VANELLI—Living Inside Myself 28-22
- ★ FRANKIE AND THE KNOCKOUTS—Sweetheart 24-20
- JOHN O'BANION—Love You Like I Never

### Loved Before

- STARS ON 45—Medley
- .38 SPECIAL—Hold On Loosely
- T.G. SHEPPARD—I Loved 'Em Every One

### WOW—Omaha (J. Corcoran—MD)

- ★ APRIL WINE—Just Between You And Me 14-10
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 4-3
- ★ JUICE NEWTON—Angel Of The Morning 8-7
- ★ THE POLICE—Don't Stand So Close To Me 5-4
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 6-5
- CHAMPAIGN—How Bout Us—23
- NEIL DIAMOND—America—22
- STARS ON 45—Medley—NP
- THE WHO—You Better You Bet—D-17
- GARY U.S. BONDS—This Little Girl—NP
- TOM PETTY—The Waiting—NP

### KWKN—Wichita (J. Brown—MD)

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 10-7
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 4-1
- ★ ANNE MURRAY—Blessed Are The Believers 30-23
- ★ SMOKEY ROBINSON—Being With You 20-15
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 6-4
- STEVE WINWOOD—While You See A Chance—28
- RAY PARKER JR. AND RAYDIO—A Woman Needs Love—30
- RUPERT HOLMES—I Don't Need You—29

### WZUU—Milwaukee (J. Driscoll/B. Shannon—MD)

- ★ EMMYLOU HARRIS—Mister Sandman 27-21
- ★ JOHN LENNON—Watching The Wheels 16-12
- ★ A TASTE OF HONEY—Sukiyaki 26-23
- ★ KIM CARNES—Bette Davis Eyes 30-26
- ★ T.G. SHEPPARD—I Loved 'Em Every One 28-25
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 9-6
- CHAMPAIGN—How Bout Us—30
- DON McLEAN—Since I Don't Have You—28
- DOTTIE WEST—What Are We Doing In Love—29
- ABBA—Super Trouper

## Northeast Region

### ★ PRIME MOVERS

- KIM CARNES—Bette Davis Eyes (EMI)
- A TASTE OF HONEY—Sukiyaki (Capitol)
- JOHN LENNON—Watching The Wheels (Geffen)

### ● TOP ADD ONS

- RAY PARKER, JR.—A Woman Needs Love (Arista)
- QUINCY JONES—Ai No Corrida (A&M)
- DON McLEAN—Since I Don't Have You (Millennium)

### ● BREAKOUTS

- TOM PETTY—The Waiting (Backstreet/MCA)
- RICK SPRINGFIELD—Jessie's Girl (RCA)
- ROBERT WINTERS—Magic Man (Buddah)

### WABC—New York (S. Jones—MD)

- ★ SMOKEY ROBINSON—Being With You 11-7
- ★ A TASTE OF HONEY—Sukiyaki 5-2
- ★ JOHN LENNON—Watching The Wheels 18-13
- ★ KIM CARNES—Bette Davis Eyes 35-28
- QUINCY JONES—Ai No Corrida—20
- ROBERT WINTERS AND THE FALL—Magic Man—10
- FRANKIE AND THE KNOCKOUTS—Sweetheart—38
- CHRISTOPHER CROSS—Say You'll Be Mine—37

### WXLO—New York (J. Knapp—PD)

- SMOKEY ROBINSON—Being With You—4
- T.S. MONK—Candidate For Love
- BILLY OCEANS—Stay The Night
- UNLIMITED TOUCH—Searching
- KAY PASA—Coatlundi

### WBLI—Long Island (B. Terry—MD)

- ★ JUICE NEWTON—Angel Of The Morning 5-3
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 4-2
- ★ SMOKEY ROBINSON—Being With You 9-4
- ★ REO SPEEDWAGON—Take It On The Run 16-12
- ★ STYX—Too Much Time On My Hands 12-9
- GARY U.S. BONDS—This Little Girl
- QUINCY JONES—Ai No Corrida
- CHAMPAIGN—How Bout Us—D-29
- CHRISTOPHER CROSS—Say You'll Be Mine—D-26
- THE WHO—You Better You Bet—D-30

### WTRY—Schenectady (B. Cahill—MD)

- ★ STARS ON 45—Medley 27-21
- ★ CLIMAX BLUES BAND—I Love You 23-18
- ★ JOHN LENNON—Watching The Wheels 18-14
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 14-11
- ★ SMOKEY ROBINSON—Being With You 6-4
- TOM PETTY—The Waiting

### ● KIM CARNES—Bette Davis Eyes—D-30

- NEIL DIAMOND—America—D-29

### WBEN-FM—Buffalo (R. Christian—MD)

- ★ CHRISTOPHER CROSS—Say You'll Be Mine 32-19
- ★ QUINCY JONES—Ai No Corrida 26-11
- ★ KIM CARNES—Bette Davis Eyes 8-3
- ★ A TASTE OF HONEY—Sukiyaki 10-4
- ★ DOTTIE WEST—What Are We Doing In Love 31-16
- THE ALAN PARSONS PROJECT—Time—D-40
- DON McLEAN—Since I Don't Have You—30

### WKBW—Buffalo (J. Summers—MD)

- ★ KIM CARNES—Bette Davis Eyes 17-12
- ★ STYX—Too Much Time On My Hands 20-16
- ★ FRANKIE AND THE KNOCKOUTS—Sweetheart 24-19
- RICK SPRINGFIELD—Jessie's Girl
- RAY PARKER JR. AND RAYDIO—A Woman Needs Love

### WBBF—Rochester (D. Mason—MD)

- ★ STARS ON 45—Medley 19-13
- ★ GINO VANELLI—Living Inside Myself 16-9
- ★ JOHN COUGAR—Ain't Even Done With The Night 21-15
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 25-20
- CHAMPAIGN—How Bout Us—25
- NEIL DIAMOND—America
- EMMYLOU HARRIS—Mister Sandman
- KIM CARNES—Bette Davis Eyes—D-19
- RAY PARKER JR. AND RAYDIO—A Woman Needs Love—D-24
- FRANKIE AND THE KNOCKOUTS—Sweetheart
- ABBA—Super Trouper

### WOLF—Syracuse (B. Mitchell—MD)

- ★ RAY PARKER JR. AND RAYDIO—A Woman Needs Love 3-1
- ★ CHAMPAIGN—How Bout Us 7-4
- ★ RICK SPRINGFIELD—Jessie's Girl 33-20
- ★ BARRY MANILOW—Lonely Together 24-19
- ★ A TASTE OF HONEY—Sukiyaki 10-6
- GARY U.S. BONDS—This Little Girl
- NEIL DIAMOND—America
- T.G. SHEPPARD—I Loved 'Em Every One—D-40
- GET WET—Just So Lonely
- STARS ON 45—Medley—D-37
- DON McLEAN—Since I Don't Have You—D-39

### WFLY—Albany (Buzz—MD)

- ★ GINO VANELLI—Living Inside Myself 13-9
- ★ JOHN LENNON—Watching The Wheels 14-10
- ★ PHIL COLLINS—I Missed Again 15-12
- ★ STARS ON 45—Medley 13-9
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 28-22
- RAY PARKER JR. AND RAYDIO—A Woman Needs Love—29
- TOM PETTY—The Waiting—28
- SANTANA—Winning—D-30
- .38 SPECIAL—Hold On Loosely—D-27
- JESSE WINCHESTER—Say What

### WVBF(F105)—Framingham (R. Johns—PD)

- ★ DOTTIE WEST—What Are We Doin' In Love 29-24
- ★ A TASTE OF HONEY—Sukiyaki 17-12
- ★ PHIL COLLINS—I Missed Again 19-15
- ★ KIM CARNES—Bette Davis Eyes 24-21
- ★ CLIMAX BLUES BAND—I Love You 22-18
- DON McLEAN—Since I Don't Have You
- JOHN O'BANION—Love You Like I Never Loved Before
- QUINCY JONES—Ai No Corrida
- NEIL DIAMOND—America—D-27
- CHAMPAIGN—How Bout Us
- CHRISTOPHER CROSS—Say You'll Be Mine—D-29

### WRKO—Boston (C. Van Dyke—PD)

- ★ JOHN LENNON—Watching The Wheels 16-11
- ★ KIM CARNES—Bette Davis Eyes 15-9
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 4-3
- ★ GINO VANELLI—Living Inside Myself 14-12
- ★ A TASTE OF HONEY—Sukiyaki 6-4
- RAY PARKER JR. AND RAYDIO—A Woman Needs Love
- NEIL DIAMOND—America—D-17

### WHYN—Springfield (A. Carey—MD)

- ★ KIM CARNES—Bette Davis Eyes 14-11
- ★ STEELY DAN—Time Out Of Mind 10-7
- ★ SANTANA—Winning 18-13
- ★ SMOKEY ROBINSON—Being With You 8-5
- ★ ANNE MURRAY—Blessed Are The Believers 19-14
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 3-1
- DAN HARTMAN—Heaven In Your Arms
- PHIL COLLINS—I Missed Again
- NEIL DIAMOND—D-24
- JIM PHOTOGLO—Fool In Love With You
- CHAMPAIGN—How Bout Us—D-23
- RUPERT HOLMES—I Don't Need You—D-25
- T.G. SHEPPARD—I Loved 'Em Every One—D-26
- HELEN REDDY—I Can't Say Goodbye To You

### WFTQ—Worcester (G. Nalam—MD)

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

### Night 11-9

- ★ REO SPEEDWAGON—Take It On The Run 14-10
- ★ JOHN LENNON—Watching The Wheels 24-21

# Radio Programming



**KOME CONTEST**—Lauren Charles, promotion director of KOME-FM in San Jose, and E/A artist Billy Thorpe choose the winner in a contest based around the 16-show run in San Francisco of the "21st Century Man Laserium Concert." The winner received new Moog Prodigy synthesizer.

## WAIL-FM On Track With Urban Format

By WANDA FREEMAN

NEW ORLEANS—As the spring Arbitron book begins, urban-contemporary station WAIL-FM is cranking up like the Little Engine That Could, after a respectable fall '80 number showed the conductor he was on the right track.

"We went from nothing to a 5.2," says program director Barry Richards. The previous rating was a 3.7, but Richards insists the advance is bigger than 1.5 because WAIL was in turmoil as the last book began.

WAIL, formerly soul station WXEL, had planned to go country Sept. 1, but WNOE-FM beat it to the punch with TM in mid-August. WXEL's newly hired country program director flew the coop, and the station, with a partly new staff, tried to recover by experimenting with a mix of black and rock music. Listeners weren't quite sure what they would hear at FM-105, the station had new call letters, and on top of it all, the signal at the time was a little weak in the metro area.

Then 34-year-old Richards entered in mid-September, fresh from a stint with Squibb Corp. after almost 20 years in radio in Washington D.C., Baltimore and New York.

Richards, called in specifically because of his experience in urban contemporary music, says he didn't have the format "fine tuned" until about mid-October.

### Cable Fire Knocks Pa. FMer Off Air

HARRISBURG, Pa.—WMSP-FM was off the air March 27 to April 17 because of a burned transmission cable. According to station manager David Zett, fire damaged necessitated a complete replacement of cable from the transmitter to the tower antenna.

WMSP plays 80% classical music, 20% religious programs and news. Station claims it has a very specialized audience.

"So, we only had November and December of the book," he says. "If we'd had the whole thing, we'd really be kicking ass."

This time out, Richards plans to make good on his vow to beat WYLD-FM, the black station with the progressive-fusion sound, and the formidable No. 1 station, contemporary WEZB. "In the Birch Report, we're the No. 1 r&b station in the market," he says. "We're looking to be the No. 1 general market station."

WAIL's biggest ratings gains were in teens (from 7.9 to 10.8) and men (3.0 to 5.4), especially in the 18-34 bracket; weakest showing was in women, with the morning and mid-day hours actually dropping a bit.

To attract women musically, "We've mellowed out," says Richards. And he's hired Terry Young, the No. 1 DJ in town, for mornings. "Terry's strong in women," he says.

"The female teens are a piece of cake," boasts Young. "I expect to take the 18-24 women with me, those are the trendsetters. If you get enough trendsetters diggin' on your act, you've got it made."

Richards plans to promote Young heavily as well as the station in general, which is fine with the DJ, who says he left WEZB partly because his activities were restricted.

"I was into doing nightclub shows, public appearances, so much more than they'd let me do," says Young.

"He (WEZB program director Dan Vallie) wants a music director who's in the building all week, and I was into being the No. 1 DJ: into living the image of a jock, going to ride the ferris wheel, going to the high schools. You have to be that way if you want to stay No. 1."

He's also ready for a change from the white rock format. "I grew up in the D.C. area, and I've got Motown in my blood. I broke 'Another One Bites the Dust' in this market, and 'Ring My Bell'—I can just feel when a song's a hit."

(Continued on page 27)

## THOUGH SMALL OUTFITS MAY SUFFER: Syndicators Not Disturbed By Threat Of Satellites, Networks

• Continued from page 1

effect, especially on the "small" syndicator.

While plans for satellite music programming via the Satellite Music Network, Tri-Star, Drake-Chenault and RKO are still being formulated and there is increased programming from NBC, ABC, RKO and Mutual, syndicators feel there is room for everyone provided there is quality and service.

"There is definitely competition, but I don't know how threatened I feel," says Neil Sargent, vice president/general manager of Dallas-based TM Special Projects.

"Network programming can be offered cheaper than we can because of their mass volume. But they are not geared toward the production of multi-hour documentaries as we are.

"I don't think any network will put on a 30-hour Beatles special and take a year in the studio. There is a place for both of us," says Sargent.

"Small syndicators will be affected more," he continues. "Stations demand a higher degree of quality, service and support material and advertisers request more stability.

"But there's always room for the small syndicator with a great idea. With the fragmentation of formats, stations have to set themselves apart. Syndicators and networks offer a way to sound different."

Sargent feels it's premature to judge the impact of satellite distribution since "none are on-board yet." But he adds: "There's only room for so many and a few will fall."

Phil Harvey, producer of Golden Egg's "Future File" states: "There will be more of a demand for programming with the new radio networks opening up. They will be going outside to the established syndicators looking for programming. I look at it as a positive."

Says Ron Harrison, vice president of sales at Drake-Chenault: "Whenever you have someone taking air time, whether it's a syndicator or via satellite, it makes your job more competitive."

Harrison sees flexibility as a prime advantage for stations at the local level, as well as the ability to day-part. "You don't have localization feeding from a satellite," says Harrison.

"There's room for all," notes Bill Robinson, president of Nashville-based The Musicworks. "We are a medium sized syndicator providing 120 services around the country with four different formats and a solid base of stations that I don't believe satellite programming will match.

"There are some small, medium and large syndicators that will be hurt and I'm not saying we won't be hurt. But when you compare syndicators with satellites, you're still talking apples and peaches."

Continues Robinson: "Some of the greatest areas of service to get into can only be served by the syndicator, especially special feature type things."

Robinson adds that his personalized country and adult contemporary formats offer stations the flexibility to run the shows in any length they deem appropriate. "A medium size syndicator can crack his nut by getting six to eight stations to carry it which you can't by satellite.

"The consensus of a lot of broadcasters is that they don't like the lack of control with satellites," says John Iles, general manager of Broadcast Programming International in Bellevue, Wash.

"But we're looking at it with a great deal of interest. At medium to small size market stations the operators are not used to being there on the second for a network feed. It would be difficult for the operator to switch in and out," notes Iles.

"The competition is steep already but that's good," adds Iles.

Harry O'Connor, president of O'Connor Creative Services in Universal City, Calif., sees satellite technology as a new market to sell product.

"It's greatest impact will be on short term and weekly music shows," says O'Connor. "Those doing music specials, the short term, one shot kind will be out the window and fed by satellite.

"Features will always be in demand and will get hotter and expand."

Norm Pattiz, president of Westwood One, producers of 16 weekly shows, sees the increase in the number of national networks having a positive effect on him and other syndicators.

"The smaller syndicator without much distribution resources will have a place to go and sell to larger syndicators or the networks," says Pattiz.

"The larger syndicator with a well established distribution network will be getting greater acceptance from sponsors.

"We've always perceived our competition to be the wired networks since all our programs are nationally sponsored. With ABC, NBC and RKO knocking on doors talking about nationally sponsored shows, that only makes our job easier and helps our credibility.

"The difference between us and the networks is difficult to determine. Each of our programs is like a network. The only difference is the method of distribution and not doing live news," says Pattiz.

Bo Donovan, vice president of Tuesday Productions, which produced "Satellite Live," the first satellite-syndicated talk show and this year's president of the Assn. of Independent Radio Producers, calls satellite music programming "nothing of substance."

"Right now its only a buzz word," says Donovan. "No one is on the air now. It's all in the planning stages. Let's wait and see."



Billboard photo by Chuck Pulin  
**SAVOY VISIT**—WNEW-FM's Jim Moynahan shares a drink and a laugh with Don McLean following McLean's set at the Savoy in New York, broadcast live by WNEW-FM.

## Nashville FMer Has One Last Rock Fling With LP

NASHVILLE—Although station WKQB-FM (Rock 106) has gone from hard rock to beautiful music, its now-defunct AOR sound has been resurrected one last time through the release of a station-sponsored album project entitled "Homegrown."

"Homegrown" features five local rock acts who were grand prize winners in Rock 106's original talent contest promotion held last year. The acts—Ed Fitzgerald, Lust, Sexy, Placid Fury and Gary Bethart—were promised appearances on the WKQB-sponsored album to be sold throughout area Nashville retail outlets and promoted by Rock 106.

However, the fate of the album seemed suspended in the balance when WKQB was sold by Billboard Broadcasting to the Florida-based Sudbrink Corp. and the station, now

called WJYN, switched formats and personnel.

But the project's momentum continued to surface, and now 5,000 copies of the "Homegrown" LP have been pressed and readied for a May 15 delivery to local record stores, along with point-of-sale posters.

An ad campaign supporting the album's shipment will run for 13 weeks, and another 500 copies are being sent to key record company executives and a&r personnel in the industry to develop further interest in the five contest winners who comprise the sounds of "Homegrown."

For those listeners who identified with WKQB's hard-rock format, the album represents a triumph and a memory. And for those whose music makes up the album, it's a chance for discovery and a possible recording contract.

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (4/21/81)

Continued from page 22

- CHRISTOPHER CROSS—Say You'll Be Mine—D-26
- STARS ON 45—Medley—D-25
- LEE RITENOUR—Is It You
- GET WET—Just So Lonely
- GINO VANELLI—Living Inside Myself—D-27

WGUY—Bangor (J. Jackson—MD)

- FRANKE AND THE KNOCKOUTS—Sweetheart 9-3
- REO SPEEDWAGON—Take It On The Run 11-4
- STYX—Too Much Time On My Hands 15-10
- JOHN LENNON—Watching The Wheels 20-15
- ERIC CLAPTON—I Can't Stand It 12-6
- DAVE EDMUNDS—Almost Saturday Night
- TOM PETTY—The Waiting
- GARY U.S. BONDS—This Little Girl
- NEIL DIAMOND—America
- JEFFERSON STARSHIP—Find Your Way Back—D-28
- RICK SPRINGFIELD—Jessie's Girl—D-29
- GET WET—Just So Lonely
- JOHN O'BANION—Love You Like I Never Loved Before—D-26
- CHRISTOPHER CROSS—Say You'll Be Mine—D-30

WIGY—Bath (W. Mitchell/S. Rogers—MDs)

- JEFFERSON STARSHIP—Find Your Way Back 23-20
- SANTANA—Winning 27-23
- PHIL COLLINS—I Missed Again 28-25
- SHEENA EASTON—Morning Train 11-8
- STYX—Too Much Time On My Hands 19-16
- TOM PETTY—The Waiting
- DON McLEAN—Since I Don't Have You
- CHRISTOPHER CROSS—Say You'll Be Mine—D-28
- JOHN O'BANION—Love You Like I Never Loved Before—D-29
- RICK SPRINGFIELD—Jessie's Girl
- SMOKEY ROBINSON—Being With You
- NEIL DIAMOND—America—D-30
- THE ROVERS—Wasn't That A Party
- DOTTIE WEST—What Are We Doin' In Love—DP
- DAVE EDMUNDS—Almost Saturday Night
- GARY U.S. BONDS—This Little Girl

WACZ—Bangor (M. O'Hara—MD)

- REO SPEEDWAGON—Take It On The Run 12-10
- JOHN LENNON—Watching The Wheels 18-14
- STEVE WINWOOD—While You See A Chance 6-3
- CLIMAX BLUES BAND—I Love You 11-7
- CHRISTOPHER CROSS—Say You'll Be Mine
- TOM PETTY—The Waiting
- SHAKIN STEVES—This Old House
- DAVE EDMUNDS—Almost Saturday Night
- GARY U.S. BONDS—This Little Girl

## Mid-Atlantic Region

PRIME MOVERS

- REO SPEEDWAGON—Take It On The Run (Epic)
- GINO VANELLI—Living Inside Myself (Arista)
- JOHN LENNON—Watching The Wheels (Geffen)

TOP ADD ONS

- CLIFF RICHARD—Give A Little Bit More (EMI)
- STARS ON 45—Medley (Radio Records)
- JIM PHOTOGLO—Fool In Love With You (20th Century)

BREAKOUTS

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

WXKX—Pittsburgh (B. Christian—MD)

- ERIC CLAPTON—I Can't Stand It 7-5
- .38 SPECIAL—Hold On Loosely 14-12
- JEFFERSON STARSHIP—Find Your Way Back 23-20
- LOVERBOY—Turn Me Loose 28-24
- JOURNEY—The Party's Over 21-18
- SHOT IN THE DARK—Playing With Lightning—33
- REO SPEEDWAGON—Shakin' It Loose Tonight—26
- SANTANA—Winning
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-29
- GREG KINN—Sheila—D-32
- CHRISTOPHER CROSS—Say You'll Be Mine

WFIL—Philadelphia (D. Fennessy—MD)

- STARS ON 45—Medley 30-24
- GINO VANELLI—Living Inside Myself 24-20
- CHRISTOPHER CROSS—Say You'll Be Mine 29-27
- CLIMAX BLUES BAND—I Love You 19-17
- JOHN O'BANION—Love You Like I Never Loved Before 28-25
- JIM PHOTOGLO—Fool In Love With You
- CLIFF RICHARD—Give A Little Bit More
- GET WET—Just So Lonely
- NEIL DIAMOND—America—D-28

WCCK(K104)—Erie (B. Shannon—MD)

- OUTLAWS—I Can't Stop Loving You 12-5
- SMOKEY ROBINSON—Being With You 5-1
- DOTTIE WEST—What Are We Doin' In Love

22-17

- MICHAEL STANLEY BAND—Lover 17-13
- BARRY MANILOW—Lonely Together 11-7
- DARYL HALL/JOHN OATES—You Make My Dreams—33
- TOM PETTY—The Waiting
- LIFE—Cool Down
- PHOEBE SNOW—Mercy, Mercy, Mercy
- AC/DC—Dirty Deeds Done Dirt Cheap—D-37
- GARY U.S. BONDS—This Little Girl—D-39
- DAN HARTMAN—Heaven In Your Arms—D-40

WFGB—Altoona (T. Booth—MD)

- JOHN LENNON—Watching The Wheels 14-9
- CLIMAX BLUES BAND—I Love You 9-6
- STARS ON 45—Medley 19-13
- REO SPEEDWAGON—Take It On The Run 15-12
- RAY PARKER JR. AND RAYDIO—A Woman Needs Love 29-22
- GARY U.S. BONDS—This Little Girl—31
- DARYL HALL/JOHN OATES—You Make My Dreams—32
- PHOEBE SNOW—Mercy, Mercy, Mercy
- MERILY—Stay The Night
- NITEFLYTE—You're Breaking My Heart
- A TASTE OF HONEY—Sukiyaki—D-30
- LEE RITENOUR—Is It You
- NEIL DIAMOND—America—D-20

WKBO—Harrisburg (B. Carson—MD)

- REO SPEEDWAGON—Take It On The Run 19-13
- JOHN LENNON—Watching The Wheels 13-8
- JOHN COUGAR—Ain't Even Done With The Night 16-12
- KIM CARNES—Bette Davis Eyes 20-17
- GINO VANELLI—Living Inside Myself 12-9
- RAY PARKER JR. AND RAYDIO—A Woman Needs Love
- JOHN O'BANION—Love You Like I Never Loved Before

WQXA(Q106)—York (S. Gallagher—MD)

- JUICE NEWTON—Angel Of The Morning 6-4
- GROVER WASHINGTON JR.—Just The Two Of Us 3-1
- SMOKEY ROBINSON—Being With You 7-5
- REO SPEEDWAGON—Take It On The Run 8-6
- STYX—Too Much Time On My Hands 19-14
- TOM PETTY—The Waiting
- STARS ON 45—Medley—30
- CHRISTOPHER CROSS—Say You'll Be Mine—D-29

WRQX—Washington (F. Holler—MO)

- JUICE NEWTON—Angel Of The Morning 7-3
- REO SPEEDWAGON—Take It On The Run 18-8
- JOHN LENNON—Watching The Wheels 20-17
- THE POLICE—Don't Stand So Close To Me 13-11
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too 22-15
- TOM PETTY—The Waiting

WPGC—Washington (J. Elliott—MD)

- REO SPEEDWAGON—Take It On The Run 10-3
- CHAMPAIGN—How Bout Us 20-13
- JOHN LENNON—Watching The Wheels 15-10
- .38 SPECIAL—Hold On Loosely 26-22
- RICK SPRINGFIELD—Jessie's Girl 21-19
- TOM PETTY—The Waiting—X
- STARS ON 45—Medley—15
- FRANKE & THE KNOCKOUTS—Sweetheart—D-30
- GARY U.S. BONDS—This Little Girl—D-29

WCAO—Baltimore (S. Richards—MD)

- RUPERT HOLMES—I Don't Need You 18-13
- GINO VANELLI—Living Inside Myself 17-12
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too 6-3
- JOHN LENNON—Watching The Wheels 19-16
- RAY PARKER JR. AND RAYDIO—A Woman Needs Love 19-11
- GARY U.S. BONDS—This Little Girl
- CLIFF RICHARD—Give A Little Bit More
- QUINCY JONES—Ai No Corrida
- DOLLY PARTON—But You Know I Love You—D-27
- STARS ON 45—Medley—D-29
- LEE RITENOUR—Is It You
- GET WET—Just So Lonely
- NEIL DIAMOND—America—D-30

WFBR—Baltimore (A. Szulinski—MD)

- SHEENA EASTON—Morning Train 3-1
- REO SPEEDWAGON—Take It On The Run 15-8
- KIM CARNES—Bette Davis Eyes 26-21
- GINO VANELLI—Living Inside Myself 16-9
- NEIL DIAMOND—America 30-25
- SANTANA—Winning—28
- STANLEY CLARKE—Sweet Baby
- GARY U.S. BONDS—This Little Girl—D-30
- DARYL HALL/JOHN OATES—You Make My Dreams
- ANNE MURRAY—Blessed Are The Believers—D-26
- LEE RITENOUR—Is It You

- STARS ON 45—Medley—D-27
- MICHAEL JACKSON—One Day In Your Life—D-29

WYRE—Annapolis (J. Diamond—MD)

- JOHN COUGAR—Ain't Even Done With The Night 14-9
- REO SPEEDWAGON—Take It On The Run 15-11
- CLIMAX BLUES BAND—I Love You 22-16
- GINO VANELLI—Living Inside Myself 18-12
- A TASTE OF HONEY—Sukiyaki 25-19
- GARY U.S. BONDS—This Little Girl
- CHAMPAIGN—How Bout Us
- ANNE MURRAY—Blessed Are The Believers—D-28
- JEFFERSON STARSHIP—Find Your Way Back—D-29
- .38 SPECIAL—Hold On Loosely—D-27
- T.G. SHEPPARD—I Loved 'Em Every One
- SHOT IN THE DARK—Playing With Lightning—D-30
- DON McLEAN—Since I Don't Have You—D-26
- NEIL DIAMOND—America
- DOTTIE WEST—What Are We Doin' In Love—D-25

WGH—Hampton (B. Canada—MD)

No List

WQRK(Q-FM)—Norfolk (R. Bates—MD)

- STYX—Too Much Time On My Hands 14-8
- KIM CARNES—Bette Davis Eyes 22-15
- PHIL COLLINS—I Missed Again 23-18
- A TASTE OF HONEY—Sukiyaki 19-13
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- DARYL HALL/JOHN OATES—You Make My Dreams
- GARY U.S. BONDS—This Little Girl—D-24
- STANLEY CLARKE—Sweet Baby—D-31
- JIM PHOTOGLO—Fool In Love With You
- STARS ON 45—Medley—D-29
- RICK SPRINGFIELD—Jessie's Girl—D-30
- LEE RITENOUR—Is It You
- NEIL DIAMOND—America—D-27

WRVQ(Q-94)—Richmond (B. Thomas—MO)

- STYX—Too Much Time On My Hands 11-5
- .38 SPECIAL—Hold On Loosely 15-10
- APRIL WINE—Just Between You & Me 8-4
- GROVER WASHINGTON JR.—Just The Two Of Us 4-2
- FRANKE AND THE KNOCKOUTS—Sweetheart 16-12
- SMOKEY ROBINSON—Being With You 10-5
- GINO VANELLI—Living Inside Myself 24-19
- ISLEY BROTHERS—Hurry Up And Wait
- GARY U.S. BONDS—This Little Girl—28
- DARYL HALL/JOHN OATES—You Make My Dreams—30
- MICHAEL JACKSON—One Day In Your Life—31

WAEB—Arlington (J. Ward—MD)

No List

WIFI-FM—Bala Cynwyd (L. Kelly—MD)

- RAY PARKER JR. AND RAYDIO—A Woman Needs Love 29-24
- JOHN LENNON—Watching The Wheels 26-20
- REO SPEEDWAGON—Take It On The Run 23-19
- CHAMPAIGN—How Bout Us 21-17
- JAMES TAYLOR/J.O. SOUTHER—Her Town Too 11-7
- GET WET—Just So Lonely
- GARY U.S. BONDS—This Little Girl
- KIM CARNES—Bette Davis Eyes—D-25
- NEIL DIAMOND—America—D-30
- BILLY AND THE BEATERS—I Can Take Care Of Myself
- STARS ON 45—Medley—D-29
- PAUL ANKA—I've Been Waiting For You All My Life

WWSW—Pittsburgh (H. Crowe—MO)

- CHRISTOPHER CROSS—Say You'll Be Mine
- CLIMAX BLUES BAND—I Love You
- RUPERT HOLMES—I Don't Need You

## Southeast Region

PRIME MOVERS

- KIM CARNES—Bette Davis Eyes (EMI)
- GINO VANELLI—Living Inside Myself (Arista)
- RAY PARKER JR.—A Woman Needs Love (Arista)

TOP ADD ONS

- NEIL DIAMOND—America (Capitol)
- ISLEY BROTHERS—Hurry Up & Wait (T-Neck)
- CHRISTOPHER CROSS—Say You'll Be Mine (WB)

BREAKOUTS

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

WQXI-AM—Atlanta (J. McCartney—MD)

- PHIL COLLINS—I Missed Again 24-18
- JOHN LENNON—Watching The Wheels 12-8
- FRANKE AND THE KNOCKOUTS—Sweetheart 15-12
- THE ROVERS—Wasn't That A Party 22-17
- JUICE NEWTON—Angel Of The Morning 13-10
- CHRISTOPHER CROSS—Say You'll Be Mine
- DOLLY PARTON—But You Know I Love You
- NEIL DIAMOND—America—D-29
- QUINCY JONES—Ai No Corrida

- GET WET—Just So Lonely—D-30
- STARS ON 45—Medley—D-19
- LEON REDBONE—Seduced—D-23
- DON McLEAN—Since I Don't Have You—D-26

WQXI-FM—Atlanta (J. McCartney—MD)

- RAY PARKER JR. AND RAYDIO—A Woman Needs Love 19-12
- ROSANNE CASH—Seven Year Ache 25-20
- T.G. SHEPPARD—I Loved 'Em Every One 20-18
- STYX—Too Much Time On My Hands 22-16
- QUINCY JONES—Ai No Corrida 30-26
- DARYL HALL/JOHN OATES—You Make My Dreams Come True—25
- LEE RITENOUR—Is It You—30

WBBQ—Augusta (B. Stevens—MD)

- JUICE NEWTON—Angel Of The Morning 10-6
- STYX—Too Much Time On My Hands 12-6
- .38 SPECIAL—Hold On Loosely 14-9
- RAY PARKER JR. AND RAYDIO—A Woman Needs Love 18-12
- SMOKEY ROBINSON—Being With You 13-8
- TOM PETTY—The Waiting
- NEIL DIAMOND—America
- JIM PHOTOGLO—Fool In Love With You—D-28
- STARS ON 45—Medley—D-30
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- ALAN PARSONS PROJECT—Time
- DOTTIE WEST—What Are We Doin' In Love—D-29

WSGA—Savannah (J. Lewis—MO)

- KIM CARNES—Bette Davis Eyes 23-19
- JOHN LENNON—Watching The Wheels 25-21
- SANTANA—Winning
- QUINCY JONES—Ai No Corrida
- DON McLEAN—Since I Don't Have You 28-25
- ROSANNE CASH—Seven Year Ache 27-24
- ISLEY BROTHERS—Hurry Up And Wait—29
- GARY U.S. BONDS—This Little Girl—28
- DARYL HALL/JOHN OATES—You Make My Dreams—30
- MICHAEL JACKSON—One Day In Your Life—31

WSGF—Savannah (D. Carlisle—MD)

- KIM CARNES—Bette Davis Eyes 19-13
- FRANKIE SMITH—Double Dutch Bus 20-14
- FRANKE AND THE KNOCKOUTS—Sweetheart 16-12
- SMOKEY ROBINSON—Being With You 10-5
- GINO VANELLI—Living Inside Myself 24-19
- ISLEY BROTHERS—Hurry Up And Wait
- GET WET—Just So Lonely
- NEIL DIAMOND—America
- JEFFERSON STARSHIP—Find Your Way Back—D-29
- STARS ON 45—Medley—D-24
- CHRISTOPHER CROSS—Say You'll Be Mine—D-30
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby

WAYS—Charlottesville (L. Simon—MD)

- NEIL DIAMOND—America 20-15
- KIM CARNES—Bette Davis Eyes 27-23
- STARS ON 45—Medley 24-20
- JOHN LENNON—Watching The Wheels 16-14
- ANNE MURRAY—Blessed Are The Believers—D-27
- CHAMPAIGN—How Bout Us—D-29
- DON McLEAN—Since I Don't Have You—D-28

WFLB—Fayetteville (L. Cannon—MD)

- ANNE MURRAY—Blessed Are The Believers 19-9
- DOTTIE WEST—What Are We Doin' In Love 20-13
- CLIFF RICHARD—Give Me A Little Bit More 31-21
- QUINCY JONES—Ai No Corrida 33-23
- ABBA—Super Trouper 30-18
- PHOEBE SNOW—Mercy, Mercy, Mercy
- STEPHANIE MILLS—Two Hearts
- GENERAL JOHNSON & THE CHAIRMEN—Carolina Girl
- PAUL ANKA—I've Been Waiting All My Life—D-31
- ELVIS PRESLEY—Loving Arms—D-34
- TOMMY JAMES—You're So Easy To Love—D-35
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- DAN HARTMAN—Heaven In Your Arms—D-32
- LEE RITENOUR—Is It You—D-30
- GET WET—Just So Lonely
- STARS ON 45—Medley—D-29
- MICHAEL JACKSON—One Day In Your Life—D-33
- NEIL DIAMOND—America—D-28

WISE—Asheville (J. Stevens—MD)

- KIM CARNES—Bette Davis Eyes 24-21
- CLIMAX BLUES BAND—I Love You 25-22
- ERIC CLAPTON—I Can't Stand It 11-7
- THE WHO—You Better Get Up 17-12
- FRANKE & THE KNOCKOUTS—Sweetheart 21-18
- GARY U.S. BONDS—This Little Girl
- DON McLEAN—Since I Don't Have You
- JIM PHOTOGLO—Fool In Love With You
- RUPERT HOLMES—I Don't Need You
- STARS ON 45—Medley—D-24

- RAY PARKER JR. AND RAYDIO—A Woman Needs Love—D-29
- CHRISTOPHER CROSS—Say You'll Be Mine—D-28
- SANTANA—Winning—D-27
- A TASTE OF HONEY—Sukiyaki

WKIX—Raleigh (R. McKay—MD)

- STEELE DAN—Time Out Of Mind 17-15
- T.G. SHEPPARD—I Love 'Em Every One 18-14
- TERRI GIBBS—Somebody's Knockin' 8-6
- JUICE NEWTON—Angel Of The Morning 11-9
- GINO VANELLI—Living Inside Myself 13-11
- DOTTIE WEST—What Are We Doin' In Love
- CHAMPAIGN—How Bout Us—D-20
- A TASTE OF HONEY—Sukiyaki—D-16

WSEZ—Winston-Salem (B. Ziegler—MD)

- STARS ON 45—Medley 29-24
- GINO VANELLI—Living Inside Myself 22-13
- STEELE DAN—Time Out Of Mind 18-14
- SMOKEY ROBINSON—Being With You 5-4
- A TASTE OF HONEY—Sukiyaki 14-11
- CHRISTOPHER CROSS—Say You'll Be Mine—34
- DON McLEAN—Since I Don't Have You
- ANNE MURRAY—Blessed Are The Believers
- DOTTIE WEST—What Are We Doin' In Love—D-30

WANS—Anderson (J. Evans—MD)

- KIM CARNES—Bette Davis Eyes 16-9
- CLIMAX BLUES BAND—I Love You 19-11
- GINO VANELLI—Living Inside Myself 19-16
- FRANKE AND THE KNOCKOUTS—Sweetheart 15-12
- JOHN LENNON—Watching The Wheels 25-21
- SANTANA—Winning
- QUINCY JONES—Ai No Corrida
- RICK SPRINGFIELD—Jessie's Girl—D-30
- DOTTIE WEST—What Are We Doin' In Love—D-29
- TOM PETTY—The Waiting
- MARSHALL TUCKER—This Time I Believe

WTMA—Charleston (C. Corvello—MD)

- SMOKEY ROBINSON—Being With You 9-7
- GINO VANELLI—Living Inside Myself 16-11
- SHEENA EASTON—Morning Train 6-4
- KIM CARNES—Bette Davis Eyes 21-15
- GROVER WASHINGTON JR.—Just The Two Of Us 5-3
- JOHN LENNON—Watching The Wheels 17-14
- STARS ON 45—Medley—17
- CHRISTOPHER CROSS—Say You'll Be Mine—20

KLAZ-FM(Z98)—Little Rock (D. Taylor—MD)

- JOHN LENNON—Watching The Wheels 20-11
- KIM CARNES—Bette Davis Eyes 12-8
- REO SPEEDWAGON—Take It On The Run 9-5
- CLIMAX BLUES BAND—I Love You 5-2
- GINO VANELLI—Living Inside Myself 13-9
- DOTTIE WEST—What Are We Doin' In Love—28
- GARY U.S. BONDS—This Little Girl—32
- JOHN LENNON—Woman—X
- JESSE WINCHESTER—Say What—D-33
- GET WET—Just So Lonely—X
- SISTER SLEDGE—Next Time You'll Know—X
- MICHAEL JACKSON—One Day In Your Life—X
- RAY PARKER JR. AND RAYDIO—A Woman Needs Love—D-31

WKKX(KX104)—Nashville (J. Anthony—MD)

- SMOKEY ROBINSON—Being With You 5-2
- GINO VANELLI—Living Inside Myself 13-10
- KIM CARNES—Bette Davis Eyes 21-17
- CLIMAX BLUES BAND—I Love You 18-12
- DOTTIE WEST—What Are We Doin' In Love 23-19
- TOM PETTY—The Waiting
- DARYL HALL/JOHN OATES—You Make My Dreams
- GARY U.S. BONDS—This Little Girl
- JIM PHOTOGLO—Fool In Love With You
- DON McLEAN—Since I Don't Have You—D-30

WHBQ—Memphis (C. Duvall—PD)

● NEIL DIAMOND—America

WRJZ—Knoxville (F. Story—MD)

No List

WSKZ—Chattanooga (D. Carroll—MD)

- KIM CARNES—Bette Davis Eyes 17-11
- JOHN LENNON—Watching The Wheels 19-9
- RAY PARKER JR. AND RAYDIO—A Woman Needs Love 20-17
- CHAMPAIGN—How Bout Us 22-19
- GINO VANELLI—Living Inside Myself 11-8
- NEIL DIAMOND—America—30
- TOM PETTY—The Waiting
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—28
- ALAN PARSONS PROJECT—Time
- DOTTIE WEST—What Are We Doin' In Love—22
- SANTANA—Winning—29
- GARY U.S. BONDS—This Little Girl—24
- JEFFERSON STARSHIP—Find Your Way

- Back—25
- .38 SPECIAL—Hold On Loosely—27
- RICK SPRINGFIELD—Jessie's Girl—26
- DON McLEAN—Since I Don't Have You

WERC—Birmingham (M. Thompson—MD)

- KIM CARNES—Bette Davis Eyes 14-10
- A TASTE OF HONEY—Sukiyaki 19-13
- RUPERT HOLMES—I Don't Need You 25-21
- GINO VANELLI—Living Inside Myself 15-11
- STARS ON 45—Medley 30-22
- NEIL DIAMOND—America
- JIM PHOTOGLO—Fool In Love With You
- DOLLY PARTON—But You Know I Love You—D-27
- CLIFF RICHARD—Give A Little Bit More
- JESSE WINCHESTER—Say What—D-29
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-28
- ABBA—Super Trouper
- THE ALAN PARSONS PROJECT—Time—D-30

WKKX(KX106)—Birmingham (L. O'Day—MD)

- RICK SPRINGFIELD—Jessie's Girl 28-21
- CHAMPAIGN—How Bout Us 17-9
- KIM CARNES—Bette Davis Eyes 23-19
- PHIL COLLINS—I Missed Again 13-7
- THE WHO—You Better You Bet 10-4
- TOM PETTY—The Waiting
- DAVE EDMUNDS—Almost Saturday Night
- GARY U.S. BONDS—This Little Girl—D-29
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- AC/DC—Dirty Deeds Done Dirt Cheap
- STEVE WINWOOD—Arc Of A

## 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.

April 27, **April Wine**, Live From Las Vegas, Starfleet Blair, 90 minutes.

April 28, **Boston Pops**, Live From Boston, Starfleet Blair, 90 minutes.

May 1-3, **Dionne Warwick**, NBC, two hours.

May 1, **Christopher Cross**, **Leo Sayer**, Mello Yello Concert, ABC Contemporary, two hours.

May 1-3, **Tom T. Hall**, Country Session, NBC, one hour.

May 2, **Rod Stewart**, Mello Yello Concert, ABC FM Network, two hours.

May 2-3, **Nancy Wilson**, Westwood One, one hour.

May 2-3, **Dirt Band**, Robert W. Morgan Special of the Week, Watermark, one hour.

May 3, **Anne Murray**, Mello Yello Concert, ABC Entertainment, 90 minutes.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

May 29-31, **Marshall Tucker**, concert, NBC Source, 90 minutes.

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

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

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

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

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

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

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

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

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

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

July 17-19, **Ted Nugent**, NBC Source, two hours.

### IN ALBUQUERQUE

## Women New Target Audience For KWXL

ALBUQUERQUE, N.M.—With promotions aimed at share increases among females 18-34, KWXL-FM (Rock 94) program director Peter Benson notes coyly, "we've got to find some things for the ladies."

The station has a lock on the number one position among males 18-34, but is looking to fine tune its Burkhart/Abrams AOR format to deliver more women.

The station, with a tower on the Sandia crest, has a strong northern signal reaching as far as northern Colorado, and is carried on cable systems in outlying New Mexico, including the lucrative Ruidoso resort area. Benson claims Gallup, N.M., will be added soon.

"Prior to going AOR," says Benson, which brought the station up to a 5.7 share in the fall from 2.8 a year earlier, "we were a mish-mash. An automated Drakes/Reynolds Top 40 format lasted 2½ years. Ironically, we had Burkhart/Abrams Superstars format for three months in the middle of 1977 ... and then dropped it."

The station plays a bit less of the newer untested music than Burkhart recommends, says Benson, because the market is strong for oldies.

### For The Record

LOS ANGELES—In "New On The Charts" (Billboard, April 25, 1981) of April 25, 1981, Pat Siciliano was incorrectly identified as manager of Blizzard of Ozz. Sharon Arden manages the group.

The group members were also incorrectly listed. The new lineup is singer Ozzy Osbourne, guitarist Randy Rhodes, drummer Tommy Aldridge and bassist Rudy Sarzo.

"Albuquerque is unusual, a difficult market. We don't get calls for new music. We have to do other types of research to check debut acts. We tried new wave and it didn't pan out; it's just not justifiable here yet. We still do specialty new wave, but it's not got a market here at the mass level," he explains.

The station recently had a 94-hour promotion to celebrate the first year anniversary of the station's new format.

"We had 94 cakes and an open party at the Coronado Shopping Mall ... gave away over 800 pieces of cake in less than an hour. A 12-hour blow out at a local club, with three bands, drew 1600 people, a record. And we gave things away on the air, every hour."

Benson plans heavy promotion through the next Arbitron. "They'll be short, punchy, on-the-street promotions. We want to get better figures from the ladies. They'll be \$94 gift certificates. We're researching women to find out their four favorite items to develop prize categories."

The station also plans special days devoted to a single group or artist like Queen or Springsteen. The prize of the day will be a complete library. "And we're considering a home grown album project—that would become a three-month promotion." KWXL kicked off the Arbitron promos with sponsorship of a Rush concert April 15.

Mr. Bill is on the air from 6 to 10 a.m., Benson covers 10 a.m. to 2 p.m., Skid Roadia 2 to 6 p.m., Tom Johnson 6 p.m. to midnight, and newcomer Renee (KANW-FM Albuquerque) midnight to 6 a.m.—Part-timers Frank Jackson and Gary Martin are also new. Jackson is from KANQ and Martin from KRST-FM, both in Albuquerque.

## WWQM: From A/C To Country Playlist, Promos Support Madison, Wis. Changeover

By ROBYN WELLS

NASHVILLE—Joining the flurry of radio stations now programming country music (Billboard, April 4, 1981) is WWQM-AM/FM Madison, Wis.

The sister stations made the switch from adult contemporary in mid-February, meeting with positive reaction, says program director Mark Winston, who was formerly with KFDI-FM Wichita.

"We've had a complete audience change," he says. "We lost most of our teen audience to the rockers in town, but we're drawing listeners from a variety of formats—AOR, beautiful music and rock—not primarily from other country stations."

Both the morning and afternoon drive periods are simulcast. In between, the 5KW AM outlet, which signs off at sunset, goes to an automated format, while its counterpart, the sole FM country stations in the market, broadcasts with live deejays on a 24-hour basis.

Pop country is the programming designation given WWQM. The playlist is tailored to 43 current songs, plus recurrents and oldies. A maximum of 10 minutes per hour is allotted to commercial time.

"Since we're an FM station, we listen to records primarily for production," explains Winston. "Most contemporary artists, like Kenny

Rogers and Dottie West, fit in this mold. We're also playing the latest Tammy Wynette cut because of its production, although most of her material wouldn't fit our format."

Album cuts also receive big play on the FM station during late afternoon and evening hours. "Madison is a big college town with 40,000 students," notes Winston. "You have to program to them." Jerry Jeff Walker, David Allan Coe, Waylon Jennings, Bobby Bare, the Outlaws, Hoyt Axton, Asleep At The Wheel, the Charlie Daniels Band and the Dirt Band are popular artists during these hours.

An album is featured Monday through Friday at 11 p.m. The "Silver Eagle" airs on Saturday nights and "American Country Countdown" runs once weekly.

Most of the back catalog played on WWQM is older cuts by contemporary artists, plus selections from artist like Linda Ronstadt, B.J. Thomas and Gordon Lightfoot. Traditional artists like Hank Snow don't receive airplay, Winston says, citing the poor production of early recordings. Eventually, he hopes to implement a weekly Saturday morning program geared toward traditional country performers.

In an effort to build its audience, WWQM initially pumped \$30,000



Billboard photo by Chuck Pulin  
SOURCE/SPIRIT—The Source's Danny Somach and John McGhan visit Spirit members Randy California and Ed Cassidy backstage at the Bottom Line in New York. Seen, from left, are Cassidy, Somach, California, and McGhan.

## A/C KUDL-FM Hitting Stride After 4 Years

By PAUL HOHL

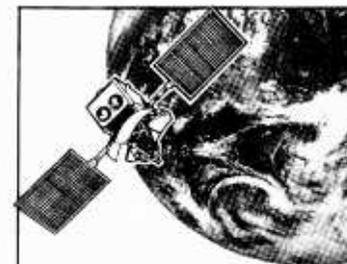
KANSAS CITY, Kan.—After a steady string of more than eight straight increases in 12-plus listeners in as many Arbitron surveys, KUDL-FM in Kansas City now finds itself on the brink of a much sought after popular success.

The reason? Consistent planning rather than any secret, instant formula for success, says Ross Reagan, KUDL operations manager.

"The real story here is in positioning a station for a particular goal for a long period of time," Reagan maintains. "We were convinced that the 18- to 34-year-old demographic was where the audience and all of the opportunities were going to be. We positioned the station for that audience for a long-range success."

And despite the fact that it's taken KUDL almost four years to achieve any measure of that success, Reagan remains optimistic, even excited, about the months ahead.

(Continued on page 29)



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Your tremendous response at the NAB and to the announcement of our dramatic live, full-time radio-via-satellite network has been so overwhelming that we can't possibly answer every call immediately — but we're trying! WE'LL CALL YOU SOON ... and when we do, without a doubt you'll understand that Satellite Music Network was well worth the wait.



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THE DAWN OF A RADIO ERA

# Billboard Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

Based on station playlists through Tuesday (4/21/81)

Continued from page 24

- **SANTANA**—Winning—N.P.
- **GARY U.S. BONDS**—This Little Girl—N.P.
- **QUINCY JONES**—Ai No Corrida—DP
- **ANNE MURRAY**—Blessed Are The Believers—DP
- **DOLLY PARTON**—But You Know I Love You—DP

- **LIFE**—Cool Down—NP
- **DAN HARTMAN**—Heaven In Your Arms—NP
- **CHAMPAIGN**—How Bout Us—D-40
- **ISLEY BROTHERS**—Hurry Up And Wait—NP
- **BILLY AND THE BEATERS**—I Can Take Care Of Myself—NP
- **T.G. SHEPPARD**—I Loved 'Em Every One—D-36

- **PAUL ANKA**—I've Been Waiting For You
- **RICK SPRINGFIELD**—Jessie's Girl—D-38

WRBQ (Q-105)—Tampa (P. McKay—MD)

- ★★ **KIM CARNES**—Bette Davis Eyes 22-16
- ★★ **GARY U.S. BONDS**—This Little Girl 27-21
- ★ **THE WHISPERS**—It's A Love Thing 21-17
- ★ **GINO VANELLI**—Living Inside Myself 11-8

★ **STARS ON 45**—Medley 17-12

- **A TASTE OF HONEY**—Sukiyaki—26
- **DARYL HALL/JOHN OATES**—You Make My Dreams—27
- **JIM PHOTOGLO**—Fool In Love With You—28

WLCY—Tampa (M. Weber—MD)

- ★★ **KIM CARNES**—Bette Davis Eyes 17-12

★★ **GINO VANELLI**—Living Inside Myself 14-9

- ★ **RAY PARKER JR. AND RAYDIO**—A Woman Needs Love 18-16
- ★ **A TASTE OF HONEY**—Sukiyaki 15-13
- ★ **BARRY MANILOW**—Lonely Together 10-8

●● **JOHN LENNON**—Watching The Wheels—15

- **STARS ON 45**—Medley—17

- **ANNE MURRAY**—Blessed Are The Believers—HB
- **JIM PHOTOGLO**—Fool In Love With You—HB
- **LENNY LeBLANC**—Somebody Send My Baby Home—HB
- **NEIL DIAMOND**—America—D-20

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

- ★★ **STARS ON 45**—Medley 21-16
- ★★ **.38 SPECIAL**—Hold On Loosely 5-3
- ★ **CLIMAX BLUES BAND**—I Love You 4-2
- ★ **DOTTIE WEST**—What Are We Doin' In Love 25-19
- ★ **FRANKE & THE KNOCKOUTS**—Sweetheart 8-5
- **TOM PETTY**—The Waiting
- **DARYL HALL/JOHN OATES**—You Make My Dreams
- **LIFE**—Cool Down
- **ISLEY BROTHERS**—Hurry Up And Wait
- **NEIL DIAMOND**—America—D-36
- **A TASTE OF HONEY**—Sukiyaki

WKXY—Sarasota (T. William—MD)

- ★★ **RAY PARKER JR. AND RAYDIO**—A Woman Needs Love 15-11
- ★ **JOHN O'BANION**—Love You Like I Never Loved Before 22-19
- ★ **PHIL COLLINS**—I Missed Again 17-14
- ★ **GINO VANELLI**—Living Inside Myself 25-22
- ★ **DOTTIE WEST**—What Are We Doing In Love 26-15
- **DARYL HALL/JOHN OATES**—You Make My Dreams
- **THE ALAN PARSONS PROJECT**—Time
- **GARY U.S. BONDS**—This Little Girl
- **TOM PETTY**—The Waiting
- **SMOKEY ROBINSON**—Being With You—D-27
- **BILLY AND THE BEATERS**—I Can Take Care Of Myself
- **STARS ON 45**—Medley—D-26
- **CHRISTOPHER CROSS**—Say You'll Be Mine—D-25

WAXY—Ft. Lauderdale (R. Shaw—PD)

- ★★ **CHAMPAIGN**—How Bout Us 8-4
- ★ **RAY PARKER JR. AND RAYDIO**—A Woman Needs Love
- ★ **JAMES TAYLOR/J.D. SOUTHER**—Her Town Too 14-9
- ★ **REO SPEEDWAGON**—Take It On The Run 21-16
- **GARY U.S. BONDS**—This Little Girl
- **QUINCY JONES**—Ai No Corrida

WZGC(Z93)—Atlanta (S. Davis—MD)

No List

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

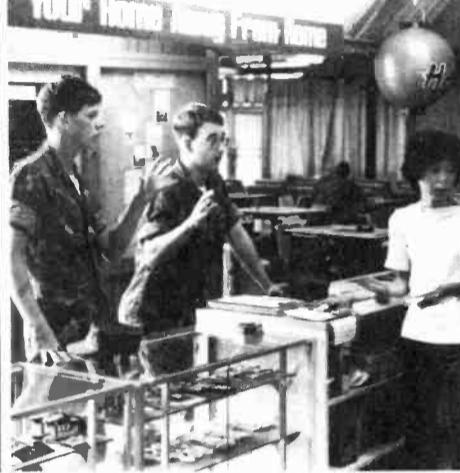
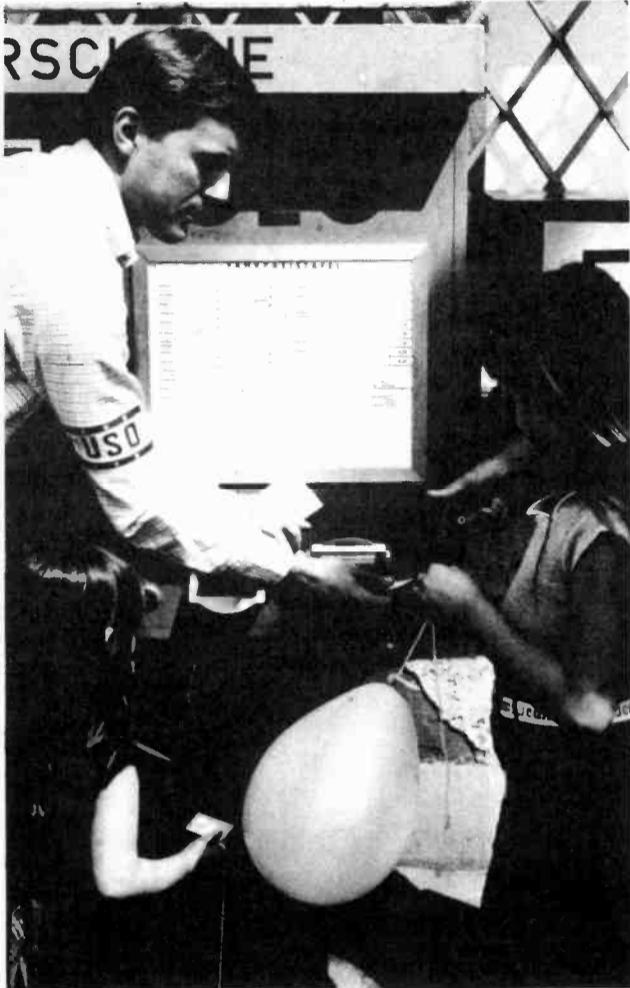
No List

WBYQ (92-Q)—Nashville (S. Davis—MD)

- ★★ **KIM CARNES**—Bette Davis Eyes 22-15
- ★★ **APRIL WINE**—Just Between You And Me 8-4
- ★ **SMOKEY ROBINSON**—Being With You 18-13
- ★ **PHIL COLLINS**—I Missed Again 13-10
- ★ **STARS ON 45**—Medley 29-23
- **GARY U.S. BONDS**—This Little Girl—DP
- **DON McLEAN**—Since I Don't Have You
- **THE POLICE**—Don't Stand So Close To Me—X-DP
- **BILLY AND THE BEATERS**—I Can Take Care Of Myself—X-DP
- **RUPERT HOLMES**—I Don't Need You—X-DP
- **RICK SPRINGFIELD**—Jessie's Girl—X-DP
- **JESSE WINCHESTER**—Say What—X-DP
- **CHRISTOPHER CROSS**—Say You'll Be Mine—X-DP
- **A TASTE OF HONEY**—Sukiyaki—X-D-27
- **FRANKE AND THE KNOCKOUTS**—Sweetheart—D-26
- **THE WHO**—You Better You Bet—X-DP
- **DAVID FRIZZELL/SHELLY WEST**—You're The Reason God Make Oklahoma—D-29

WHYI(Y100)—Miami (M. Shands—MD)

- ★★ **STEVE WINWOOD**—While You See A Chance 10-7
- ★★ **SHEENA EASTON**—Morning Train 12-4
- ★ **ERIC CLAPTON**—I Can't Stand It 21-17
- ★ **GAP BAND**—Burn Rubber 9-5
- ★ **CHAMPAIGN**—How Bout Us 17-12
- **JAMES TAYLOR/J.D. SOUTHER**—Her Town Too—29
- **ISLEY BROTHERS**—Hurry Up And Wait—30



MAY 2, 1981 BILLBOARD

# USO

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*Bob Hope*

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*Dr. Joyce Brothers*

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## New On The Charts



**KROKUS**  
"Hardware"—109

Krokus, a five-piece heavy metal band, was formed four years ago in Zurich. In its early days, the group played the nightclub circuit on the Costa Brava six hours a night, seven days a week.

"Clubs are the best school for a band like Krokus," says bass player Chris Von Rohr. "Six hours a night of fun, power and feeling really gets to you, hardens you and makes you feel professional."

The group's hard work paid off. In 1980, after signing with Ariola-America, it released "Metal Rendezvous." It subsequently toured as an opening act for AC/DC, Molly Hatchet, Cheap Trick and others in support of the LP, which went gold in the group's homeland. "Hardware," its second U.S. album, fol-

lows in the same hard-driving rock formula at its predecessor.

Along with Von Rohr, Krokus is comprised of lead singer Marc Storace, guitarists Fernando von Arb and Mandy Meyr and drummer Freddy Steady. Juerg Naegeli, a former bassist for the group, is considered its sixth member. He decided to stop performing and work behind the control board after being continuously frustrated by the work of Krokus' former sound mixers.

Krokus is managed by Butch Stone, Route 8, Box 272, Mountain Home, Ark. 72653. The phone number is (501) 481-5131. The group is booked through the Diversified Management Agency at 17650 W. 12 Mile Rd., Southfield, Mich. 48076 (313) 559-2600.



**BILLY & THE BEATERS**  
"I Can Take Care Of Myself"—☆

Not wanting to get caught up in the usual hustle and bustle of the music business, Billy Vera and his self-described "partners in self-abuse" decided only to play midnights on Mondays at Los Angeles' Troubadour club.

The 10-piece r&b/jazz/pop band, with Jeff Baxter on guitar, felt it should let an audience find them—not vice versa. After several weeks, Vera—who has hit the charts in the past as a performer and writer—and his aggregation began building a reputation.

Alfa Records, the new American arm of the Japanese label, signed the group. Unusually, both the band and the label decided to record the

debut LP live in order to capture the excitement generated with the Troubadour appearances.

The single, "I Can Take Care Of Myself," is atypical of what is on the album. Rather than emphasizing the jazz or blues roots of the music, here the style is more pop. Still the professionalism, especially that of the horn section, gives an indelible Beaters' stamp.

Billy & the Beaters are managed by Al Schwartz, c/o 1015 N. Fairfax Ave., Los Angeles, CA 90046. His phone number is (213) 769-8835. The booking agent is Bob Ringe at William Morris, 151 El Camino, Beverly Hills, CA 90212. (213) 274-7451.

## La. Urban Format Scores

• Continued from page 23

In the midday slot is Quita Allen from WOL in Washington; Richards has the 3 to 7 p.m. shift; Jay Johnson, former program director at WYLD-FM and more recently from WTAM in Gulfport, works the all-nighter. Deano Kruse came from weekends at WEZB to do the 7 p.m. to midnight slot; weekenders are R. Anthony, Chuck Harrison and Shawn Michaels.

For his unusually high fall showing ("The highest number they ever had before I got here was a 4.4," says

the program director), Richards has been given a vote of confidence in the form of more work; station owner Ed Muniz just appointed him national program director for Security Broadcasting's other FM stations, KALO in Beaumont and KGMR in Little Rock. Richards plans to remove KALO's Drake-Chenault black format ("I don't believe in canned services") and institute a live urban contemporary format; he has yet to decide on what to do with KGMR, which is currently beautiful music.

## Mike Harrison

### Changing Tools Change The Game

LOS ANGELES—There's an optimistic buzz in the air in the aftermath of the Las Vegas NAB conference in which general radio eyeballed and scrutinized the technological innovations that prognosticators say are in the medium's immediate future. Satellite technology, in particular, has the industry high on tomorrow, with many broadcasters looking to this new level of transmission (which is all that it really is) as the ultimate bird of paradise for the business.



While much of the speed and increased reach of communications brought on by satellites will serve radio well, I'm afraid that until new modes of programming are designed to appropriately fit this new vehicle, much of what is presently being hawked as the next step in radio's development might prove to be little more than pie in the sky.

It's true; change is at hand and radio must prepare itself for new cultural scenes and a potentially altered relationship with society. But, hold on a moment. A few things are far from obvious and a degree of educated caution is advisable before station policy directors go jumping off into the future's figurative deep end (or literal dead end).

When tools change, games change. Much of the futuristic talk flying around radio circles indicates a lack of regard or understanding of that very basic precept of human history. It's sort of like the blacksmiths getting together around the turn of the century and making plans to manufacture and sell car seats for horses.

The future may be here, so to speak, but the future isn't perfectly clear. Nor is it monolithic. Interestingly, most signs indicate—particularly in regard to media—that the future will be even more fractionalized than the present (which, from the futurist's perspective, is the immediate past). An increase in signals, channels and specialized electronic services, coupled with the advent of technology designed to induce in-home (or car) custom pro-

gramming threaten (or promise) to make the mid-20th Century concept of the "masses" and "mass media" obsolete.

Yet, a large segment of the radio community views our catapult in the future as a return to the good old days; a return to centralized, mass-appeal radio broadcasting on a grand national level. In other words, they talk of using new avenues to transport a product that basically faded from the scene years ago—network radio. Most of these efforts are doomed to fail unless new programming concepts in sync with the times and dependent upon immediacy of transmission and reception are generated to be carried on them. Listeners only care about what they are listening to, not how it is being transmitted to them. An automated "national" format is exactly that, whether it arrives instantaneously via satellite or on tape via the U.S. Postal Service.

Unless radio turns its attention to the creation of new programs, formats and methods of balancing national input with local flavor—and most importantly, makes an all-out effort to raise the calibre of talent and contact on both these levels—simply plugging old ideas into new tools of conveyance can result in long distance low ratings. I point this out merely as constructive advice.

It would be a shame if in 1982 we look back at 1981 as the year of the short-lived satellite novelty.

★ ★ ★

*Pigeonhole Pigeonhole:* The general manager of a medium market East Coast AOR station and I were discussing the new Billboard Rock Album and Top Tracks surveys. He was telling me that his station should be reporting to these systems so that they can become more "representative" of what's happening in AOR radio.

I said that nowhere on the survey pages does it say anything about "AOR." I told him that the charts simply reflected the airplay of a wide spectrum of stations that play generic "rock" music as their primary image element.

Then I asked him if there was a specific example of something wrong with the surveys that he could point out to me. He immediately

cited the fact that Sheena Easton's album was on the survey that week and that it didn't belong there because she isn't an "AOR artist."

I asked him if that's because she hasn't got the term "AOR" tattooed on her behind. Why allow the trades, record companies and other stations to dictate your parameters?

He didn't know where I was coming from.



### THANKS FOR THE TREMENDOUS RESPONSE!

Your tremendous response at the NAB and to the announcement of our dramatic live, full-time radio-via-satellite network has been so overwhelming that we can't possibly answer every call immediately — but we're trying! WE'LL CALL YOU SOON ... and when we do, without a doubt you'll understand that Satellite Music Network was well worth the wait.



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THE DAWN OF A RADIO ERA

MAY 2, 1981 BILLBOARD

## Vox Jox

NEW YORK—Radio consultant **Jeff Pollack** has been hired by ABC Radio to develop features and long term programming for the new networks ABC is creating (Billboard, April 25, 1981). He will work on ABC's four existing networks, and will develop the new ones.

★ ★ ★

In Philadelphia **Vincent Benedict Jr.** is the new vice president and general manager of WCAU-FM. ... KFWB-AM engineering manager **Dick Rudman** elected program chairman of the Los Angeles chapter of the Society of Broadcast Engineers. ... **Kid Curry** has joined WINZ-FM (I-95) in Miami as the morning drive air personality.

★ ★ ★

**John C. Thorne** named vice president of planning and development of the Cosmos Broadcasting Corp. in Columbia, S.C. **Richard M. Coulter** will be the new vice president of operations. ... On May 10, **Charles**

**Pennington**, who plays gospel music on WJLB-FM in Detroit, celebrates his 40th year in broadcasting. ... The new lineup at WCHS-AM in Charleston, W. Va. is: **John Gabriel**, the program director from 6 to 10 a.m.; **Chuck Boyd**, 10 to 3 p.m.; music director **Vic Marino**, 3 to 7 p.m.; **Scott James**, 7 p.m. to midnight; and **Larry King** overnight.

★ ★ ★

WLIR-FM in Long Island air personality **John DeBella**, heard weekdays 6 a.m. to 10 a.m., now can also be heard Saturdays from 9 a.m. to 11 a.m. ... New morning drive personality at WJLB-FM in Detroit. He is **Keith Bell** and he comes from WLBS. Current WJLB morning man **J. Michael McKay** moves to the 7 to 11 p.m. slot.

★ ★ ★

The following stations have added the Robert Klein Radio Show, syndicated in 150 markets by Fro-

(Continued on page 29)

# Billboard® Rock Albums & Top Tracks™

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## Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	2	6	<b>THE WHO</b> —Face Dances, Warner Bros.
2	5	7	<b>STYX</b> —Paradise Theatre, A&M
3	4	7	<b>PHIL COLLINS</b> —Face Value, Atlantic
4	3	7	<b>REO SPEEDWAGON</b> —Hi Infidelity, Epic
5	7	3	<b>AC/DC</b> —Dirty Deeds Done Dirt Cheap, Atlantic
6	1	7	<b>ERIC CLAPTON</b> —Another Ticket, RSO
7	5	7	<b>RUSH</b> —Moving Pictures, Mercury
8	8	7	<b>STEVE WINWOOD</b> —Arc Of A Diver, Island
9	9	4	<b>CONCERTS FOR THE PEOPLE OF KAMPUCHEA</b> —Various Artists, Atlantic
10	10	3	<b>JEFFERSON STARSHIP</b> —Modern Times, Grunt/RCA
11	11	3	<b>SANTANA</b> —Zebop, Columbia
12	12	7	<b>.38 SPECIAL</b> —Wild Eyed Southern Boys, A&M
13	14	6	<b>LOVERBOY</b> —Loverboy, Columbia
14	17	6	<b>APRIL WINE</b> —The Nature Of The Beast, Capitol
15	19	3	<b>THE PRETENDERS</b> —Extended Play, Sire
16	26	2	<b>ROBIN LANE &amp; THE CHARTBUSTERS</b> —Imitation Life, Warner Bros.
17	NEW ENTRY		<b>KIM CARNES</b> —Mistaken Identity, EMI/America
18	18	3	<b>THE GRATEFUL DEAD</b> —Reckoning, Arista
19	NEW ENTRY		<b>GARY U.S. BONDS</b> —Dedication, EMI/America
20	15	7	<b>GARLAND JEFFREYS</b> —Escape Artist, Epic
21	13	7	<b>JOURNEY</b> —Captured, Columbia
22	35	5	<b>THE GREG KIHN BAND</b> —Rockinroll, Berserkley
23	20	7	<b>JAMES TAYLOR</b> —Dad Loves His Work, Columbia
24	41	3	<b>POINT BLANK</b> —American Excess, MCA
25	23	5	<b>ADAM &amp; THE ANTS</b> —Kings Of The Wild Frontier, Epic
26	21	7	<b>THE CLASH</b> —Sandinista!, Epic
27	29	7	<b>JOHN LENNON/YOKO ONO</b> —Double Fantasy, Geffen
28	30	7	<b>PAT TRAVERS</b> —Radio Active, Polydor
29	16	6	<b>ROBIN TROWER, JACK BRUCE, BILL LORDON</b> —B.L.T., Chrysalis
30	NEW ENTRY		<b>BILLY SQUIRE</b> —Don't Say No, Capitol
31	NEW ENTRY		<b>SOUTHSIDE JOHNNY &amp; THE ASBURY JUKES</b> —Reach Up & Touch The Sky, Mercury
32	24	7	<b>THE POLICE</b> —Zenyatta Mondatta, A&M
33	37	7	<b>RICK SPRINGFIELD</b> —Working Class Dog, RCA
34	22	6	<b>STEELY DAN</b> —Gaucho, MCA
35	39	3	<b>THE DREGS</b> —Unsung Heroes, Arista
36	37	2	<b>GINO VANNELLI</b> —Nightwalker, Arista
37	27	2	<b>U2</b> —Boy, Island
38	36	7	<b>MANFRED MANN'S EARTH BAND</b> —Chance, Warner Bros.
39	34	3	<b>DOC HOLLIDAY</b> —Doc Holliday, A&M
40	46	4	<b>CLIMAX BLUES BAND</b> —Flying The Flag, Warner Bros.
41	45	7	<b>DONNY IRIS</b> —Back On The Streets, Carousel/MCA
42	25	2	<b>OZZY OSBORNE</b> —Blizzard Of Oz, Jet
43	32	7	<b>BRUCE SPRINGSTEEN</b> —The River, Columbia
44	44	4	<b>ELVIS COSTELLO</b> —Trust, Columbia
45	38	3	<b>THE FABULOUS THUNDERBIRDS</b> —Butt Rockin', Chrysalis
46	33	7	<b>RAINBOW</b> —Difficult To Cure, Polydor
47	31	2	<b>SHOT IN THE DARK</b> —Shot In The Dark, RSO
48	42	2	<b>CARL WILSON</b> —Carl Wilson, Caribou
49	43	7	<b>BLONDIE</b> —Autoamerican, Chrysalis
50	NEW ENTRY		<b>THE PRODUCERS</b> —The Producers, Portrait

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	7	<b>THE WHO</b> —You Better, You Bet, Warner Bros.
2	8	7	<b>STYX</b> —Too Much Time On My Hands, A&M
3	2	7	<b>ERIC CLAPTON</b> —I Can't Stand It, RSO
4	18	7	<b>.38 SPECIAL</b> —Hold On Loosely, A&M
5	3	7	<b>STEVE WINWOOD</b> —While You See A Chance, Island
6	45	4	<b>JEFFERSON STARSHIP</b> —Find Your Way Back, Grunt/RCA
7	44	3	<b>SANTANA</b> —Winning, Columbia
8	16	6	<b>PHIL COLLINS</b> —I Missed Again, Atlantic
9	12	4	<b>THE PRETENDERS</b> —Message Of Love, Sire
10	9	7	<b>RUSH</b> —Tom Sawyer, Mercury
11	NEW ENTRY		<b>TOM PETTY &amp; THE HEARTBREAKERS</b> —The Waiting, Backstreet/MCA
12	NEW ENTRY		<b>STEVE WINWOOD</b> —Arc Of A Diver, Island
13	47	3	<b>ROCKPILE w/ROBERT PLANT</b> —Little Sister, Atlantic
14	43	4	<b>AC/DC</b> —Dirty Deeds Done Dirt Cheap, Atlantic
15	31	6	<b>PHIL COLLINS</b> —In The Air Tonight, Atlantic
16	17	7	<b>REO SPEEDWAGON</b> —Take It On The Run, Epic
17	30	7	<b>LOVERBOY</b> —Turn Me Loose, Columbia
18	11	7	<b>REO SPEEDWAGON</b> —Don't Let Him Go, Epic
19	6	5	<b>THE WHO</b> —Another Tricky Day, Warner Bros.
20	28	7	<b>RICK SPRINGFIELD</b> —Jessie's Girl, RCA
21	NEW ENTRY		<b>GARY U.S. BONDS</b> —This Little Girl, EMI/America
22	21	7	<b>STYX</b> —Rockin' The Paradise, A&M
23	10	3	<b>JUDAS PRIEST</b> —Head Out On The Highway, Columbia
24	13	3	<b>OZZY OSBORNE</b> —Crazy Train, Jet
25	NEW ENTRY		<b>APRIL WINE</b> —Just Between You And Me, Capitol
26	59	3	<b>AC/DC</b> —Big Balls, Atlantic
27	57	5	<b>FRANKE &amp; THE KNOCKOUTS</b> —Sweetheart, Millennium
28	4	7	<b>RUSH</b> —Limelight, Mercury
29	NEW ENTRY		<b>THE GREG KIHN BAND</b> —The Break-Up Song, Berserkley
30	29	6	<b>JOHN LENNON/YOKO ONO</b> —Watching The Wheels, Geffen
31	NEW ENTRY		<b>GARLAND JEFFREYS</b> —R-O-C-K, Epic
32	7	7	<b>JOURNEY</b> —The Party's Over, Columbia
33	22	3	<b>JAMES TAYLOR</b> —Stand And Fight, Columbia
34	37	7	<b>REO SPEEDWAGON</b> —Keep On Loving You, Epic
35	15	2	<b>ADAM &amp; THE ANTS</b> —Dog Eat Dog, Epic
36	NEW ENTRY		<b>DAVE EDMUNDS</b> —Almost Saturday Night, Swan Song
37	5	7	<b>GARLAND JEFFREYS</b> —96 Tears, Epic
38	48	4	<b>KROKUS</b> —Winning Man, Ariola
39	NEW ENTRY		<b>THE VAPORS</b> —Jimmy Jones, United Artists
40	NEW ENTRY		<b>GRATEFUL DEAD</b> —Dire Wolf, Arista
41	23	2	<b>ERIC CLAPTON</b> —Catch Me If You Can, RSO
42	NEW ENTRY		<b>BILLY SQUIRE</b> —In The Dark, Capitol
43	33	4	<b>RAINBOW</b> —I Surrender, Polydor
44	26	2	<b>THE ROLLING STONES</b> —Dance Part 2, Atlantic
45	32	3	<b>THE HAWKS</b> —It's Alright, It's OK, Columbia
46	NEW ENTRY		<b>JEFFERSON STARSHIP</b> —Stranger, Grunt/RCA
47	14	2	<b>ADAM &amp; THE ANTS</b> —Antmusic, Epic
48	56	3	<b>GREAT BUILDINGS</b> —Maybe It's You, Columbia
49	46	6	<b>ROBIN TROWER</b> —Into Money, Chrysalis
50	20	3	<b>U2</b> —I Will Follow, Island
51	27	2	<b>STYX</b> —The Best Of Times, A&M
52	49	6	<b>STEELY DAN</b> —Time Out Of Mind, MCA
53	24	7	<b>ERIC CLAPTON</b> —Rita Mae, RSO
54	41	4	<b>THE GREG KIHN BAND</b> —Sheila, Berserkley
55	42	4	<b>THE POLICE</b> —Don't Stand So Close To Me, A&M
56	52	3	<b>JIMMY BUFFETT</b> —It's My Job, MCA
57	53	53	<b>THE CLASH</b> —Hitsville U.K., Epic
58	35	3	<b>STYX</b> —Snowblind, A&M
59	39	4	<b>DIRE STRAITS</b> —Expresso Love, Warner Bros.
60	NEW ENTRY		<b>KIM CARNES</b> —Bette Davis Eyes, EMI/America

## Top Adds

1	<b>SOUTHSIDE JOHNNY &amp; THE ASBURY JUKES</b> —Reach Up And Touch The Sky, Mercury
2	<b>KIM CARNES</b> —Mistaken Identity, EMI/America
3	<b>GARY U.S. BONDS</b> —Dedication, EMI/America
4	<b>TOM JOHNSTON</b> —Still Feels Good, Warner Bros.
5	<b>PURE PRAIRIE LEAGUE</b> —Something In The Night, Casablanca
6	<b>HUMBLE PIE</b> —Go For The Throat, Atco
7	<b>BILLY SQUIRE</b> —Don't Say No, Capitol
8	<b>WILLIE NILE</b> —Golden Down, Arista
9	<b>DAVID LINDLEY</b> —El Rayo-X, Asylum
10	<b>BILLY AND THE BEATERS</b> —Billy And The Beaters, Alfa

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

# Billboard® TOP 50 Adult Contemporary

Survey For Week Ending 5/2/81

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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)
☆	2	11	<b>MORNING TRAIN</b> Sheena Easton, EMI-America 8071 (Unichappell, BMI)
2	1	10	<b>ANGEL OF THE MORNING</b> Juice Newton, Capitol 4976 (Blackwood, BMI)
3	3	14	<b>SOMEBODY'S KNOCKIN'</b> Terri Gibbs, MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)
★	4	12	<b>JUST THE TWO OF US</b> Grover Washington Jr., Elektra 47103 (Antisia, ASCAP)
5	5	8	<b>HER TOWN TOO</b> James Taylor And J.D. Souther, Columbia 11-60514 (Country Road/Leadsheetland, BMI/Ice Age, ASCAP)
★	6	8	<b>BEING WITH YOU</b> Smokey Robinson, Tamla 54321 (Motown) (Smokey Robinson/Bertram, ASCAP)
★	8	7	<b>LONELY TOGETHER</b> Barry Manilow, Arista 0596 (Kenny Nolan, ASCAP)
☆	9	9	<b>SUKIYAKI</b> A Taste Of Honey, Capitol 4953 (Beechwood, BMI)
☆	12	7	<b>I LOVED 'EM EVERY ONE</b> T.G. Sheppard, Warner Bros. 49690 (Tree, BMI)
☆	15	5	<b>WATCHING THE WHEELS</b> John Lennon, Geffen 49695 (Warner Bros.) (Lenono, BMI)
☆	18	5	<b>LIVING INSIDE MYSELF</b> Gino Vannelli, Arista 0588 (Black Keys, BMI)
☆	20	8	<b>HOW 'BOUT US</b> Champaign, Columbia 11-11433 (Champaign/Dana Walden)
★	14	6	<b>TIME OUT OF MIND</b> Steely Dan, MCA 51082 (Zeon/Freejunket, ASCAP)
★	16	6	<b>SUPER TROUPER</b> Abba, Atlantic 3806 (Countess, BMI)
☆	22	4	<b>WHAT ARE WE DOIN' IN LOVE</b> Dottie West, Liberty 1404 (Chappell/Sailmaker, ASCAP)
★	19	5	<b>SAY YOU'LL BE MINE</b> Christopher Cross, Warner Bros. 49705 (Pop 'N' Roll, ASCAP)
17	17	8	<b>WHILE YOU SEE A CHANCE</b> Steve Winwood, Island 49656 (Warner Bros.) (Island/Irving/Blue Sky Rider Songs, BMI)
18	7	13	<b>WHAT KIND OF FOOL</b> Barbra Streisand & Barry Gibb, Columbia 11-11430 (Stigwood/Unichappell, BMI)
☆	27	4	<b>BLESSED ARE THE BELIEVERS</b> Anne Murray, Capitol 4987 (Chappell/Unichappell, ASCAP)
20	21	7	<b>LITTLE BALLERINA BLUE</b> George Fishoff, Heritage 300 (George Fishoff/Ken-Cher, ASCAP)
★	24	5	<b>I DON'T NEED YOU</b> Rupert Holmes, MCA 51092 (WB/Holmes Line, ASCAP)
★	25	5	<b>A WOMAN NEEDS LOVE</b> Ray Parker Jr. & Raydio, Arista 0592 (Raydiola, ASCAP)
☆	29	3	<b>BUT YOU KNOW I LOVE YOU</b> Dolly Parton, RCA 12200 (Tro-Devon, BMI)
☆	30	3	<b>BETTE DAVIS EYES</b> Kim Carnes, EMI-America 8077 (Plain And Simple, ASCAP/Donna Weiss, ASCAP)
☆	32	3	<b>SINCE I DON'T HAVE YOU</b> Don McLean, Millennium 11804 (RCA) (Bonnyview/Southern, ASCAP)
26	10	10	<b>MISTER SANDMAN</b> Emmylou Harris, Warner Bros. 49864 (Edwin H. Morris, ASCAP)
27	11	15	<b>CRYING</b> Don McLean, Millennium 11799 (RCA) (Acuff Rose, BMI)
28	13	11	<b>WHAT'S IN A KISS</b> Gilbert O'Sullivan, Epic 19-50967 (Not Listed)
29	31	6	<b>DON'T KNOW MUCH</b> Bill Medley, Liberty 1402 (Capitol) (ATV/Mann And Weil/Braintree/Snow, BMI)
★	35	3	<b>MEDLEY: INTRO VENUS/SUGAR SUGAR/NO REPLY/ I'LL BE BACK/DRIVE MY CAR/DO YOU WANT TO KNOW A SECRET/ WE CAN WORK IT OUT/I SHOULD HAVE KNOWN BETTER/NOWHERE MAN/ YOU'RE GOING TO LOSE THAT GIRL/STARS ON 45</b> Stars On 45, Radio Records 3810 (Atlantic) (Not Listed)
☆	NEW ENTRY		<b>AMERICA</b> Neil Diamond, Capitol 4994 (Stonebridge, ASCAP)
★	42	5	<b>I LOVE YOU</b> Climax Blues Band, Warner Bros. 49669 (C.B.B., ASCAP)
☆	NEW ENTRY		<b>SAY WHAT</b> Jessie Winchester, Bearsville 49711 (Warner Bros.)
34	38	4	<b>SOME LOVE SONGS NEVER DIE</b> B.J. Thomas, MCA 51087 (Southern Nights, ASCAP/Youngum, BMI)
★	40	2	<b>LATELY</b> Stevie Wonder, Tamla 54323 (Motown) (Jobete/Black Bull, ASCAP)
36	37	2	<b>MONA LISA</b> Willie Nelson, Columbia 11-02000 (Famous, ASCAP)
37	43	4	<b>HALFWAY HOME</b> Maureen McGovern, Maiden Voyage 120 (Dijon/BMI/Harlene, ASCAP)
38	41	5	<b>FOOL IN LOVE WITH YOU</b> Jim Photoglo, 20th Century 2487 (RCA) (20th Century/Nearytunes ASCAP/Fox Fanfare/Nearytunes, BMI)
★	NEW ENTRY		<b>STILL RIGHT HERE IN MY HEART</b> Pure Prairie League, Casablanca 2332 (Polygram) (Kentucky Wonder, BMI)
★	NEW ENTRY		<b>I'VE BEEN WAITING FOR YOU ALL OF MY LIFE</b> Paul Anka, RCA 12225 (Al Gallico, BMI)
41	45	3	<b>SWEETHEART</b> Franke & The Knockouts, Millennium 11801 (RCA) (Big Teeth, BMI/Bright Smile, ASCAP)
42	28	11	<b>SOMETIME, SOMEWHERE, SOMEHOW</b> Barbara Mandrell, MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)
43	26	15	<b>DARE TO DREAM AGAIN</b> Phil Everly, Curb/CBS 5401 (Everly And Sons, BMI)
44	23	14	<b>HELLO AGAIN</b> Neil Diamond, Capitol 14960 (Stonebridge, ASCAP)
45	36	21	<b>9 TO 5</b> Dolly Parton, RCA 12133 (Velvet Apple/Fox Fanfare, BMI)
46	46	3	<b>LET ME LOVE YOU GOODBYE</b> Bobby Vinton, Tapestry 006 (Algee, BMI)
47	47	3	<b>SOMEBODY SEND MY BABY HOME</b> Lenny LeBlanc, Capitol/MSS 4979 (Muscle Shoals Sound, BMI)
48	33	12	<b>LET'S PICK IT UP</b> Chris Montan, 20th Century 28 (RCA) (Special/Old Sock, ASCAP/Evan Paul/Leibraphine, BMI)
49	NEW ENTRY		<b>IS THIS A HONKY TONK OR A DISCO</b> Susan Hart, Dore 967 (Hillary, ASPO/Alta Vista, BMI)
50	34	12	<b>KISS ON MY LIST</b> Daryl Hall & John Oates, RCA 12142 (Hot-Cha/Six Continent/Fust Buzza, 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.)

## Radio Programming

### Vox Jox

Continued from page 27

ben Enterprises, to their line-ups: KZOK-FM in Seattle, KZZK-FM in Tri-cities, Wa., KIQY-FM in Lebanon, Or., WAQX-FM in Syracuse, N.Y., WAAL-FM in Birmingham, N.Y., WTAC-FM in Flint, Mi., and WTKX-FM in Pensacola, Fla.

★ ★ ★

**Tim Sullivan** is appointed vice president and general manager of KWST-FM, Century Broadcasting's Los Angeles AOR outlet. Sullivan was most recently general manager of KHTZ-FM in Los Angeles. Before that he was vice president and general manager of KHJ-AM also in L.A. Replacing Sullivan at KHTZ is **Bob Moore**, promoted from general sales manager to general manager.

★ ★ ★

**Pat Evans** joins the on-air staff of KRTH-FM in Los Angeles as the 7 p.m.-midnight host Monday through Saturday. Evans joins KRTH from RKO sister station KHJ-AM. Prior to that Evans was with KIST-AM, Santa Barbara, KDON-AM, Salinas, Calif. and KKKX-AM, Denver.

★ ★ ★

**Bob Donnelly** has been promoted to manager of broadcast services for ABC's networks to work on land lines and satellite systems for the four networks. ... **Sandi Barclay**, editor of the NAB's RadioActive Magazine, has been named director of member communications for the organization. Associate editor **Reed Bunzel** has been promoted to editor. ... **Paul Ehrlich** has been appointed director of public affairs and special projects for WABC-AM New York. He had been news director of the station since 1968.

### Bubbling Under The HOT 100

- 101—WHEN LOVE CALLS, Atlantic Starr, A&M 2312
- 102—SHEILA, Greg Kihn, Beserkley 47131 (Elektra)
- 103—DARLIN', Tom Jones, Mercury 76100 (Polygram)
- 104—NEXT TIME YOU'LL KNOW, Sister Sledge, Cotillion 46012 (Atlantic)
- 105—WHAT CHA' GONNA DO FOR ME, Chaka Khan, Warner Bros. 49692
- 106—PARADISE, Change, Atlantic 3809
- 107—COOL DOWN, Life, Elektra 47128
- 108—OLD FLAME, Alabama, RCA 12169
- 109—ALMOST SATURDAY NIGHT, Dave Edmunds, Swan Song 72000 (Atlantic)
- 110—LET ME STAY WITH YOU TONIGHT, Point-blank, MCA 51083

### Bubbling Under The Top LPs

- 201—VARIOUS ARTISTS, The Music Of Cosmos, RCA ABL1-4003
- 202—NOEL POINTER, All My Reasons, Liberty LT-1094
- 203—GENE DUNLAP, It's Just The Way I Feel, Capitol ST-12130
- 204—STARPOINT, Keep On It, Chocolate City, CCLP 2018 (Polygram)
- 205—PASSAGE, Passage, A&M SP-4851
- 206—ROGER TAYLOR, Fun In Space, Elektra 5E-522
- 207—BILLY & THE BEATERS, Billy & The Beaters, Alfa AAA-10001
- 208—DENNIS BROWN, Foul Play, A&M SP-4850
- 209—BARRY WHITE & GLODEAN WHITE, Barry & Glodean, Unlimited Gold FZ 37054 (Epic)
- 210—SHOT IN THE DARK, Shot In The Dark, RSO RS-1-3096

## Kansas City FMer Hits Stride

Continued from page 25

"I think we're state-of-the-art 1980 adult contemporary. We're where adult contemporary is at in 1980. We might have been a little ahead of ourselves two years ago, but for 1980, we're already here."

Where KUDL is, at least in terms of its ratings, is a tight fifth place behind the Beautiful Music format of KMBZ in 12-plus listeners for the metro survey area. But more importantly, KUDL captured the lion's share of the coveted 18- to 34-year-old market with a 14.6 average quarter hour audience share, and has more than doubled its ratings in all categories during the past two years.

"Part of what is happening is happening naturally," Reagan maintains. "We are positioned in the place where music is going naturally, particularly for the 25- to 34-year-old adult male or female listener. What we've succeeded in doing, particularly in this last book, was spreading our audience through the day parts. But we positioned ourselves right for that kind of success."

Currently, the station uses the TM Beautiful Rock format for programming on a semiautomated system. DJs provide between track chatter, and keep an eye on the station's automated equipment. During the last year, the station has also debuted a completely local three-person news team.

"We began as fully automated," Reagan says, "and we've been in a gradual process of evolution and increasing our overall visibility in the market. First and foremost, we are a music radio station. We are contemporary, young, and a class companion to be with. The station is not intrusive or negative. It's designed to be very listenable and very positive; very sincere."

While a majority of the station's playlist is comprised of current chart material, at least 30% of the rotation is given to "oldies," which Reagan defines as being music from the late 1960s. As a result, the station's demographics are skewed somewhat to the female listener. That, Reagan says, is the station's next area of endeavor.

"Obviously, sure, we're much heavier in women than men. But I think it's natural to appeal to women since they're traditionally the first to be dissatisfied with the current AOR product. And the station is in a process of balancing that even now. Our

### 'Rockline' Show Debuts May 4

LOS ANGELES—The Global Satellite Network debuts its new live via satellite show "Rockline" May 4. The initial 90-minute segment features Joe Walsh and the debut of his new release "There Goes The Neighborhood."

Hosted by KLOS-FM Los Angeles personality B. Mitchell Reed, "Rockline" will feature interviews with top musicians previewing their latest recordings.

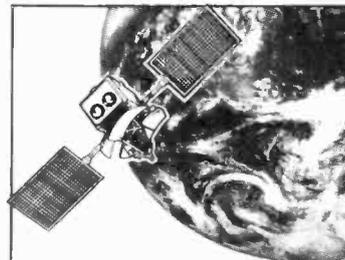
A special toll-free telephone number will enable listeners to talk and ask questions of each show's guests.

Future guests will be announced shortly. Shows will be emanating from the Global Satellite Network Studios in Los Angeles.

In addition to KLOS, other stations carrying the show include WPLJ-FM, New York; WMMR-FM, Philadelphia; and WLUP-FM, Chicago.

information services have been in a process of development for the past year-and-a-half, and we now have a three-person local news staff and a sports director who's very knowledgeable. I think that's going to help both in balancing the station for men and becoming a complete radio service for all of our listeners."

With the addition of a soon-to-be-completed tower which will double the station's above-ground height, Reagan believes that KUDL has finally come into its own.



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THE DAWN OF A RADIO ERA

MAY 2, 1981 BILLBOARD



Billboard photo by Chuck Pulin

**CONCERT AUTOGRAPHS**—Bruce Hall of REO Speedwagon signs autographs for fans who came to see REO's concert at the Nassau Coliseum recently.

## San Francisco Hails Its Own With Gold 'Bammies'

SAN FRANCISCO—Top winners in the fourth annual Bay Area Music Awards, held April 15 at the Warfield Theatre here, were Journey, group; Boz Scaggs, album "Middleman"; Paul Kantner of Jefferson Starship, musician; and the Tasmanian Devils, club band.

Other winners at the soldout

event, sponsored by BAM Magazine for the benefit of the Bay Area Music Archives, were Huey Lewis and the News, best debut album; David Grisman Quintet, best jazz album; Lacy J. Dalton, best folk/country/bluegrass album; and Mark Naftalin's Rhythm & Blues Revue, best blues/ethnic/gospel act.

For the second consecutive year, Steve Perry of Journey took honors as best male vocalist, with Grace Slick of Jefferson Starship as best female vocalist. Named in the instrumental categories were Ronnie Montrose, guitarist; Gregg Rolie, keyboardist; Keith Knudsen, drummer; Phil Lesh, bassist; and Pee Wee Ellis and Mark Isham, reeds and brass, respectively.

Jazz awards went to Earl Hines, keyboards; Rob Wasserman, bass; and Cal Tjader, percussion. Cornell Hurd Band and Back In The Saddle won for independent recordings.

A special video award was presented to Mike Nesmith.

The show, produced by Joni Levin, was highlighted by live performances by Journey, the Jim Carroll Band, Sylvester, Herbie Hancock, Lacy J. Dalton and a half dozen others, including Marty Balin's new band.

The show was videotaped by Don Roman for airing May 31 in the first weekend of programming for the new KSTS, Santa Clara. This will be the first video exposure for the Bammies, which have been videotaped every year. The program also will broadcast live by KMEL-FM.

# Newport's Name Abandoned; Kool Takes Over N.Y. Festival

By ARNOLD JAY SMITH

NEW YORK—The Newport Jazz Festival/New York City is dead. Long Live the Kool Jazz Festival New York.

So, in essence, began the announcement for the Jazz Festival which moved from its origins in Newport, R.I., to the halls and stadia of New York City and environs a decade ago. As founder and producer of the original event, George Wein made the name-change announcement while presenting the 1981 programs at the New York Hilton Monday (13).

The festival, which will take place in and around the Apple from June 26-July 5, will be housed in Carnegie, Avery Fisher, Carnegie Recital and Town Halls. In addition, the festival will take its annual treks north to Saratoga Springs, east to Hempstead, west to Waterloo Village in Stanhope, N.J., and onto the Staten Island Ferry for a trip up and down the Hudson.

New to this year's event will be dates at the State Univ. at Purchase and at the Prospect Park Band Shell in Brooklyn. An evening of soul music also has been added at Radio City Music Hall.

The long list of mostly mainstream jazz artists boasts the return of Ella Fitzgerald and Oscar Peterson to the festival. Art Blakey will

host a program with his band, the Jazz Messengers, and its alumni, called "Blakey & His Children." There will be two programs spotlighting women's contributions to blues and jazz; the Brooklyn epoch concentrating on those jazz stars who emanate from that borough; a program featuring duets, usual and not-so; a Lionel Hampton tribute and two special salutes.

One will be to Duke Ellington's first Broadway triumph, "Sophisticated Ladies," to be held at Roseland Ballroom. Another will be "Musicians For Each Other," two simultaneous programs—starting at Carnegie at 7 p.m. and at Avery Fisher at 8 p.m., the proceeds of which will benefit a special musicians aid fund.

Wein termed the name change a

matter of "cohesion, a nationwide identification" with the full sponsor of the festival, Brown & Williamson Tobacco Co. He was referring to the so-called Kool Jazz Festivals held around the country which feature little, if any, jazz, but Wein promised a change in that direction, as well. Beginning later this year such jazz stars as Dizzy Gillespie, Herbie Mann, Herbie Hancock, McCoy Tyner, Mel Torme, Gerry Mulligan, Hubert Laws, Hank Crawford, Spyro Gyra and the Crusaders will be added to Kool Jazz Festivals in Cincinnati and Hampton, Va. Most of those artists will be appearing on New York Festival programs.

Torme and Mulligan will host a "Salute To Tin Pan Alley" while other vocalists such as Helen

(Continued on page 41)

## Discrimination, Says Unhappy Dee Dee

By JEAN WILLIAMS

LOS ANGELES—"It's economic discrimination," claims Dee Dee Sharp Gamble, referring to the treatment she says black artists receive from record companies.



Dee Dee: "sick and tired of labels disrespecting black artists."

Gamble, with the No. 1 disco single, "Breaking And Entering," says she is "sick and tired of labels disrespecting black artists. It happens at practically all record companies.

"When most black artists are on the road we're expected to live in mediocre quarters, ride in mediocre cars, go to second rate restaurants. Why must I go on the road and live like that?"

Why is Gamble engaging in what some might consider an attack on

record companies when she has a hit record?

"Although most black artists I know feel the way I feel, for the most part they don't want to make waves. I felt the same way and my track record through the years has been keeping my nose clean.

"Well—it's time for someone to speak out—I am in a position to do it and I don't fear any repercussions.

"And as for my hit record, it is not the result of promotion on the part of my record company," she insists. (Gamble's LP is distributed by CBS for Kenny Gamble and Leon Huff's Philadelphia International Records).

"The reason I can have this hit is because through the years I have made many good friends around the country and they have pushed the record for me.

"We're (black artists) told that 'we can't get the record played on top 40 radio.' It's true that only a few squeeze through, but it's lack of promotion that's responsible."

And in another area, the 35-year-old singer says, "There is a dress code for black women artists that, while unwritten, is set up by the record companies.

"We are expected to spend thousands upon thousands of dollars on wardrobes and staging even when we're not earning that kind of money. On the other hand, rock groups, and this is not an attack on

(Continued on page 34)

## Junior Williams Comes Out From Father's Shadow

By ROBYN WELLS

NASHVILLE—After years of struggling to find his footing, Hank Williams Jr. is now confident of his musical identity, distinct from his late father's shadow.

Williams' introspective, original material, coupled with his distinctive blues-tinged vocals, are key factors which catapulted him to his present success. Currently, Williams has four solo albums on Billboard's Hot Country LP chart, more than any other artist. And "Texas Women," an original tune culled from his "Rowdy" album, recently earned him his first No. 1 single in nine years.

Consequently, a different crowd is turning out to see Williams perform these days. Recently, he played to a capacity crowd at the 3,500-seat Billy Bob's in Ft. Worth.

"It's a younger crowd," he says. "Some rock'n'roll fans don't separate us much—they like Waylon Jennings and Molly Hatchet. To them, there's no real big difference." In addition to his original material, Williams' program often features reworkings of his father's old hits like "Kawliga," tribute songs like Kris Kristofferson's "If You Don't Like Hank Williams" and Greg Allman's "Come And Go Blues."

The turning point in Williams' career came with the 1975 release of "Hank Williams Jr. And Friends," the first album which really demonstrated his own unique talents. Charlie Daniels, Toy Caldwell and Chuck Leavell were among those who performed on the album.

It was difficult for Williams to shift gears and move away from his father's material toward his own

(Continued on page 60)

## Milwaukee Books Allmans

MILWAUKEE—The Allman Brothers Band will kick off Milwaukee's Summerfest main stage entertainment, appearing at the event opening day, June 25. The group also appeared in 1979, as part of its reunion tour. The 1981 program, featuring noon to midnight nonstop music on rock, country, folk, jazz and top talent stages, will run from June 25 to July 5.

Also scheduled for the show's main stage will be Eddie Rabbitt June 28 and Aretha Franklin June 30. The Milwaukee Symphony will perform a patriotic show on July 4, with a special guest to be announced

later. Seven other main stage shows are yet to be announced.

On the comedy-variety stage, Joe Piscopo, a regular on "Saturday Night Live," will appear the first two nights of the festival. Also booked are the Edmonds & Curley comedy team, June 27-28. Gary Mule Deer will appear June 28-29, with Bill Kirchenbauer on July 2-3 and Pat Paulsen, July 4-5.

A new dance pavilion, catering to older adults, will be new at Summerfest this year, according to Rod Lanser, fest president. Music will feature big bands, with music from the 1930s and 1940s, along with polka music.

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Billboard photo by Chuck Pulin

**BLUES REUNION**—Original Blues Project members Al Kooper (left) and Danny Kalb play together once more during a recent Blues Project reunion concert at Bond's at New York.

## Unemployed Atlantic City Musicians Fight Tape, Organize A New Union

ATLANTIC CITY, N.J.—To combat the growing inroads of prerecorded and taped music as a replacement for live playing in the lounges and show rooms at this resort's casino hotels, an Atlantic City Musicians Assn. has been formed here by a group of some 65 casino musicians.

Most are unemployed and they have named Art Black, bass trombonist with the defunct house band at the Brighton Hotel Casino, as temporary president.

Black explains that the new organization is not a union and was not formed to break away from the local musicians' union, but rather to help focus greater attention on this particular issue of taped music.

The new group, however, believes the local AFM group has not been forceful enough in getting the state Casino Control Commission to see its side of the issue—especially with unemployment among local musicians being exceedingly high in face of six hotel casinos already in operation and a seventh to open this month.

On its own, Local 661-708 started picketing the Golden Nugget March 17, with the opening of the 1981 spring conference on public gaming and the National Gaming Equipment Exposition. Leaders of the 800-member musicians' union said the information picket line of some 30 persons was set up because the casino industry wants to eliminate a state requirement that all casinos provide live entertainment accompanied by live music.

In appeals to the state's Casino Control Commission, the hotel casinos have complained the entertainment requirement forces them to stage expensive shows that few people attend during mid-week and off-season. In response, the musicians claim that if live entertainment is not required, the casinos will not provide it. They add that the purpose of legalizing gambling was to create more jobs—not more profits.

The union is particularly upset by the Golden Nugget's use of taped music in its main theatre and in its lounges. The union has asked the commission to force the Golden Nugget to hire a live orchestra, but the commission has not acted on the request. Also not sitting well with the local musicians is a report that most, if not all, of the music for the in-house "Outrageous" review at Bally's Park Place is going to be pre-taped.

Also of concern is the report coming from Harrah's Marina Hotel, which opened before its theatre was ready. Now putting a house revue together, reports have it that the music for the first show may be a combination of both live and taped music.

Victor Marrandino, president of the AFM local, says that although the union membership has doubled since the casinos came to town three years ago—from under 400 members to more than 800—the unemployment rate for union musicians remains at about 90%. Actually, the local union has only about 40 musicians employed full-time in the casinos. Most of the groups working the lounges are from out of the state.



**FINE DUET**—Beach Boy Carl Wilson shares a duet with songwriter Myrna Smith during Wilson's solo performance recently at the Bottom Line in New York.

### BARRY MANILOW

Riviera Hotel, Las Vegas  
Admission: \$35

Manilow made his annual trek here performing to a soldout Riviera showroom for a seven-day engagement that was aimed squarely at his die-hard fans and peripherally at the rest of the audience.

Manilow brought enthusiasm and energy to his 67-minute, 19-song set that featured a mix of oldies and newer tunes. He seemed surprised to find so many of his younger fans in the audience opening night: "They tell me I shouldn't expect kids in Vegas."

His voice was full, alive and had presence. Some of the oldies were "I Can't Smile Without You," "Even Now," "Copacabana" and "I Write The Songs." Manilow sings an enjoyable version of the standard "I Don't Want To Walk Without You."

While Manilow interacts with the audience, he doesn't wander off stage to mix, a good thing considering his popularity with the opening night gathering. He parodies himself with exaggerated gestures and seems to understand the need of the audience to shower affection on him.

His performance, however, is different from his last outing here. He seems to have regressed somewhat in his stage attitude and delivery. Last year he seemed more mature; this time he began to look and act like a teenage idol in the mold of Bobby Sherman or David Cassidy. While his songs pleased everyone in the audience, his patter and manner were primarily directed to the adolescents on hand.

Musical director for Manilow was Victor Van-acore.

IRA DAVID STERNBERG

### REO SPEEDWAGON

Nassau Veterans Memorial Coliseum  
Uniondale, N.Y.  
Tickets: \$10, \$9

REO Speedwagon delivered a slickly professional performance to a hall filled with a predominantly teenage male audience April 12.

Its 75-minute set, consisting of 12 songs, seemed much shorter than it actually was. The band began with the usual reception that would be offered to a headliner of its stature. But audience interest seemed to badly waver several times during the set. Lead singer Kevin Cronin and lead guitarist Gary Richrath did their best to maintain the pacing of the show, but they only seemed to reach a peak during their current hit record "Keep On Lovin' You."

Other high points during the set included "Time For Me To Fly," "Roll With The Changes," "Flying Turkey Trot" and "Riding The Storm Out," all material from older REO albums.

Their single encore of "157 Riverside Avenue" included a rap by Cronin in the Rodney Dangerfield "I Don't Get No Respect" vein that became tedious quickly.

REO is an excellent band overall, but on this night seemed to suffer from a certain repetition of stage presentation. Fortunately though, it kept the use of the smokepots and flashpots down to a minimum.

PETER KANZE

### TUBES

Palace of Fine Arts Theatre,  
San Francisco  
Admission: \$10

The irrepressible Tubes offered the world premiere of their new stage show, based on the upcoming "The Completion Backwards Principle" (the band's debut LP for Capitol) to a sellout crowd of 1,000 April 16.

The new show, which in its 90 minutes incorporates 10 new-album songs, plus two new songs not on the LP and only four carefully-chosen older numbers, is a concentrated, compact and controlled version of past Tubes extravaganzas.

Previous Tubathons, where anything could happen and usually did, utilized large casts and a vast array of props. Now—in an obvious concession to the prohibitive costs of touring with such a pageant—the Tubes have used past experience to create a show that trims the wild edges but still gets the maximum from a minimum of professionally consolidated resources.

In keeping with this approach the band's music now has a much more distinct power pop, grandly-hooked feel, as opposed to the raw power and hard-edged explorations of past live deliveries. The sound remains rich, fully creative and, at times, stunning. The new sound was most apparent on "Talk To You Later" (the just-released European single), "Amnesia" and "Don't Want To Wait Anymore," with a lead vocal from guitarist Bill Spooner.

## Talent In Action

The main feature of the set (designed by keyboardist Mike Cotton) is the array of clean, semicircular, deep-blue modules housing the drum kit, the gear of the two keyboardist and the side lights.

Lead vocalist Fee Waybill remains the focal point of all stage action. Early on, attired in multi-sports gear and surrounded by the troupe's three dancers done up as cheerleaders, he delivered "Sports Fan," and shortly thereafter did his "Mondo Bondage" role, cavorting lewdly with the lingerie-clad dancers.

He ended "Power Tools" perched at a podium, and this action led to one of the show's most effective visuals, with all seven Tubes—dressed in gray business suits and carrying briefcases—lined up at stage front working out choreography to "Business" to a taped funk track.

In one of the last numbers, "Sushi Girl," a flipped Fee made overtures to a dancer in an octopus suit.

The show concluded with an excellent version of "Tubes World Tour" and then a crowd-participation "Let's Make Some Noise," which had a dozen apparition-like African-masked figures roaming the stage. Encore was "White Punks On Dope," done relatively straightforward since the famous Quay Lewd character has now been put to rest.

JACK McDONOUGH

### ADAM & THE ANTS

Roxy, Los Angeles  
Admission: \$8.50

In the mid-1950s science fiction film classic "Them," giant ants invade Los Angeles only to be defeated by the stalwart citizens of the community. Nearly 30 years later, another group of ants—this time from England—invade but are defeated by their weak material and a lack of personality.

Spurred by massive media hype, Adam & the Ants' three Los Angeles shows (one at the 2,000-seat Perkins Palace, April 11, two at the Roxy April 13-14) sold out in no time. Unfortunately, this may be another case of hype smothering the artist. The 20-song, 90-minute set kept threatening to spark but it never did.

Dressed in Indian and pirate regalia, and using two drummers, Adam and his four Ants aspire to create a danceable, tribal brand of rock. The songs, though, are weak and their appeal soon wears thin. Only on the strident "Press Darlings" and the darkly emotional "Killer In The Home" do Adam's aims and execution gel into something worthwhile. Even the takeoff on "YMCA" (dubbed "A-N-T-S") came off as a pale imitation.

It could be expected that Adam would compensate by being extremely outgoing. Perhaps it's because Los Angeles is near the end of the tour but he seemed to be sleepwalking through his set until near the end when he received a sudden jolt of energy. Maybe next time around the Ants will have matured into a more stunning act but, currently, Los Angeles doesn't need any type of repellent to keep ants away. They self-destruct.

CARY DARLING

### GLENN YARBROUGH

Palomino, Los Angeles  
Admission: \$5

Like an ex-long-time champ who put himself back into shape after a long hiatus, Yarbrough bounced onstage April 16 and performed before an SRO house as though he'd never been away. But away he has been—for a full 10 years. He chose the sea for his solace and escape from the madding race.

Now he's back, hitting the oft-times arduous comeback trail, handicapped by a lost generation of would-have-been fans. As a result, despite the fact that his voice has lost none of its power and bell-like ring (if anything, age has enriched it some), he is having difficulty regaining credibility as one of the nation's top talents.

Yarbrough, who carved his last album on RCA in 1971, his 49th, is now out with a self-produced package titled "Just A Little Love" on the Seattle-based First American Records. (In the 10-year gap between albums, Yarbrough fans had to buy his old releases from a mail order diskery run by his wife Anne.)

He went the hard way at his set by choosing his current album as his repertoire vehicle. It was taking a chance in that he supposed the more familiar Limelighter-era tunes his strictly adult audience would have recognized. But by and large, the newies worked for him.

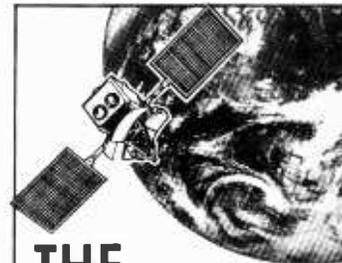
Of the 13 tunes offered in the hour he was on, "Close To You" came closest lyrically to telling the story of his current plight as an entertainer: "I'm not ashamed to be singing in this

barroom, and although it's half empty, and you know it ain't Carnegie Hall, if I can turn back the dreams to when they were fresh and new, it will all be worth it."

Unfortunately, the most commercial song heard that evening, "It's Just A Thing I Do," about a lady from Mendocino who takes her sex on her own terms, is not on the album. It drew the heftiest response on the night, especially from the women in attendance.

Other highlights, all from the current LP, included "She Touched Me," "When The Honey Wind Blows," "Changing Force" and an emotion-charged number about what a man must go through to support wife and kids, "Ball And Chain."

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# Talent Talk

Jane Olivor and Neil Diamond will be featured artists at the T.J. Martell Memorial Foundation dinner in New York Saturday (2) where Dick Asher, deputy president and chief operating officer of the CBS Records Group, will be honored. . . . **Kenny Rogers, Crystal Gayle, and Gallagher** will contribute the net proceeds of their concert at the Capitol Center in Landover, Md. next Wednesday (6) to benefit the World Hunger Year. The organization's cofounder, Harry Chapin, will serve as master of ceremonies.

For the record, and sorry, fellas: guitarist **Neal Schon** is recording an LP with **Jan Hammer**, but he is not "formerly" with **Journey**, as was reported here last week. He is still very much with the band. It is **Gregg Rolie** who left and was replaced by **Jonathan Cain** of the **Babys**.

For those who can't tell the players apart without a scorecard, both Schon and Rolie are expected to don baseball uniforms when Journey and Nightmare, management company for both, go up against KMEL-FM San Francisco's staffers in a game prior to the real thing when the A's play Chicago in Oakland on May 25. **415**, a new band Rolie is producing, will sing the National Anthem a cappella.

Journey, which won top honors as best group in the recent Bay Area Music awards (see separate story) and best male vocalist for **Steve Perry**, will be doing a number of major outdoor dates this summer including the Mountain Aire Festival in the gold country near San Francisco, on June 13 and 14. In conjunction it plans a major radio promotion and contest. Winners and local program and music directors from about 25 markets will be flown in to

see and meet the band. Arrangements are being worked out now.

**Eric Clapton** was discharged from United Hospitals in St. Paul, Minn. Friday (17) following a month-long stay for treatment of an ulceration of his gastro-intestinal tract. Clapton had just begun a four-month-long North American tour in support of his "Another Ticket" LP at the time of his hospitalization. He was forced to cancel 51 concert dates as a result of the illness.

**Joe Walsh**, whose "There Goes The Neighborhood" LP is set for release early this month, will perform in Osaka, Kyoto, Nagoya and Tokyo, Japan May 12-18. Musicians backing Walsh will be keyboardist **Jay Ferguson**, bassist **George "Chocolate" Perry**, drummer **Russ Kunkel** and drummer/percussionist/keyboardist/wind player/vocalist **Joe Vitale**. Walsh begins a tour of the Midwest and East in June with **David Lindley** as opener.

**Linda Ronstadt** plans to record an album of songs associated with famed blues/jazz singers such as **Billie Holliday**, **Sarah Vaughan** and **Ella Fitzgerald** this summer when her stint as Mabel in the Broadway production of "Pirates Of Penzance" ends. . . . Three of **Humble Pie** vocalist/guitarist **Steve Marriott's** fingers were crushed early in April when a door he was leaning against closed on them. The group, which is currently on a cross-country tour, was forced to cancel four concert dates, but the rest of the tour is set to continue with Marriott sticking mainly to vocals until his hand has healed.

Apparently there are some in Los Angeles who aren't too thrilled with the "antmania" associated with recent appearances by England's **Adam & The Ants**. At the group's gigs in L.A., local punks were spotted with "Black Flag Kills Ants On Contact" armbands. The slogan is in reference to L.A. punk band **Black Flag**, which has been quoted as saying it is against everything **Adam & The Ants** stand for. . . . Comedian and former "Saturday Night Live" star **Bill Murray** spotted at X's show at the Roxy March 16 in L.A.

April 6 was declared "Spinners Day" in Washington, D.C. by Mayor Marion Berry. . . . The **Oak Ridge Boys** will present its third annual Stars for Children concert at the Reunion Arena in Dallas June 13 as a benefit for the prevention of child abuse. Confirmed performers are **Roy Clark**, **Larry Gatlin** and the **Gatlin Brothers**, **Alabama** and **Minnie Pearl**. Proceeds from the show will be used to establish a child

abuse center in Dallas and in other locations.

L.A. based rockers **Wet Picnic** recently completed work on the film soundtrack to "She Dances Alone," a Federico DeLaurentis film that documents the life of Russian dancer **Nijinsky**. . . . **Abba** will star in an hour-long television special chronicling the group's career. **Dick Cavett** hosts. . . . Grammy-award winner **Shirley Caesar**, the **Caravans**, **Jackie Verdel** and the **Davis Sisters** and **Emmit Powell Gospel Elites** are the featured performers for **Emmit Powell's** "Mother's Day Gospel Show" Sunday (10) in Oakland, Calif. . . . **Jim Stafford** has been signed to host the 1981-82 season of the nationally syndicated tv series "Nashville On The Road."

**Peggy Lee** will be seen on "A Gift Of Music," a two-hour musical tv special scheduled to air Sept. 4. . . . **Andy Williams** began a four-day, six-country concert tour of the Far East Thursday (23) at the Shangri-La Hotel in Singapore. He will also perform in Malaysia, Thailand, Hong Kong, Manila and Seoul, South Korea. . . . **Lou Rawls** has created a new stage show that sees him using dancers for the first time.

San Francisco band, the **Dead Kennedys**, are playing four concerts in New York. Two were scheduled earlier at Irving Plaza, and two more at the giant Bond's International Casino were added to support the band's LP, "Fresh Fruit For Rotting Vegetables." The first Bond's show, the "Fresh Fruit" concert, will be on a Sunday afternoon, and with no alcohol and a \$5 admission charge, it is designed for the under-17 crowd. The "Rotting Vegetables" show on Wednesday night (29) is for the older hipsters.

Sugar Hill Records' first annual rappers convention in New York is set for May 9 at the 369th Armory in Harlem. Among those set to appear are the **Sugar Hill Gang**, **Grand Master Flash & the Furious Five**, the **Funky Four Plus One**, **Spoonie Gee**, a "sequence featuring **Blondie**," and **T.S. Monk**.

If you are a band from Glasgow, Ky., what else to call yourself but **Thoroughbred**? And your backup band is called the **Fillies**. And you wear jockey silks when you play. And if you play, you play race tracks, six of them in June and July. So says their press agent **Charles Comer**. Manager of the group is former Swan Song Records exec **Mitchell Fox**.

"**Heartworn Highways**" is a new film about "country music's new wave" featuring **Guy Clark**, **Townes Van Zandt**, **David Allan Coe**, **Larry Jon Wilson**, **Barefoot Jerry**, **Rodney Crowell**, **Steve Young**, **Gamble Rogers**, and the **Charlie Daniels Band**.

Seen entering the Entertainment Company's offices: **Patti LuPone**. . . . Whatever happened to **Rita Jannette's** singing career? We thought somebody would sign her, for sure. . . . **Joan Jett's** recent club date in Eugene, Ore. was interrupted by a bomb threat. Nothing was found and Jett returned for an extended set. . . . **The Clash** expected to play seven dates in eight nights at Bond's in New York at the end of May.

**Neil Finn**, singer and guitarist with **Split Enz**, was electrically shocked at a recent concert in New Zealand. The accident occurred as he was changing guitars to go into the song "Iris." He walked offstage and collapsed but apparently the injury was not serious. . . . The group's world tour is to continue as scheduled.

ROMAN KOZAK &  
KAREN KELLY

Survey For Week Ending 4/19/81

Billboard®

# Top Boxoffice™

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (More Than 20,000)</b>				
1	<b>HEART/BLUE OYSTER CULT/FIREBALL</b> —Cellar Door Productions/Beach Club Booking, Stadium, Miami, Fla., April 19	23,851	\$13.50	\$285,687
<b>Arenas (6,000 To 20,000)</b>				
1	<b>BILLY JOEL</b> —Perryscope Concert Productions, P.N.E. Colis., Vancouver, B.C., April 7	16,366	\$12.50	\$204,200*
2	<b>REO SPEEDWAGON/707</b> —Belkin Productions, Colis., Cleveland, Ohio, April 17	18,815	\$9-\$10	\$169,419*
3	<b>REO SPEEDWAGON/707</b> —DiCesare-Engler Productions, Civic Arena, Pittsburgh, Pa., April 18	17,050	\$9.75	\$166,244
4	<b>REO SPEEDWAGON/707</b> —Electric Factory Concerts, Spectrum, Philadelphia, Pa., April 11	18,510	\$7-\$8.50	\$141,400*
5	<b>STYX</b> —Cross Country Concerts, Civic Center, Hartford, Ct., April 18	12,755	\$9.50-\$11.50	\$140,618*
6	<b>REO SPEEDWAGON/707</b> —Cedric Kushner Productions, Colis., Uniondale, N.Y., April 19	14,308	\$9-\$10	\$140,317
7	<b>REO SPEEDWAGON/707</b> —Sunshine Promotions, Stadium, Evansville, Ind., April 15	13,600	\$8.50	\$114,963*
8	<b>GAP BAND/SISTER SLEDGE/YARBROUGH &amp; PEOPLE/SLAVE</b> —WG Enterprises, Centro-plex, Baton Rouge, La., April 19	12,023	\$9.50	\$107,138*
9	<b>GAP BAND/YARBROUGH &amp; PEOPLES/SLAVE</b> —WG Enterprises/Fred Jones/Alan Haymon Presents, Colis., Memphis, Tenn., April 18	11,603	\$8.50-\$9.50	\$102,879*
10	<b>STYX</b> —Ruffino & Vaughn, Civic Center, Portland, Ma., April 19	9,300	\$10.50	\$97,650*
11	<b>RAINBOW/PAT TRAVERS/KROKUS</b> —Brass Ring Productions, Cobo Arena, Detroit, Mich., April 17	9,862	\$9-\$10	\$96,639
12	<b>REO SPEEDWAGON/707</b> —Cedric Kushner Productions, Arena, Binghamton, N.Y., April 17	7,104	\$12.50	\$88,800
13	<b>RUSH/MAX WEBSTER</b> —Mid South Concerts, Colis., Memphis, Tenn., April 16	9,931	\$8-\$9	\$83,523*
14	<b>GAP BAND/YARBROUGH &amp; PEOPLES/SLAVE</b> —WG Enterprises, Muni. Aud., Nashville, Tenn., April 17	9,313	\$8.50-\$9.50	\$83,004*
15	<b>GAP BAND/YARBROUGH &amp; PEOPLES/SLAVE</b> —WG Enterprises, Muni. Aud., New Orleans, La., April 16	8,200	\$10	\$82,000*
16	<b>REO SPEEDWAGON/707</b> —Sunshine Promotions, Convocation Center, Athens, Oh., April 14	9,367	\$8-\$9	\$80,919*
17	<b>WHISPERS/LAKESIDE/SHALAMAR</b> —WG Enterprises/Billy Sparks, Cobo Arena, Detroit, Mich., April 15	6,928	\$10.50-\$11.50	\$79,048
18	<b>CHARLIE DANIELS/.38 SPECIAL</b> —Sound Seventy Productions, Civic Center, Augusta, Ga., April 10	8,500	\$7.50-\$8.50	\$70,365*
19	<b>RUSH/MAX WEBSTER</b> —Mid South Concerts, Colis., Jackson, Miss., April 15	6,562	\$9.50	\$62,339
20	<b>CHARLIE DANIELS</b> —Fantasma Productions, Arena, Ft. Myers, Fla., April 14	6,322	\$9	\$56,898
<b>Auditoriums (Under 6,000)</b>				
1	<b>WHISPERS/SHALAMAR/LAKESIDE/CARRIE LUCAS</b> —Radio City Productions, Inc., Radio City Music Hall, N.Y.C., N.Y., April 16 (2)	5,882	\$12-\$16	\$173,373*
2	<b>BEATLEMANIA</b> —Di Cesare-Engler Productions/Sunrise Productions, Alladin Theatre, Las Vegas, Nev., April 14-19 (8)	5,640	\$15	\$90,240
3	<b>CHARLIE DANIELS/J.J. CALE</b> —Sound Seventy Productions, Fox Theatre, Atlanta, Ga., April 11	6,997	\$8.50-\$9.50	\$61,437
4	<b>APRIL WINE/DOC HOLLIDAY</b> —Contemporary Productions/New West Presentations, Century II, Wichita, Kansas, April 17	5,273	\$8-\$9	\$43,745*
5	<b>OAK RIDGE BOYS/STIEPP BROS.</b> —Entertainment Presentations, Freedom Hall, Johnson City, Tenn., April 17	4,694	\$8.50-\$9.50	\$42,010
6	<b>APRIL WINE/DOC HOLLIDAY</b> —Contemporary Productions/New West Presentations, Norman Center, Norman, Ok., April 19	4,931	\$8.75	\$41,913*
7	<b>APRIL WINE/DOC HOLLIDAY</b> —Contemporary Productions/New West Presentations, Music Hall, Omaha, Neb., April 15 & 16 (2)	5,138	\$7.92-\$9	\$40,693*
8	<b>WHISPERS/LAKESIDE/SHALAMAR</b> —WG Enterprises, Fieldhouse, College Park, Md., April 17	3,519	\$10-\$11	\$39,244
9	<b>WHISPERS/LAKESIDE/SHALAMAR</b> —WG Enterprises/Alan Haymon Presents/Rudy Hartman, Arena, Dayton, Oh., April 18	3,924	\$8.50-\$9.50	\$36,475
10	<b>TOM BROWNE/BLACKBYRDS</b> —Di Cesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., April 17	3,550	\$9.75	\$33,291
11	<b>AL DI MIOLA/JOHN McLAUGHLIN/PACO DeLUCIA</b> —Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., April 18	2,977	\$8.50-\$10	\$28,777*
12	<b>ORCHESTRA OF OUR TIME/EDGAR VARESE TRIBUTE</b> —Ron Delsener, Palladium, N.Y.C., N.Y., April 17	2,000	\$10-\$15	\$26,500
13	<b>XTC/JOAN JETT</b> —Ron Delsener, Palladium, N.Y.C., N.Y., April 19	2,650	\$8.50-\$9.50	\$25,000
14	<b>BOXCAR WILLIE/BUCKEYE BISCUIT</b> —Agora Productions, Front Row Theatre, Cleveland, Oh., April 19	3,200	\$7.75	\$24,568*
15	<b>APRIL WINE/DOC HOLLIDAY</b> —Contemporary Productions/New West Presentations, Old Lady of Brady, Tulsa, Ok., April 18	2,598	\$8.50	\$22,083*
16	<b>LOVERBOY/BLUE STEEL</b> —Avalon Attractions, Civic Aud., Santa Monica, Ca., April 17	3,000	\$5.95	\$16,969*

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Billboard® Soul LPs

Survey For Week Ending 5/2/81

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	1	8	<b>BEING WITH YOU</b> Smokey Robinson, Tamla T8-375M1 (Motown)	39	39	7	<b>IT'S JUST THE WAY I FEEL</b> Gene Dunlap, Capitol ST-12130
	2	24	<b>WINELIGHT</b> ● Grover Washington, Jr., Elektra 6E 305	40	41	5	<b>LABOR OF LOVE</b> Spinners, Atlantic SD 16032
	3	7	<b>GRAND SLAM</b> The Isley Brothers, T-Neck FZ-37080 (Epic)	41	34	10	<b>THERE MUST BE A BETTER WORLD SOMEWHERE</b> B.B. King, MCA MCA-5182
	4	17	<b>III</b> ● The Gap Band, Mercury SRM-1-4003 (Polygram)	42	42	4	<b>LOVE LIFE</b> Brenda Russell, A&M SP-4811
☆	7	5	<b>THE DUDE</b> Quincy Jones, A&M SP 3721	43	44	6	<b>VERY SPECIAL</b> Debra Laws, Elektra 6E-300
	6	19	<b>THE TWO OF US</b> ● Yarborough & Peoples, Mercury SRM 1-3834 (Polygram)	☆	54	2	<b>ZEBOP</b> Santana, Columbia FC 37158
☆	8	8	<b>RADIANT</b> Atlantic Starr, A&M SP 4833	45	35	8	<b>EVERYTHING IS COOL</b> T-Connection, Capitol ST 12128
	8	11	<b>MAGIC</b> Tom Browne, Arista/GRP 5011	46	45	6	<b>CONNECTIONS AND DISCONNECTIONS</b> Funkadelic, LAX JW 37087
	9	25	<b>HOTTER THAN JULY</b> ▲ Stevie Wonder, Tamla T8-373M1 (Motown)	47	38	19	<b>LIVE AND MORE</b> Roberta Flack and Peabo Bryson, Atlantic AS-2-7004
☆	20	3	<b>A WOMAN NEEDS LOVE</b> Ray Parker Jr. & Raydio, Arista AL 9543	48	48	29	<b>TRIUMPH</b> ▲ The Jacksons, Epic FE 35424
	11	16	<b>IMAGINATION</b> ● The Whispers, Solar BZL1-3578 (RCA)	☆	55	3	<b>GLAD YOU CAME MY WAY</b> Joe Simon, Posse POS 10002
	12	23	<b>FANTASTIC VOYAGE</b> ● Lakeside, Solar BX1-3726 (RCA)	☆	59	2	<b>KEEP ON IT</b> Starpoint, Chocolate City CCLP 2018 (Polygram)
	13	17	<b>THREE FOR LOVE</b> Shalamar, Solar B21-3577 (RCA)	51	33	25	<b>FEEL ME</b> ● Cameo, Chocolate City CCLP 2016 (Polygram)
	14	10	<b>LICENSE TO DREAM</b> Kleeer, Atlantic SD 19288	52	47	17	<b>I HAD TO SAY IT</b> Millie Jackson, Spring SP-1-6730 (Polygram)
☆	19	7	<b>TWICE AS SWEET</b> A Taste Of Honey, Capitol 12089	☆	NEW ENTRY		<b>CLARKE/DUKE PROJECT</b> Stanley Clarke/George Duke, Epic FE 36918
	16	7	<b>HOW 'BOUT US</b> Champaign, Columbia JC 37008	54	57	3	<b>ALICIA</b> Alicia Meyers, MCA MCA 5163
	17	28	<b>STONE JAM</b> ● Slave, Cotillion COT-5224 (Atlantic)	☆	NEW ENTRY		<b>GALAXIAN</b> Jeff Lorber Fusion, Arista AL 9545
☆	22	5	<b>MY MELODY</b> Deniece Williams, ARC/Columbia FC 38048	56	51	20	<b>TOUCH</b> Con Funk Shun, Mercury SRM1-4002 (Polygram)
	19	15	<b>HOUSE OF MUSIC</b> T.S. Monk, Mirage WIG 19291 (Atlantic)	☆	NEW ENTRY		<b>ONE DAY IN YOUR LIFE</b> Michael Jackson, Motown M8-956M1
☆	25	21	<b>JERMAINE</b> Jermaine Jackson, Motown M8-948M1	58	46	20	<b>AS ONE</b> Bar Kays, Mercury SRM 1-3844 (Polygram)
	21	9	<b>LOVE IS</b> One Way, MCA MCA-5163	☆	NEW ENTRY		<b>TURN UP THE MUSIC</b> Mass Production, Cotillion SD 5226 (Atlantic)
	22	13	<b>IN OUR LIFETIME</b> Marvin Gaye, Tamla T8-374M1 (Motown)	☆	NEW ENTRY		<b>FORCE OF NATURE</b> Sun, Capitol ST 12142
☆	29	7	<b>'NARD</b> Bernard Wright, Arista/GRP 5011	61	50	4	<b>ONE WAY LOVE AFFAIR</b> Sadane, Warner Bros. BSK 3503
☆	27	6	<b>PARTY TILL YOU'RE BROKE</b> Rufus, MCA MCA-5159	62	62	26	<b>DIRTY MIND</b> Prince Warner Bros. BSK 3478
	25	10	<b>ALL AMERICAN GIRLS</b> Sister Sledge, Atlantic SD 16027	63	49	5	<b>TENDERNESS</b> Ohio Players, Boardwalk FW 37090
☆	36	3	<b>MIRACLES</b> Change, Atlantic SD 19301	64	63	22	<b>SWEET VIBRATIONS</b> Bobby "Blue" Bland, MCA MCA-5145
	27	21	<b>SKYYPORT</b> Skyy, Salsoul SA 8537 (RCA)	65	64	27	<b>INHERIT THE WIND</b> Wilton Felder, MCA MCA-5144
	28	9	<b>TURN THE HANDS OF TIME</b> Peabo Bryson, Capitol ST-12138	66	56	7	<b>AUTOAMERICAN</b> ▲ Blondie, Chrysalis CHE 1290
	29	8	<b>TO LOVE AGAIN</b> Diana Ross, Motown M8-951M1	67	66	24	<b>THIS IS MY DREAM</b> Switch, Gordy G8-999M1 (Motown)
	30	19	<b>LET'S BURN</b> Clarence Carter, Venture VL 1005	68	67	13	<b>VOICES IN THE RAIN</b> Joe Sample, MCA MCA 5172
	31	6	<b>PERFECT FIT</b> Jerry Knight, A&M SP-4850	69	53	12	<b>GOLDEN TOUCH</b> Rose Royce, Whitfield WHK 3512 (Warner Bros.)
☆	37	5	<b>CALL IT WHAT YOU WANT</b> Bill Summers and Summers Heat, MCA MCA-5176	70	69	11	<b>ELOISE LAWS</b> Eloise Laws, Liberty LT 1063
☆	40	3	<b>MAGIC MAN</b> Robert Winters & Fall, Buddah BDS 5732 (Arista)	71	71	34	<b>IRONS IN THE FIRE</b> Teena Marie, Gordy G8-997M1 (Motown)
	34	31	<b>CELEBRATE</b> ▲ Kool & The Gang, De-Lite DSR 9518 (Polygram)	72	72	23	<b>THE DRAMATIC WAY</b> The Dramatics, MCA MCA-5146
☆	NEW ENTRY		<b>STREET SONGS</b> Rick James, Gordy G8 1002M1 (Motown)	73	68	46	<b>DIANA</b> ▲ Diana Ross, Motown M8-936M7
	36	32	<b>ARETHA</b> Aretha Franklin, Arista AL 9538	74	65	38	<b>T.P.</b> ● Teddy Pendergrass, P.I.R. FZ 36745 (Epic)
☆	43	3	<b>NIGHT WALKER</b> Gino Vannelli, Arista AL 9539	75	58	14	<b>GAUCHO</b> ▲ Steely Dan, MCA MCA-6102
☆	52	2	<b>VOYEUR</b> David Sanborn, Warner Bros. BSK 3546				

★ 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.)



MAKING MUSIC—The Brothers Johnson, George, left, and Louis are preparing to coproduce, for the first time, their next A&M album. Louis recently bowed as a producer for the LP "Passage" by the group of the same name.

# Crossing The R&B Bridge To Melodic Jazz: David Sanborn

By SAM SUTHERLAND

LOS ANGELES—His ripe alto saxophone lines are familiar hooks to rock and pop album and single classics, but David Sanborn's success as a recording artist finds him crossing the bridge between instrumental r&b traditions and melodic jazz.

The St. Louis native has a dossier verifying the training and discipline of a jazz player, but a lifelong affection for r&b and blues-slanted jazz is mirrored in the initial black radio base that earned his last LP, "Hideaway," a secure niche on playlists and buttressed his momentum in breaking through.

That album is still on Billboard's Jazz LP chart after 61 weeks, and has already been joined by Sanborn's sixth Warner Bros. album, "Voyeur." The new set's real strength, though, again starts with black radio play: according to Ricky Schultz, the label's national promotion manager for progressive music, black FM adds have again led the way in carrying "Voyeur" past six figures in sales in only three weeks.

This week "Voyeur" jumps to a superstarred 68 on the Top LP side, a superstarred 38 on the Soul LPs chart and a superstarred 11 on the top Jazz LPs listings.

With jazz and now major AOR and pop format adds claimed by Warner Bros., Sanborn's acceptance, like his playing, reveals his lineage in classic r&b-flavored styles such as those honed by Hank Crawford, King Curtis, Jr. Walker and David "Fathead" Newman, all purveyors of potent sax playing, itself a cornerstone to modern urban r&b.

"I'm a purveyor of songs," Sanborn says of his own work, which he resists evaluating solely in terms of fleet technique. "I like to write songs—my material is not just a vehicle for me to improvise over."

Because the jazz community so prizes improvisation, he agrees that his song focus and developing strength as a composer are key critical targets for those uncomfortable with his hybrid style on record, which combines elements of rock, pop and funk as well as lissome, balladic jazz. "I don't necessarily see myself as a jazz player, or as a non-jazz player," he explains. "I don't know what the real criteria are."

"I mean, I've played in big bands, and I can play against changes like

any jazz player. But technique is supposed to allow you to play what you hear—it's not supposed to be an end in itself."

That orientation began while Sanborn was in his apprenticeship as a player, working r&b gigs in St. Louis clubs. That city's role as a major junction for American jazz has long been recognized, and Sanborn admits his own admiration of another native Missourian—Charlie Parker, whose innovations on alto continue to mark him as a fountainhead for jazz sax. Yet he cites his exposure to r&b as the genesis for his current work, crediting Hank Crawford and Ray Charles' seminal bands as influences subsequently incorporated into his playing.

A product of formal training since grade school, he studied music

theory at Northwestern Univ. and the Univ. of Iowa, yet his playing experience has crossed generic boundaries from the outset. In that respect, Sanborn has been a "fusion" player before the fact: in the late '60s he was part of the Paul Butterfield Blues Band in its extended lineup of both rhythm section and brass and reeds section.

And well before such late '70s hits as Gerry Rafferty's "Baker Street" and "Deacon Blues" by Steely Dan suggested a renaissance for pop saxophone charts, Sanborn was interjecting his sculptured lines and signature tone into records by James Taylor, Paul Simon, David Bowie and Phoebe Snow.

His r&b grounding has never narrowed, however, despite studio and

(Continued on page 41)

## Counterpoint

● Continued from page 33

the music industry (which also has had harsh words about Maddox and the station) into resigning, although he admits "I do feel pressure from time to time. But I wouldn't leave because of that." Contrary to rumors circulating the industry, Maddox does not plan to go to another radio station.

"I'm leaving because I'm looking to go into consultancy. When I left Houston (KMJQ-FM), I was going into that area but I got sidetracked and came here.

"I'm looking at companies like TM Productions in Dallas or Drake-Chenault, syndicators dealing with black formats." He adds that he has no problem with these companies handling black formats, but "I believe blacks should also be in it."

He does not plan to immediately jump into syndication. However, with Patterson, he says the consultancy firm will be formed. He notes that the natural evolution for the firm would be syndication. Patterson was a consultant for TM Productions.

If Maddox is not bowing to pressure, why is he leaving at this time?

"I'm leaving now as opposed to waiting for the heat to die down be-

cause for what I plan to do, I do it now or I may never do it."

Maddox says he plans to remain in Chicago about six months, then set up shop in either Texas or California.

★ ★ ★

The L.A. music community is buzzing with the rumor that KWST-FM, a 72,000-watt AOR station, is prepping to change its format to black. Tim Sullivan recently joined the station from KHTZ-FM as general manager. He starts at KWST Monday (27).

When contacted, Ted Ferguson, program director, flatly denied the rumor, saying, "That's absolutely not true. They don't know what the hell they are talking about."

★ ★ ★

Following his appearance at the Tokyo Music Festival, Jermaine Jackson made a surprise guest appearance with Stevie Wonder at Wonder's concert at Tokyo's Budokan Theatre.

Jackson, the recipient of a gold prize at the festival, last appeared there eight years ago with the Jackson 5.

★ ★ ★

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# Single This Week

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THIS WEEK	LAST WEEK	TITLE-Artist-Label
★ 1	2	<b>LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON</b> Atlantic (LP) SD 16023
★ 2	9	<b>PARADISE—Change</b> RFC/Atlantic (LP) 19301
3	3	<b>LOVE IS GONNA BE ON YOUR SIDE—Firefly</b> Emergency (12-inch) 6515
★ 4	6	<b>BODY MUSIC—The Strikers</b> Prelude (12-inch) PRL 608
5	1	<b>YOUR LOVE—Lime</b> Prism (12-inch) PDS 409
★ 6	8	<b>HEARTBEAT—Taana Gardner</b> West End (12-inch) 22132
7	7	<b>AI NO CORRIDA—Quincy Jones</b> A&M (LP) SP-3721
8	4	<b>BREAKING AND ENTERING/EASY MONEY—</b> Dee Dee Sharp Gamble PIR (LP) JZ 36370
9	5	<b>GET TOUGH/LICENSE TO DREAM/DE KLEER THING—Kleeer</b> Atlantic (LP) SD 19288
10	10	<b>DON'T STOP/DO IT AGAIN—K.I.D.</b> SAM (12-inch) S-12337

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★ 31	★ NEW ENTRY	<b>TRY IT OUT—Gino Soccio</b> RFC/Atlantic (LP) 16042
32	32	<b>ME NO POP I/QUE PASA/ME NO POP I—Coati Mundi</b> Antilles/Ze (12-inch) AN 807
33	31	<b>FEEL IT—Revelation</b> Handshake (12-inch) AS 887
★ 34	44	<b>CALL IT WHAT YOU WANT—Bill Summers &amp; Summers Heat</b> MCA (LP) 5176
★ 35	45	<b>SIXTY THRILLS A MINUTE—Mystic Merlin</b> Capitol (LP) 12137
36	28	<b>FREEZE/TO CUT A LONG STORY SHORT—Spandau Ballet</b> Chrysalis (LP) CHR 1331
37	27	<b>WIND ME UP—R.J.'s Latest Arrival</b> Buddah (12-inch) DSC 144
★ 38	58	<b>PLANET EARTH—Duran, Duran</b> EMI (7-inch) Import
39	29	<b>BURN RUBBER/HUMPIN'—The Gap Band</b> Mercury (LP) SRM 76091
40	33	<b>YOU'RE TOO LATE—Fantasy</b> Pavilion (LP) JZ 37151

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Single This Week

# BEING WITH YOU

SMOKEY ROBINSON

Tamla 54321 (Motown)



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Billboard®

# HOT SOUL SINGLES & LPs™

☆ 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.)

☆ 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.)

## SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	★ 12	1	<b>BEING WITH YOU</b> —Smokey Robinson Tamla 54321 (Motown)
★ 2	★ 14	2	<b>SUKIYAKI</b> —Taste Of Honey Capitol 4953
★ 3	★ 13	3	<b>JUST THE TWO OF US</b> —Grover Washington Jr. Elektra 47103
★ 4	★ 13	4	<b>HOW BOUT US</b> —Champaign Columbia 11-11433
★ 5	★ 9	5	<b>A WOMAN NEEDS LOVE</b> —Ray Parker Jr. & Raydio Arista 0592
★ 6	★ 10	6	<b>WHEN LOVE CALLS</b> —Atlantic Starr A&M 2312
★ 7	★ 13	7	<b>WHAT CHA' GONNA DO FOR ME</b> —Chaka Khan Warner Bros. 49692
★ 26	★ 36	6	<b>GIVE IT TO ME BABY</b> —Rick James Gordy 7197 (Motown)
★ 27	★ 40	4	<b>PARADISE</b> —Change Atlantic 3809
★ 28	★ 32	9	<b>CALL IT WHAT YOU WANT</b> —Bill Sumner & Summers Heat MCA 51073
★ 29	★ 33	10	<b>YOU'RE LYING</b> —Linx Chrysalis 2461
★ 30	★ 35	10	<b>KEEP ON IT</b> —Starpoint Chocolate City 3223 (Polygram)
★ 31	★ 41	4	<b>SWEET BABY</b> —Stanley Clarke/George Duke Epic 19-01052
★ 32	★ 37	5	<b>LATELY</b> —Stevie Wonder Tamla 54323 (Motown)

## LPs

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	★ 8	1	<b>BEING WITH YOU</b> —Smokey Robinson Tamla T8-375M1 (Motown)
★ 2	★ 24	2	<b>WINELIGHT</b> —Grover Washington Jr. Elektra 6E-305
★ 3	★ 7	3	<b>GRAND SLAM</b> —The Isley Brothers T-Neck FZ 37080 (Epic)
★ 4	★ 17	4	<b>III—The Gap Band</b> Mercury SRM-1-4003 (Polygram)
★ 5	★ 5	5	<b>THE DUDE</b> —Quincy Jones A&M SP-3721
★ 6	★ 19	6	<b>THE TWO OF US</b> —Yarbrough & Peoples Mercury SRM-1-3834 (Polygram)
★ 7	★ 8	7	<b>RADIANT</b> —Atlantic Starr A&M SP-4833
★ 26	★ 36	3	<b>MIRACLES</b> —Change Atlantic SD 19301
★ 27	★ 23	21	<b>SKYYPORT</b> —Skyy Salsoul SD 8537 (RCA)
★ 28	★ 24	9	<b>TURN THE HANDS OF TIME</b> —Peabo Bryson Capitol ST 12138
★ 29	★ 26	8	<b>TO LOVE AGAIN</b> —Diana Ross Motown MB-951M1
★ 30	★ 28	19	<b>LET'S BURN</b> —Clarence Carter Venture VL 1005
★ 31	★ 30	6	<b>PERFECT FIT</b> —Jerry Knight A&M SP-4850
★ 32	★ 37	5	<b>CALL IT WHAT YOU WANT</b> —Bill Summers & Summers Heat MCA MCA-5176

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## General News

### Elektra Wins Cocker Case

LOS ANGELES — Elektra/Asy-  
lum Records has been awarded a  
\$146,622.94 judgment against John  
Robert Cocker, also known as Joe  
Cocker, by Federal District Court  
Judge Malcolm Lucas here.

The label charged in December,  
1979 that Cocker owed \$125,000 on  
a promissory note plus \$8,138 in  
recording costs.

In his defense, Cocker alleged that  
former label president Steve Wax  
had waived the payment of the  
promissory note in a statement to  
Michael Rosenfeld.

The judge awarded \$125,000 for  
the promissory note and \$21,622.84  
in attorneys' fees accrued by the  
plaintiff. The label waived the pay-  
ment of the originally claimed  
\$8,138.



Billboard photo by Chuck Pulin  
PETE & RON—The Who's Peter Townshend chats with promoter Ron  
Delsener at Delsener's new club, the Savoy in New York. Looking on, at left,  
is David Knight, who books the venue.

## Rock'n'Rolling Jack Bruce Back With 'Friends'

Continued from page 10  
idea was to build up Bruce's career  
by having him guest on other rock  
musicians' projects. He played on  
records for Cozy Powell, Clem  
Clemson, Jon Anderson and the  
Rocket 88 project.

At the same time, it was decided to  
put a band together for Bruce, who  
had been pretty much solo since the  
West, Bruce and Laing days of the  
mid-'70s. Guitarist Clem Clemson  
and Billy Cobham agreed to join.  
Keyboardist David Sanchez filled  
out the group, formed late last  
spring. Bruce was the star and the  
front man. The band is Jack Bruce &  
Friends.

"Bruce was the one who was up-  
front in Cream and Eric Clapton  
was merely the lead guitarist, funny  
as it is to say," suggests Scher. A  
small summertime tour worked fine.  
The musicians liked each other, and  
the audiences, many too young to re-  
member Cream, liked them, too.

"A lot of record companies came  
down, and it was the first time I was  
in a situation where so many record  
companies made so many offers,"  
remembers Scher fondly. They  
signed with Columbia, and recorded  
an LP, "Jack Bruce & Friends—I Al-  
ways Wanted to Do This."

The record was not a big success  
when it was released in late October,  
Scher admits. It got charted and  
played on about 75 stations. But ba-  
sically it was lost in the Christmas  
glut.

However, another tour, booked by  
Premier, showed that there was still  
interest in Bruce's music, especially  
in Europe, says Scher.

At the same time, Robin Trower  
was interested in playing with Bruce  
so details were settled between the  
managers and the two record com-  
panies, CBS and Chrysalis. It be-  
came a joint project. The record was  
released and is an AOR hit.

But it is an isolated LP. There  
eventually may be a tour on it. A fol-  
low-up disk may be recorded, but  
Scher says the priority now is back to  
Jack Bruce & Friends, who are going  
out on the road next month. Another  
Jack Bruce & Friends LP is also due.

So Jack is back. Has he mellowed?  
"He's a family man now, he's got  
two kids," says Scher. "I won't tell  
you that he has never taken a drink,  
or hasn't screwed around, but in the  
year I've been involved with him,  
he's never pulled anything on me."

It may have been noticed this  
week and last that this column has a

new look. The title is bigger, and  
there is the little mug shot on top  
(not my idea). The powers that be  
here wanted to "personalize" some  
of the writing in the book, so yours  
truly, and the more attractive repre-  
sentatives from the black music and  
country departments will now look  
out at you every week.

However, the trouble with a per-  
sonal, as opposed to a news, column  
is that one is expected, even encour-  
aged, to express one's views and ob-  
servations. And that means putting  
one's prejudices on the line.

That sometimes means offending  
people who do not expect to be of-  
fended within the pages of a trade  
magazine. One must make it obvious  
that sometimes the people written  
about here are not that musically in-  
teresting, talented, honest, fair, or  
even "good for the business." There  
are some real losers amongst you,  
folks.

Beyond personalities, as a colum-  
nist one is forced to confront the is-  
sues affecting the polymorphous  
world of rock music and the busi-  
ness—never forget the business—it  
has spawned. And frankly, folks, the  
rock music scene is in pretty bad  
shape. Bruce (Springsteen) is getting  
boring. The superstars are either  
dead or irrelevant (even the Who?).  
AOR radio is playing recycled gar-  
bage from 1975. Has it come down  
to where Adam & the Ants (harmless  
enough, actually) can be the great  
white hope of new wave.

So why do this? The money?  
That's a joke. The glory? What glory,  
and who wants to be recognized by  
every hustler on the make? So why  
do this? Well, for the fun of it. To tell  
an interesting story, sometimes. To  
help someone truly talented. Be-  
cause it's easier than driving a truck.  
Because we truly love the music, and  
if you can't play the guitar, hell, a

typewriter is almost as good." Rip it  
up," as the man said.

A press release came into the of-  
fice, which we found pretty funny,  
though it's hard to believe all of it, as  
it stands. Here it is:

"Stranglers lead singer and gui-  
tarist Hugh Cornwell caused quite a  
commotion when the *Stiff*-America  
recording artists appeared in New  
Haven recently. It seems that Corn-  
well was met at the group's hotel af-  
ter their concert by a young woman  
claiming to be a reporter for a local  
college newspaper.

"She requested an interview, and  
Cornwell gladly complied, answer-  
ing questions in his room. When the  
interview was over, the alleged re-  
porter left and Cornwell got un-  
dressed to go to bed, only to discover  
that his wallet was missing.

"He bolted from his room, stark  
naked, in hot pursuit of the thief. To  
the astonishment of other hotel  
guests, Cornwell ran into the lobby,  
totally unconcerned about his lack  
of attire, and cornered the culprit.  
He retrieved his wallet and non-  
chalantly returned to his room. Ah,  
the perils of the road. . ."

Cute, and there is no problem in  
believing that Hugh ran naked into  
a hotel lobby chasing someone who  
ripped him off. But assuming the  
young lady thief to be no dummy,  
after all she did allegedly conduct a  
whole interview with the artist, it  
must be assumed that she would  
waste no time getting out of the hotel  
after robbing Cornwell.

But how did Cornwell take off all  
of his clothes after she left, discover  
the missing wallet, and still have  
time to catch up to her in the lobby?  
Obviously there is only one answer  
here. He was already starkers when  
she left. Ah, the joys of the road. . .

## New Companies

Lar-Jo Records, Inc. launched.  
First release is titled "Tasty." Ad-  
dress: 1911 Winton St., Middletown,  
Ohio 45042.

ZEE Management has relocated  
to 7520 Broadway, Merrillville, Ind.  
46410. (219) 769-0257.

Suntrack Productions has opened  
new offices at 524 S.E. Grand Ave.,

Portland, Ore. 97214. (503) 232-  
5180.

Happy Beat Records is launched  
with Roger Cummings as president  
and Steve Cummings, vice presi-  
dent. First release is "Friction" by  
Carl Stewart, Carl Adams, Ralph  
Lowe and Richie Cee. Address:  
14045 S. Main, Houston, Tex.,  
77035. (713) 641-0793.

# Billboard® TOP LPs & TAPE®

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THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label
1	21	★	<b>REO SPEEDWAGON</b> ▲ Hi Infidelity, Epic FE 36844	29	24	19	<b>THE GAP BAND</b> ● Ill, Mercury SRM-1-4003 (Polygram)	56	57	11	<b>TOM BROWNE</b> Magic, Arista/GRP GRP-5503	84	70	43	<b>EDDIE RABBITT</b> ▲ Horizon, Elektra 6E-276
2	14	★	<b>STYX</b> ▲ Paradise Theatre, A&M SP-3719	30	29	14	<b>APRIL WINE</b> ● The Nature Of The Beast, Capitol S00-12125	57	43	7	<b>WAYLON &amp; JESSI</b> Leather And Lace, RCA AAL1-3931	85	NEW ENTRY	NEW ENTRY	<b>GARY U.S. BONDS</b> Dedication, EMI-America S0-17051
3	16	★	<b>STEVE WINWOOD</b> ● Arc Of A Diver, Island ILPS 9576 (Warner Bros.)	31	48	3	<b>PRETENDERS</b> Extended Play, Sire Mini 3563 (Warner Bros.)	58	64	7	<b>CHAMPAIGN</b> How 'Bout Us, Columbia JC 37008	86	79	25	<b>DIRE STRAITS</b> Making Movies, Warner Bros. BSK 3480
4	5	★	<b>THE WHO</b> Face Dances, Warner Bros. HS 3516	32	26	11	<b>JOURNEY</b> Captured, Columbia KC-2-37016	59	68	6	<b>ROSANNE CASH</b> Seven Year Ache, Columbia JC 36965	87	82	14	<b>JOE SAMPLE</b> Voices In The Rain, MCA MCA-5172 (CBS)
5	25	★	<b>GROVER WASHINGTON JR.</b> ● Wineflight, Elektra 6E-305	33	67	3	<b>RAY PARKER JR. &amp; RAYDIO</b> A Woman Needs Love, Arista AL 9543	60	61	7	<b>GARLAND JEFFREYS</b> Escape Artist, Epic FE 36983	88	72	27	<b>THE DOORS</b> ● Greatest Hits, Elektra 5E-515
6	9	★	<b>RUSH</b> ● Moving Pictures, Mercury SRM-1-4013 (Polygram)	34	32	29	<b>KOOL &amp; THE GANG</b> ● Celebrate, De-Lite DSR 9518 (Polygram)	61	69	7	<b>CAROL HENSEL</b> Dancersize, Vintage VNJ 7701 (Mirus)	89	89	28	<b>RONNIE MILSAP</b> ● Greatest Hits, RCA AHL1-3772
7	7	★	<b>ERIC CLAPTON</b> Another Ticket, RSO RS-1-3095	35	39	9	<b>JUICE NEWTON</b> Juice Newton, Capitol ST 12136	62	50	9	<b>RAINBOW</b> Difficult To Cure, Polydor PD-1-6316 (Polygram)	90	NEW ENTRY	NEW ENTRY	<b>ANNE MURRAY</b> Where Do You Go When You Dream, Capitol S00-12144
8	3	★	<b>AC/DC</b> Dirty Deeds Done Dirt Cheap, Atlantic SD 16033	36	41	6	<b>ALABAMA</b> Feels So Right, RCA AHL1-3930	63	63	12	<b>TERRI GIBBS</b> Somebody's Knockin', MCA MCA-5173	91	83	12	<b>ELVIS COSTELLO &amp; THE ATTRACTIONS</b> Trust, Columbia JC 37051
9	22	★	<b>JOHN LENNON / YOKO ONO</b> ▲ Double Fantasy, Geffen GHS 2001 (Warner Bros.)	37	37	6	<b>PAT TRAVERS</b> Radio Active, Polydor PD-1-6313 (Polygram)	64	33	12	<b>DON MCLEAN</b> Chain Lightning, Millennium BXL1-7756 (RCA)	92	78	21	<b>OUTLAWS</b> Ghost Riders, Arista AL 9542
10	7	★	<b>JAMES TAYLOR</b> Dad Loves His Work, Columbia TC 37009	39	45	8	<b>ROBIN TROWER WITH JACK BRUCE AND BILL LORDAN</b> BLT, Chrysalis-CHE 1324	65	65	22	<b>STEELY DAN</b> ▲ Gaucho, MCA MCA-6102	93	156	3	<b>THE JEFF LORBER FUSION</b> Galaxian, Arista AL 9545
11	23	★	<b>NEIL DIAMOND</b> ▲ The Jazz Singer, Capitol SWAV 12120	40	46	3	<b>SHEENA EASTON</b> Sheena Easton, EMI-America ST 17049	66	NEW ENTRY	NEW ENTRY	<b>KIM CARNES</b> Mistaken Identity, EMI-American S0-17052	94	87	105	<b>WAYLON JENNINGS</b> ▲ Greatest Hits, RCA AHL1-3378
12	28	★	<b>THE POLICE</b> Zenyatta Mondatta, A&M SP-3720	41	36	19	<b>VARIOUS ARTISTS</b> Concerts For The People Of Kampuchea, Atlantic SD-2-7005	67	77	6	<b>FRANKE &amp; THE KNOCKOUTS</b> Franke & The Knockouts, Millennium BXL1-7755 (RCA)	95	75	12	<b>THE CLASH</b> Sandinista, Epic E3X-37037
13	27	★	<b>PAT BENATAR</b> ▲	41	36	19	<b>YARBROUGH</b>	68	91	3	<b>DAVID SANBORN</b> Voyeur, Warner Bros. BSK 3546				

# Jazz

## Sanborn's Crossing The Bridge

• Continued from page 35

stage stints with the Eagles, Linda Ronstadt and other hitmakers. His early '70s tenure with Stevie Wonder (chronicled on Wonder's landmark "Talking Book" LP) has since led to a variety of studio assignments with major black acts.

That range can be summed up by recent West Coast studio chores from a Little Feat reunion effort to a date with producer Patrick Henderson featuring the West Los Angeles Gospel Choir.

On his own, Sanborn's emergence as a successful artist under his own name has ironically stemmed not from his sax but from keyboards, which he began studying several years ago. He's played keyboards and synthesizers on sessions for both "Hideaway" and "Voyeur," but he says his primary reason for adopting the instrument was his growing interest in writing his own material, a process aided considerably through collaborations with top singer-songwriters like Michael McDonald and James Taylor, and prefigured by his session duties for Taylor, Simon and other self-contained writer/performers.

"It was the key influence on my writing," he says of his keyboard work, which he feels provides the harmonic context necessary to forging strong melodic ideas.

If Sanborn's good-humored about the now familiar jazz-fusion debate, he sees himself as actually conservative in his tastes. "I'm a very cautious player," he argues. "I proceed slowly because I want to build something that will last. But as for purism, I don't understand it. Why do purists feel someone like me should have to adhere to a certain tradition instead of evolving?"

Moreover, while he's clearly seeking to reach a broad audience Sanborn describes himself as having "a low level of cynicism—I'm not condescending to listeners. I don't talk down to my audience; I'm playing as good as I can play, and I'm not so hip that I can say, 'I can actually play better than that.'"

The other ingredient he lists as central to his current success is his choice of collaborators in the studio. "Hideaway" marked his first project

with Michael Colina as producer, and for "Voyeur" Bardani has again helmed, this time in tandem with Ray Bardani.

The rhythm sections involved are also similar, utilizing bassist Marcus Miller, who has collaborated with Sanborn, as has Colina, on the writing; drummer Steve Gadd; guitarist Buzzy Feiten, another Butterfield alumnus and a founder of Full Moon, which Sanborn worked with prior to its solo album release; and percussionist Ralph McDonald.

Other key instrumentalists include reed player Tom Scott and vocalist Valerie Simpson. Patti Austin, Lani Groves and Hamish Stuart, among other singers featured.

Indeed, the final irony in Sanborn's multi-format appeal could come via the set's first single, which reaches radio stations Monday (27): although uptempo, danceable r&b has won Sanborn both fans and critical resistance (again, on the fusion score), the initial song to be pulled isn't the set's standout funk styling. "Wake Me When It's Over," which plies a Parliament-influenced syn-

thesizer bass line, but rather the romantic "All I Need," which highlights the leader's sax lines with vocal choruses.

Should voices prove the key to this instrumentalist's biggest breakthrough yet, it would be just another instance of Sanborn's cheerful refusal to confine himself to a single genre.

### July U.K. Tickets At \$16.50 Per Day

LONDON—Ticket prices for the four-day Capital Radio Jazz Festival, to be held on Clapham Common over the last two weekends of July, will be held down to \$16.50 per day.

That's the same as for last year's ill-fated event, which had to be cancelled when Alexander Palace burnt down. Tickets for the entire festival will be available at \$55. Acts appearing include Chick Corea, Herbie Hancock, McCoy Tyner, Dexter Gordon, Sarah Vaughan, Chuck Berry, Dizzy Gillespie, Lightnin' Hopkins and Weather Report.

## Real Time Fattening Audiophile's Catalog

LOS ANGELES—The available depth of jazz titles in audiophile disk formats continues to grow with the latest lineup of high-end LPs coming from Real Time Records.

That label, an outgrowth of the Miller and Kreisel Sound Corp., has previously issued jazz performances cut direct-to-disk. A new six-LP release of jazz product finds the label moving into the digital recording field as well.

Digitally recorded sets include "Back To Birdland," a straight-ahead session for trumpeter Freddie Hubbard featuring support from pianist George Cables, trombonist Ashley Alexander, Richie Cole on alto, bassist Andy Simpkins and drummer John Dentz; the debut for Dentz's "John Dentz Reunion Band," with Simpkins, Ernie Watts on tenor and alto sax, and Chick

Corea on piano; "Don Menza And His '80s Big Band," the debut for the reed stylist's 18-piece ensemble; "Playin' It Straight" by Jack Sheldon and his Late Night All-Stars, a small group featuring the trumpeter and such players as altoist Tommy Newsom, guitarist Mundell Lowe, tenorist Pete Christlieb and pianist Alan Broadbent; and pianist Joe Marino in an anthology of familiar songs by Hoagy Carmichael, George Gershwin, Richard Rodgers and Duke Ellington.

Also being released is "Wild Bill Davison And Eddie Miller Play Hoagy Carmichael" featuring an ensemble led by the cornet and tenor players.

Miller and Kreisel is itself a division of Jonas Miller Sound, an area audiophile salon, and has previously cut some of its direct-to-disk titles in its own salon facility. With the move to digital recording, Real Time is using a modified Sony PCM-1600 digital recorder, and mastering on its own modified Neumann lathe.

Plating and pressing is handled in Europe by Teldec, utilizing that firm's premium vinyl compound.

### Pa. Arts Fete Leans To Jazz

LOS ANGELES—Jazz is the featured staple for the fourth annual Delaware Water Gap Celebration of the Arts, slated for Sept. 12 and 13 at the festival's site off Route 611 in Delaware Water Gap, Pa.

The weekend shows, starting at noon Saturday (12) and 1 p.m. Sunday (13) and slated to continue until 8 p.m. each night, will see altoist Phil Woods leading a band of high school students.

Other players scheduled to appear include Bob Dorough, Mark Kirk, John Coates Jr., the Delaware Water Gap Civic Band and Asparagus Sunshine featuring festival director Rick Chamberlain.

Tickets are \$3 each day, \$5 for both days and \$1 for senior citizens. Children under 12 will be admitted free.

HANFORD SEARL

## Now It's The Kool Fest

• Continued from page 30

Humes, Sheila Jordan and Johnny Hartman will appear in a program on the "Art Of Jazz Singing" hosted by Carman McRae and Joe Williams.

"The Kool Sponsorship has allowed the continuation of the critically acclaimed solo piano afternoon sessions," Wein announced. He also denied rumors that he is no longer in control of the former Newport Jazz Festival/New York City. "There are other festivals around the country which will bear the name (Newport), he said. "They (Kools) would have to buy out the whole operation; I would never sell out like that."

In addition to the musicians already mentioned, the following are among the many dozens slated to appear at this year's events: Cedar Walton, Joanne Brackeen, Max Roach, the World Saxophone Quartet, Cab Calloway, Nancy Wilson, Air, Chick Corea, Red Norvo, Sarah Vaughan, Bill Cosby, Marian McPartland, Weather Report and

Nell Carter. Special tributes will be accorded Roy Eldridge and the late Art Tatum. There will be two jazz-on-film shows this year, and, for the first time in many seasons, CBS, among the first chroniclers-on-disk of NJF performances, will record Arthur Blythe, Paquito d'Rivera and the Gil Evans Orchestra, appearing together.

This year's festival-ending free bash usually held on "Swing Street"—52nd Street between 5th and 7th Avenues—will be moved to Damrosch Park Band Shell at Lincoln Center.

There will be two days at the Saratoga Performing Arts Center with a pair of stages presenting artists simultaneously. The two-day affair at SUNY Purchase is being billed as "a warm-up to, from invitation and PepsiCo Summerfare '81." It is purported to feature some 150 different jazz artists performing in six different sites at the university.

For a complete program of events call at 212/873-0733.

Survey For Week Ending 5/2/81					
Billboard Best Selling Jazz LPs			Billboard Best Selling Jazz LPs		
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
1	24	24	26	22	6
2	9	9	27	25	6
3	8	8	28	23	45
4	5	13	29	31	43
5	4	11	30	32	10
6	6	19	31	37	2
7	7	26	32	33	25
8	8	39	33	36	6
9	11	11	34	38	3
10	10	11	35	29	28
11	15	3	36	28	6
12	12	6	37	30	6
13	9	20	38	35	43
14	13	13	39	39	42
15	24	3	40	42	2
16	14	29	41	41	2
17	16	27	42	43	5
18	17	25	43	45	19
19	19	29	44	46	30
20	27	4	45	47	9
21	21	24	46	48	7
22	18	9	47	49	9
23	26	62	48	41	40
24	20	28	49	44	4
25	34	2	50	47	5

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## Labor Day Jazz At The Lewiston Artpark Festival

LEWISTON, N.Y.—The fifth annual Artpark Jazz Festival has signed Oscar Peterson, Joe Pass and Count Basie among its headliner lineup for the four-day Labor Day Weekend.

Featuring 10 performances Sept. 3-7, the yearly event is an encore booking for Peterson and Pass who drew SRO crowds last season. Basie and his band will make their Artpark debut.

"We are presenting a lineup of outstanding and accomplished jazz musicians, representing a wide variety of styles," says Joanne Allison, Artpark associate director. "The format has been altered from previous seasons with the intention of attracting and pleasing the occasional, devoted and discriminating jazz fans."

The Dukes of Dixieland, Sun Ra, Carmen McRae, Roy Haynes and Lonnie Liston Smith also will appear at the 200-acre, state-run park's 4,000-capacity theatre housed along the Niagara River near Lake Ontario.

Other artists booked for the event include the 360 Degree Experience

with drummer Beaver Harris and pianist Don Pullen. Canada's Rob McConnell and the Boss Brass also will perform.

According to Allison, jazz tap dancer Jimmy Slyde will perform with Haynes' ensemble. Four contemporary jazz groups will appear in a marathon session Sept. 6 while three traditional groups will do likewise Sept. 7.

"New Music/New Poetry" will be presented by poet Amiri Baraka with drummer Steve McCall and saxophonist David Murray, adds Allison.

The annual jazz festival is a separate event from Artpark's seasonal, 10-week schedule which runs June 30-July 12 this year and includes some two dozen plus programs ranging from musicals, operas and dance to touring symphonies, guest artists and the Buffalo Philharmonic.

Artpark is located about 35 miles north of Buffalo near Niagara Falls and is guided by David Midland, executive director.

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# HOT 100®

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	2	12	<b>MORNING TRAIN</b> —Sheena Easton EMI-America 8071
★ 2	4	12	<b>JUST THE TWO OF US</b> —Grover Washington Jr. Elektra 47103
★ 3	3	12	<b>BEING WITH YOU</b> —Smokey Robinson Tamla 54321 (Motown)
★ 4	5	11	<b>ANGEL OF THE MORNING</b> —Juice Newton Capitol 4976
5	1	15	<b>KISS ON MY LIST</b> —Daryl Hall & John Oates RCA 12142
6	6	14	<b>RAPTURE</b> —Blondie ● Chrysalis 2485
★ 7	18	6	<b>BETTE DAVIS EYES</b> —Kim Carnes EMI-America 8077
8	7	13	<b>WHILE YOU SEE A CHANGE</b> —Steve Winwood Island 49656 (Warner Bros.)
★ 9	16	7	<b>LIVING INSIDE MYSELF</b> —Gino Vanelli Arista 0588
★ 10	11	10	<b>I CAN'T STAND IT</b> —Eric Clapton & His Band RSO 1060
★ 11	12	8	<b>HER TOWN TOO</b> —James Taylor & J.D. Souther Columbia 11-60514
★ 12	17	7	<b>TAKE IT ON THE RUN</b> —REO Speedwagon Epic 19-01054
13	13	16	<b>SOMEBODY'S KNOCKIN'</b> —Terri Gibbs MCA 41309
14	10	13	<b>DON'T STAND SO CLOSE TO ME</b> —The Police A&M 2301
★ 15	19	7	<b>TOO MUCH TIME ON MY HANDS</b> —Styx A&M 2323
16	8	16	<b>WOMAN</b> —John Lennon ● Geffen 49644 (Warner Bros.)
★ 17	25	6	<b>WATCHING THE WHEELS</b> —John Lennon Geffen 49695 (Warner Bros.)

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
33	9	15	<b>THE BEST OF TIMES</b> —Styx A&M 2300
34	15	15	<b>CRYING</b> —Don McLean Millennium 11799 (RCA)
★ 35	49	4	<b>SINCE I DON'T HAVE YOU</b> —Don McLean Millennium 11804 (RCA)
★ 36	42	5	<b>FIND YOUR WAY BACK</b> —Jefferson Starship Grunt 12213 (RCA)
★ 37	39	11	<b>WASN'T THAT A PARTY</b> —The Rovers Cleveland Inter. 19-51007 (Epic)
★ 38	44	6	<b>BLESSED ARE THE BELIEVERS</b> —Anne Murray Capitol 4987
★ 39	76	2	<b>AMERICA</b> —Neil Diamond Capitol 4994
★ 40	67	2	<b>THIS LITTLE GIRL</b> —Gary U.S. Bonds EMI-America 8079
41	21	13	<b>JUST BETWEEN YOU AND ME</b> —April Wine Capitol 4975
★ 42	47	6	<b>JESSIE'S GIRL</b> —Rick Springfield RCA 12201
43	28	11	<b>IT'S A LOVE THING</b> —The Whispers Solar 12154 (RCA)
44	31	13	<b>DON'T STOP THE MUSIC</b> —Yarbrough & Peoples Mercury 76085 (Polygram)
★ 45	50	8	<b>I LOVED 'EM EVERY ONE</b> —T.G. Sheppard Warner/Curb 49690
46	35	14	<b>TURN ME LOOSE</b> —Loverboy Columbia 11-11421
★ 47	54	5	<b>BUT YOU KNOW I LOVE YOU</b> —Dolly Parton RCA 12200
★ 48	61	4	<b>AI NO CORRIDA</b> —Quincy Jones A&M 2309

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 67	75	3	<b>HURRY UP AND WAIT</b> —The Isley Brothers T-Neck 6-02033 (Epic)
★ 68	78	3	<b>I'VE BEEN WAITING FOR YOU ALL OF MY LIFE</b> —Paul Anka RCA 12225
★ 69	80	2	<b>JUST SO LONELY</b> —Get Wet Boardwalk 8-02018 (CBS)
★ 70	81	2	<b>GIVE A LITTLE BIT MORE</b> —Cliff Richard EMI-America 8076
71	55	16	<b>TREAT ME RIGHT</b> —Pat Benatar Chrysalis 2487
72	72	4	<b>SEDUCED</b> —Leon Redbone Emerald City 7326 (Atlantic)
73	52	24	<b>THE WINNER TAKES IT ALL</b> —Abba Atlantic 3776
★ 74	84	2	<b>I CAN TAKE CARE OF MYSELF</b> —Billy & The Beaters Alfa 7002
75	62	21	<b>A LITTLE IN LOVE</b> —Cliff Richard EMI-America 8068
76	60	15	<b>PRECIOUS TO ME</b> —Phil Seymour Boardwalk 8-5073 (CBS)
★ 77	87	2	<b>SAY WHAT</b> —Jesse Winchester Beatsville 49711 (Warner Bros.)
★ 78	88	2	<b>MAKE THAT MOVE</b> —Shalamar Solar 12192 (RCA)
★ 79	89	2	<b>SEVEN YEAR ACHE</b> —Rosanne Cash Columbia 11-11426
★ 80	90	2	<b>IS IT YOU</b> —Lee Ritenour Elektra 47124
★ 81	91	3	<b>YOU LIKE ME DON'T YOU</b> —Jermaine Jackson Motown 1503
★ 82	NEW ENTRY		<b>YOU MAKE MY DREAMS</b> —Daryl Hall & John Oates RCA 12217



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**SONET**



## CONGRATULATIONS

Twenty-one years ago an unknown company, based in Jamaica, completed its first international licensing deal.

That company was called Island Records. The licensing deal was with Sonet.

We've both come a long way since then.

That initial deal cemented an enduring partnership; twenty-one years later and we're still together in Scandinavia.

Sonet claims a special place in Island's history. And we hope we've played some part in Sonet's success.

It's been twenty-five years since Sonet was formed. We'd like to say congratulations on your anniversary and many thanks for your faith in that skinny little company from Jamaica.



# 'Intelligence, Ingenuity, Integrity ... And A Dash Of Insanity!'

Twenty-five years ago Gunnar Bergstrom and Sven Lindholm entered the record business in Sweden with two principal expectations. The first was that they were going to enjoy themselves immensely; the second was that they would never really make any money.

They got it half right. Today Bergstrom, Lindholm and their general manager Dag Haeggqvist, who joined the Sonet company in 1960, can look back on a quarter of a century in the business and reflect with evident satisfaction that they have had an immense amount of enjoyment from their involvement in the international music industry.

Where Bergstrom and Lindholm slipped up spectacularly was in their economic forecast. Last year Sonet Sweden increased its turnover by 50% to 40 million krone (\$8.85 million) and upped its market share to 15%. "When you consider the current economic situation, the relatively small size of our company and the fact that the turnover for the entire Swedish record industry in 1960 was only 20 million krone (\$4.4 million)," says Dag Haeggqvist, "you will

see that our performance last year was quite remarkable."

But then there are many "quite remarkable" things about the Sonet group. It has been called "the last of the real record companies"; its principals have been described as being possessed of intelligence, ingenuity, integrity and a dash of insanity; and to visit the group's headquarters on the island of Lidingo near Stockholm and observe the prevailing atmosphere of serenity among the staff of some 30 people is to become convinced that Sonet has some magical immunity from the woes and worries that are currently afflicting so many record companies around the world.

But it's not really magical. It is all to do with that rather perverse business rule which says: "If the first thing you do in business is set out to make money, that's the **last** thing you'll do."

To move from the general to the particular and to illustrate how this operates in the case of Sonet, it is necessary to understand that in 25 years the Sonet executives have never modified the priorities and



The Famous Emile surrounded by Lars Rich, production coordination; Trygve Nielsen, financial manager; Steen Moller, artwork; Hardy Larsen, marketing; Karl-Emil Knudsen, managing director; and Kent Munch, international manager.

commitments which they had when they first came into the business.

"The first essential," says Haeggqvist, "is to do only things we believe in. If a product has artistic integrity, then the chances are that it will also have commercial viability. After all, we all came into this business to indulge our love of music. We soon found that the business part was also exciting, but it must always be relegated to second place on the priority scale."

And over a quarter of a decade Sonet has proved that artistic integrity and a commitment to a high level of creativity in a wide range of music—some of which has only a minutely marginal following—are valuable commercial assets.

"For example," Haeggqvist says, "our concern to keep in Scandinavian circulation esoteric labels like Arhoolie and Rounder not only to satisfy our own personal commitment to the repertoire but also enhance our credibility with certain pop artists who themselves like the music and rejoice in the fact that Sonet is making it available. I've no doubt that a rationalization expert would tell us that such labels generate too small a turnover to bother with. But there is an intangible commercial benefit which flows incidentally and indirectly from our musical concern for the product. It is not the prime consideration, but it is there."

There are other unorthodox aspects of the Sonet philosophy—like long-term loyalty to artists who have been years without a hit; like keeping faith with original a&r decisions by maintaining most recordings in the catalog; like never poaching artists from other companies. It's all rather eccentric. . . .

(Continued on page S-16)



Left, Terje Engen, international manager. Center, The Sonet Scandia team, left to right, Gugi Kokljuschkin, managing director; Matti Kanerva, international manager; Lasse Norres, promotion and publicity manager; and Tommi Liuhala, a&r manager. Right, Ed Denson, head of Kicking Mule Records, promoting the "Giant's Of Jazz" series at a convention of the National Assn. of independent Record Distributors.

## Affiliated Label Execs Herald Sonet Association

INGO KLEINHAMMER, international a&r manager, Intercord GmbH, Stuttgart:

"As we are Sonet's main licensees for West Germany, I'm very happy to be associated with Sonet because it is one of the few companies where the people involved still have a deep appreciation of tasteful product but at the same time are successful.

"Furthermore, I like the company very much because the folk there share my interest in goat breeding!"

LEON CABAT, president, Vogue Records, Paris:

"We've always felt that Sonet is more a family than just a company. During the last four years of our collaboration, we've really come to know these charming and clever men in Sweden: Dag, Gunnar and Sven, with tremendous reputations as quality record industry men, and Ola, talented young publisher. And, in Rod Buckle, a U.K. manager who is always in touch with everything in the world of records."

GUIDO RIGNANO, president of Associazione dei Fonografici Italiani, (AFI), the Italian industry organization, and managing director, Ricordi Records, Milan:

"I offer my heartiest greetings to Sonet for 25 years of serious work. The company has chosen quality as against quantity and no doubt has achieved the results it has been working for."

RICHARD BRANSON, chairman, Virgin Records, London:

"We've had a very long relationship with Sonet, in fact ever since Virgin began, some 10 years ago. We've never thought of going elsewhere because we think Sonet is easily the best in Scandinavia and has always treated us on a personal basis, giving special attention to all our artists.

"Sonet is very much an independent family company and, as a result, the people working for it are very much involved. It's not just a job, but more a way of life, for them.

"It is great that Sonet is still as strong as it is after 25 years of business. We hope we can be as proud of our own efforts after quarter of a century of trading."

OLIVIER TOUSSAINT, general manager, Delphine Records, Paris:

"As I ponder how best to phrase this tribute, I realize that this is another anniversary in our links with Sonet. It was at this time of year, in 1978, that we signed our first catalog distribution deal, with Sonet of course, in Scandinavia. The first LP involved was Richard Clayderman's 'Ballade Pour Adeline,' and that success story has been told many times.

"Such has been the achievements of our cooperation and friendship that it seems we've worked together for many more years than three. Here's to Sonet's next 25 years."

GERRY BRON, managing director, Bronze Records, London:

"Bronze has now worked with Sonet for 10 very happy years and we've enjoyed the friendliest and most cooperative association with all there, particularly Dag, Gunnar and Lars. Thanks to their tireless efforts on our behalf, Scandinavia has become one of our most important markets and we attribute this totally to Sonet's dedicated efforts.

"It's always nice to have success but nicer still to have success with nice people."

(Continued on page S-20)

Sonet executives at MIDEM 1981 are presented with special awards by France's Delphine label for their sales performance throughout Scandinavia. Left to right: Olivier Toussaint of Delphine, Kent Munch of Sonet Denmark, Dag Haeggqvist of Sonet Sweden, Terje Engen of Bendiksen/Sonet Norway, Lars-Olof Helen of Sonet Sweden and Paul de Senneville of Delphine.



# Sonet Around The World

## SCANDINAVIAN TERRITORIES

### DENMARK

With Karl-Emil Knudsen as managing director, and Kent Munch in charge of international repertoire, the Danish wing of Sonet is heavily involved in jazz, international label representation and video.

Knudsen celebrated his 25th year of his own Storyville label in 1977 and he has been involved not just in records but also in film distribution and rental, record distribution, music publishing, the retail trade and publication of discographies. Now video is a key part of his life.

The Knudsen saga started in 1953 when he recorded Chris Barber and Ken Colyer, both big on the U.K. trad jazz scene. With his partner Anders Dyrup, Knudsen set up Storyville as a mix of record company and booking agency for major U.S. jazz/blues artists.

Visitors brought to Denmark by the company early on included Champion Jack Dupree, Sonny Boy Williamson, Memphis Slim, Big Bill Broonzy and Sleepy John Estes. Through the American Folk Blues Festival packages in Europe on tour, Storyville recorded artists like Otis Spann, Lonnie Johnson, and others for a "Portrait In Blues" series.

Danish acts such as Papa Bue's Viking Jazz Band also recorded. With major jazz acts, including Chet Baker, the MJQ and Lionel Hampton, also visiting,

Palette, produced huge hits for Sonet, Denmark. Knudsen recorded U.K. group the Strawbs first in 1969, licensing the single to A&M, then Gus Dudgeon took over the group production and the records were assigned to A&M for the world outside Scandinavia.

Next step was the acquisition of the Epic label, and the setting up of the distribution operation GDC, in partnership with Metronome. And in 1973, Knudsen stopped day-to-day management of Sonet to concentrate on his main interest, the jazz label Storyville, and films. He has a catalog of more than 100 films, 16mm, with tv and video rights to many jazz productions.

But he returned to Sonet in 1979, helping take full control of the Studio 39 complex, acts involved including Big Mama, the Aske Jacobi Band and Repeat Repeat, seen as a big international Sonet prospect. Today local product share is up 30%-40% on previous years.

Turnover was 47% up last year on 1979 and Knudsen looks for a 25% upturn this year. He puts special emphasis on video, acquiring many rights from abroad. "But we have to be careful," he says. "Direct import accounts for one-third of total sales."

But on Storyville Video he's offering rare films of artists like Duke Ellington, Armstrong, Fats Waller, Basie, Nat King Cole and others.

Today Sonet Denmark has particularly good sales



Celebrating 25 years of Sonet—left to right, Sven Lindholm, Dag Haeggqvist and Gunnar Bergstrom.

50% of all IFPI product, is headed by Gugi Kokljuschkin, managing director.

Scandia is traditionally the MOR label. Then there is the pop and jazz-oriented Hi Hat and Sonet, through which foreign labels like Chrysalis, Bronze, Island, PRT, Chiswick and several third party deals are marketed.

Scandia itself was built as the result of three jazz enthusiasts, Johan Vikstedt and Paavo Einio (jazz club owners) and guitarist Harry Katz, and later joined by jazz drummer Harry Orvomaa.

From formation in 1953 through the 1960s and onwards, Scandia was a pacemaker company in Finland. It revitalized the old "tango" traditions but broke new talents in the beat-generation market. Among the really big local names: Danny, Johnny, Kirka, Tapani Kansa, Renegades, Jan Rohde & the Adventures, Ann-Christine, Katri-Helena, Povel Ramel, Sylvia Vrethammar, Ola and the Janglers, and Jerry Williams.

Later came the "golden age" of Hurriganes, the band selling 250,000 records in Sweden alone. And Danny and Armi received the only Finnish gold single of the 1970s, for "I Wanna Love You Tender." New names emerging include Broadcast, Bablers and Mistakes.

The Sonet-Scandia operation is very much a team operation.

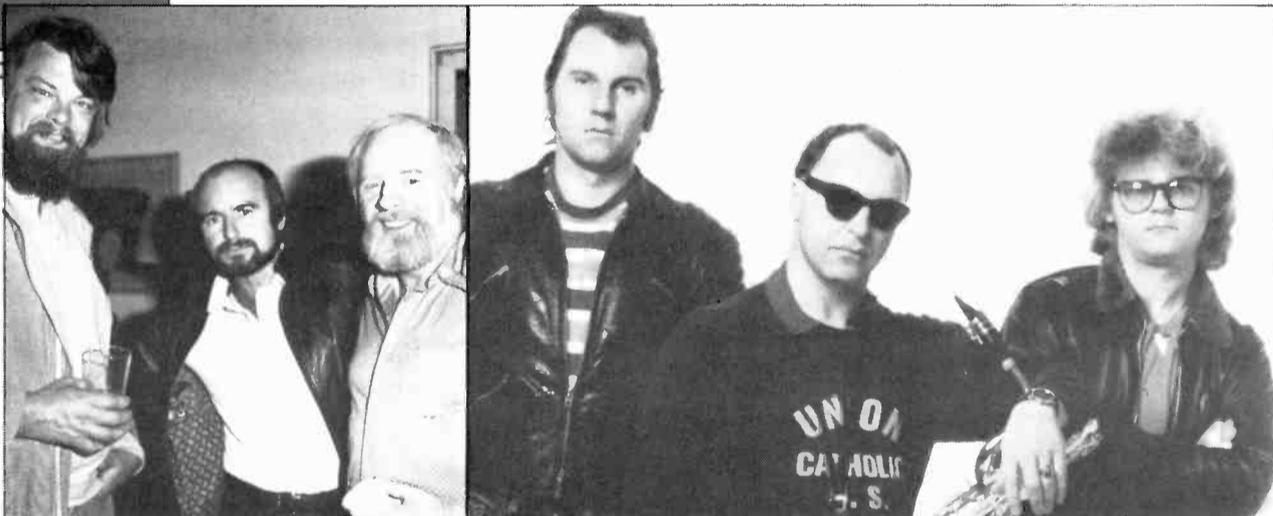
### NORWAY

Norway's leading independent record company Arne Bendiksen was set up in 1964, when performer-composer Bendiksen took over a small company built round the success of top 1960s Norwegian act the Monn-Keys.

With publishing, studios and a concert agency also involved in the company, Arne Bendiksen signed the bulk of local talent and also represented trendsetting international labels of that era, including Warner-Republic, Epic, Vogue, Vanguard, Roulette and Island, the latter picked up for the entire Scandinavian market in 1965.

With Terje Engen heading the international division, other labels were added: Chrysalis, Bronze, Virgin among them. The Sonet-Bendiksen link hit a new peak in 1980 when French pianist Richard Clayderman was named "album artist of the year," selling 200,000 units in Norway and breaking all records by getting three albums simultaneously in the top 10.

(Continued on page S-11)



Arne Bendiksen, managing director, with from left: Ingo Kleinhammer Intercord/West Germany, and David Betteridge, CBS/UK.

Finland's Hurriganes, a top-selling Sonet Group act, now aiming at Japanese market.

the Storyville business blend of concert promotion and record production paid off in a big way.

Creation of the Sonet label in 1956 gave the company a strong outlet for pop and rock alongside the jazz of Storyville and it was one of the first to promote local Danish acts.

Knudsen bought out Anders Dyrups in 1963. Licensed product from the U.S. (Colpix, Chancellor, Canadian American and Roulette), and Belgian label

from its deals with Chrysalis, Island, Bronze and Virgin, averaging 3-5 albums in the charts each week. Artists promoted with exceptional success include Bob Marley, Blondie, Manfred Mann, Mike Oldfield and Kelly Marie.

Sonet Denmark distributes such important local labels as Starbox, Frituna, Tuba and the new Devs outfit. The music involved covers the widest of ranges.

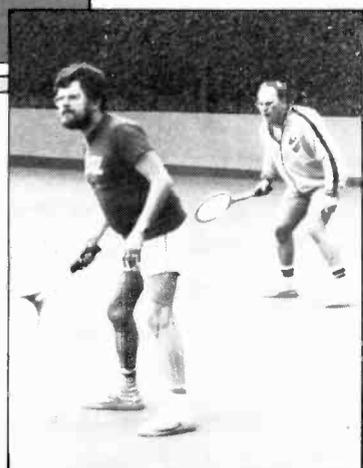
### FINLAND

A couple of years ago, Scandia Musiikki in Helsinki celebrated its own 25th anniversary as an independent record company as its Swedish associate Sonet does today.

Sonet/Scandia operates according to trend-spotting demands. The big impact was local new wave bands, performing in Finnish, but now the trend leads to English-language and more melodic pop and rock.

The Sonet-Scandia division, which started at the beginning of 1981, is clearly getting it right. It has two key aims: to pull in Finnish artists with international potential, and to present a true cooperative "look" as part of the rest of the Sonet family. Heading the division is Matti Kanerva, label manager.

Scandia, for 10 years part of Musiikkiosakeyhtio Finnsandia, handling and distributing more than



Ready to step into the breach should Bjorn Borg retire — Dag Haeggqvist and Gunnar Bergstrom.



In 1968 Sonet Grammfon AB signed Bill Haley & The Comets. From left: Gunnar Bergstrom; Gert Lengstrand, local Haley promoter; Haley; Paddy Malynn, Haley's manager; and Dag Haeggqvist.

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## Sonet U.K.: Hungry, Independent And Headed For Expansion

The year in which Sonet Grammfon celebrates its 25th anniversary also makes an appropriate time for Sonet U.K., now itself 13 years old, to embark on an important program of expansion in the key British market.

Managing director Rod Buckle, who has been with the company since its inception, explains the thinking behind these plans. "We've been here well over a decade now. During that time we have sold several million LPs and many million singles, one way and another. We're established; we're solvent; we own our own office. Now we want to move up the ladder a couple of steps. To this end, the Scandinavian parent plans to make substantial funds available over the next three years. A first priority will be to enlarge the promotion team and introduce sales staff or better dealer liaison.

Sonet's long association with Pye (PRT) for pressing and distribution has nevertheless been a very happy and successful one, and remains so. The second key area for expansion is a & r. "We are going to go out to sign and develop more of our own artists from now on," says Buckle, "and, hopefully, generate hits. Basically we are more interested in selling albums, but the fact is that you have to sell singles first: there's no doubt a hit record can quadruple the potential sales of an album. That's not to say we want to pick up little pop bands; we want acts of real talent. We have a smaller pocket book than some

companies so naturally we've got to be more active."

Over the years the company has established quite an impressive track record, mostly with one-off projects. The first big success was Terry Dactyl & the Dinosaurs' "Seaside Shuffle," licensed to Jonathan King's UK Records. As the 'B' side of a West German hit, the song sold 1,000,000 copies and brought in good royalties for a then struggling writer/performer who has gone on to become a major chart name: Jona Lewie. That was in 1971. Three years later Sylvia's "Y Viva Espana" was a breaker for nearly five tantalizing months before going on to become a huge smash, with U.K. sales alone well over 500,000. The follow-up "Hasta La Vista" was another big seller, as was the 1977 single "Mississippi" from Dutch group Pussycat, which was the biggest single of that year—notching up one million sales.

Since then Hank C. Burnette's "Spinning Rock Boogie" and Danny Mirror's (really Dutch producer Eddie Ouwens) "I Remember Elvis Presley" have maintained the tradition of chart hits, along with Barbara Jones's recent "Just When I Needed You Most."

It's fair to say, though, that Sonet's reputation rests primarily not on singles successes, but on its very large catalogs of folk, jazz, blues and other specialist material—primarily produced by Sonet Sweden. At the latest count there were no fewer than 442 titles in the list of current product, a very consider-



A wide variety of musical styles represented at a Sonet reception, left to right: Illinois Jacquet, Rockin' Dopsie and Sylvia Vrethammar.

able total for a small company. And new releases are being added at the rate of 30-40 a year.

"It does mean we have a great deal of money tied up in stock," says Buckle, "but we can run at a profit that way. Sales are sometimes slow—we're not trying to turn the stock over in a couple of months—but there is a constant demand.

"We do it sensibly. All you need is maybe four times a year to take a smallish ad with a big list of what's available. With specialist deejays and writers taking an interest, who often know more about the stuff than we do, it creates its own exposure. We often get name checks on radio programs, with people saying 'good old Sonet for bringing this item to light' etc. and the goodwill works as advertising. So when we come along with a commercial single we can get the plays, and the radio producers know if we make \$20,000 we're going to put back \$10,000 into something worthwhile. The promotion side works pretty well, thanks to the continued goodwill from press and radio."

(Continued on page S-22)

## Sonet Publishing A 20-Year Success Story

Although the publishing division of Sonet Sweden tends to be a little overshadowed by the record company, the fact is that, since its foundation 20 years ago, it has achieved some formidably impressive results.

For example it obtains no fewer than 142 local recordings of five major hit songs—"Sailing," "The Last Farewell," "It's A Heartache," "Yes Sir, I Can Boogie" and "Feelings." And with "Ballade Pour Adeline" by Richard Clayderman, it notched up record sheet music sales of 75,000 copies.

Ola Hakansson, who took over the management of

Sonet Music AB five years ago, is a dynamic publishing man who, as a talented and creative artist himself has excellent contacts with the new generation of artists and writers in Sweden. He is making the most of the current talent explosion in Sweden to acquire local copyrights and insure the continuing prosperity of the publishing division. Last year Sonet Music AB had more than 300 local copyrights released on record, to say nothing of scores of covers of foreign hits.

Certainly Hakansson has presided over tremendous growth in the publishing area since he joined the company. He has placed great emphasis on exploiting songs created by some of Scandinavia's leading songwriters such as Rune Wallebom, Michael Rickfors, Goran Fristorp, Bjorn J:son Lindh, Jukka Tolonen, Peps Persson, Kal P. Dal, Lasse Tennander and the groups Noice, Wasa Express and Magnum Bonum.

There has been signal success, too, with the songs of the group Secret Service—"Oh Susie," "Ten

O'Clock Postman" and "Ye Si Ca"—all top 10 hits in Germany and other territories. "Oh Susie" was No. 1 in the Swedish singles chart for 14 weeks.

International songs successfully exploited by Sonet Music AB have included "Feels Like I'm In Love" by Kelly Marie (which was No. 1 in Denmark), "Video Killed The Radio Star" by the Buggles and the Italian hit "Tu Sei L'Unica Donna Per Me."

Recent major catalog acquisitions have been those of Bruce Springsteen, Captain & Tennille (with the hit "Do That To Me One More Time"), Bruce Roberts ("No More Tears") and Larry Brown (Use It Up, Wear It Out").

Other major hits from around the world sub-published by Sonet Music AB have included "La Bostella" and "A Man And A Woman" (France); "Sorry I'm A Lady" (Germany), "Il Silenzio" (Italy) and "Bridge Over Troubled Water," "Sound Of Silence" and "If You Could Read My Mind" (U.S.).

As far as traffic in the other direction is concerned,

(Continued on page S-10)



Sonet general manager Dag Haeggqvist, left, with Ola Hakansson & the Janglers, signing a recording contract in 1963. Hakansson now manages Sonet's publishing operation.

It was above all a passionate commitment to jazz that brought Gunnar Bergstrom, Dah Haeggqvist and Sven Lindholm into the record business in the first place; so it is no surprise today, 25 years later, to see the company still very much jazz oriented.

The backbone of Sonet's jazz repertoire is the illus-

## A New Chapter In The Storyville Story

trious Storyville label, founded by Karl Emil Knudsen in Copenhagen in 1952 and world-renowned today for its incomparable collection of blues and jazz recordings by some of the legendary names—Louis Armstrong, Duke Ellington, Big Bill Broonzy, Memphis Slim, Sonny Boy Williamson, Brownie McGhee, George Lewis, Eddie Condon, Otis Spahn, Sidney Bechet and Muggsy Spanier.

In recent years, partly because of technical problems and partly because of Knudsen's devoting a good deal of his time to building his unique collection of jazz and blues films for his Jazzmedia company, the promotion and marketing of the Storyville label has been somewhat restrained.

But with the restructuring of the partnership between Sonet Sweden and the Danish Sonet company



The first recording in Sonet's illustrious "Giants Of Jazz" series was by Al Cohn, left, and Zoot Sims.

and the formation of Storyville Records AB, jointly owned by Knudsen and the Sonet Sweden directors, the label has been powerfully reactivated and is enjoying a new lease of successful life.

When Knudsen first started the label he was dedicated to blues and old-time jazz, as the early recordings in the catalog reflect. His very first release was

(Continued on page S-10)

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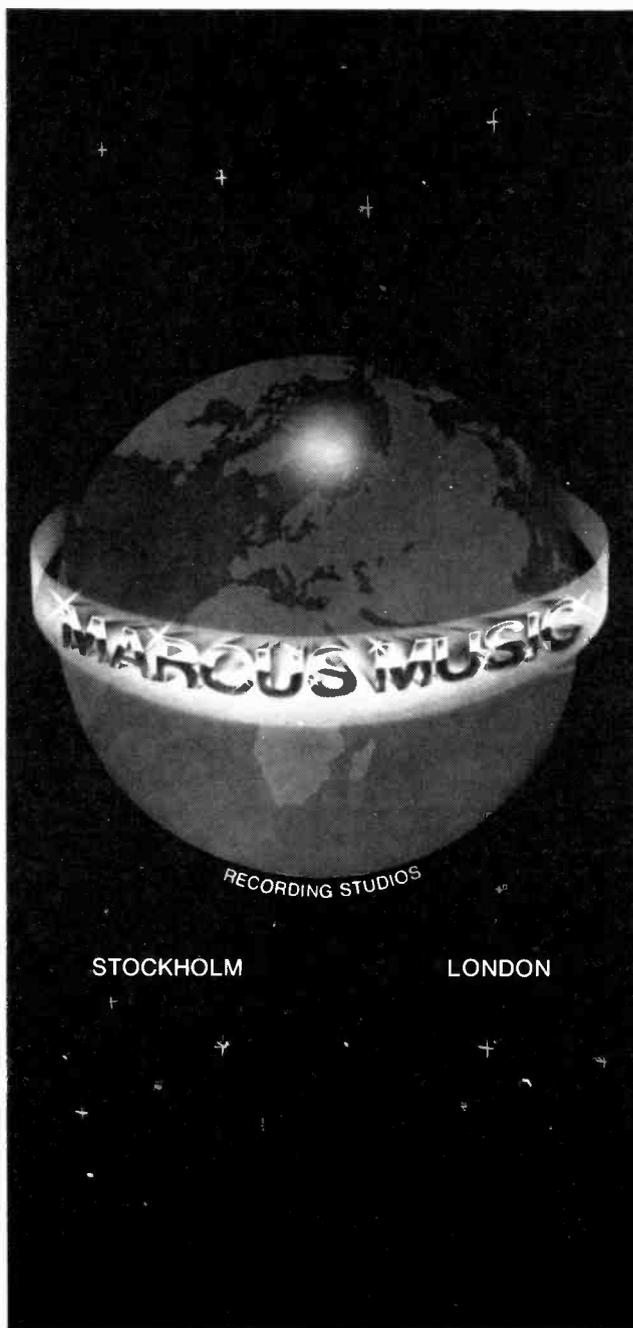
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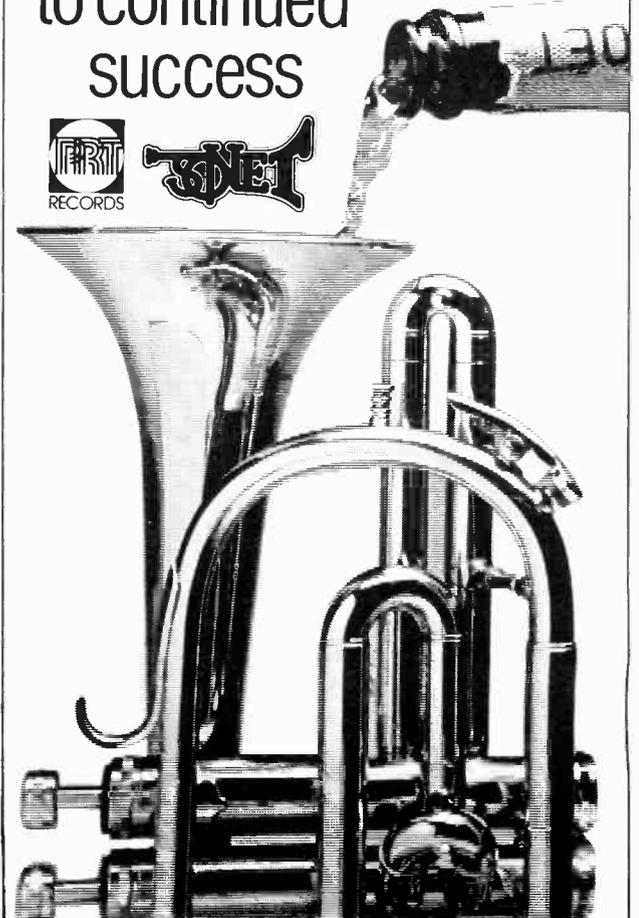


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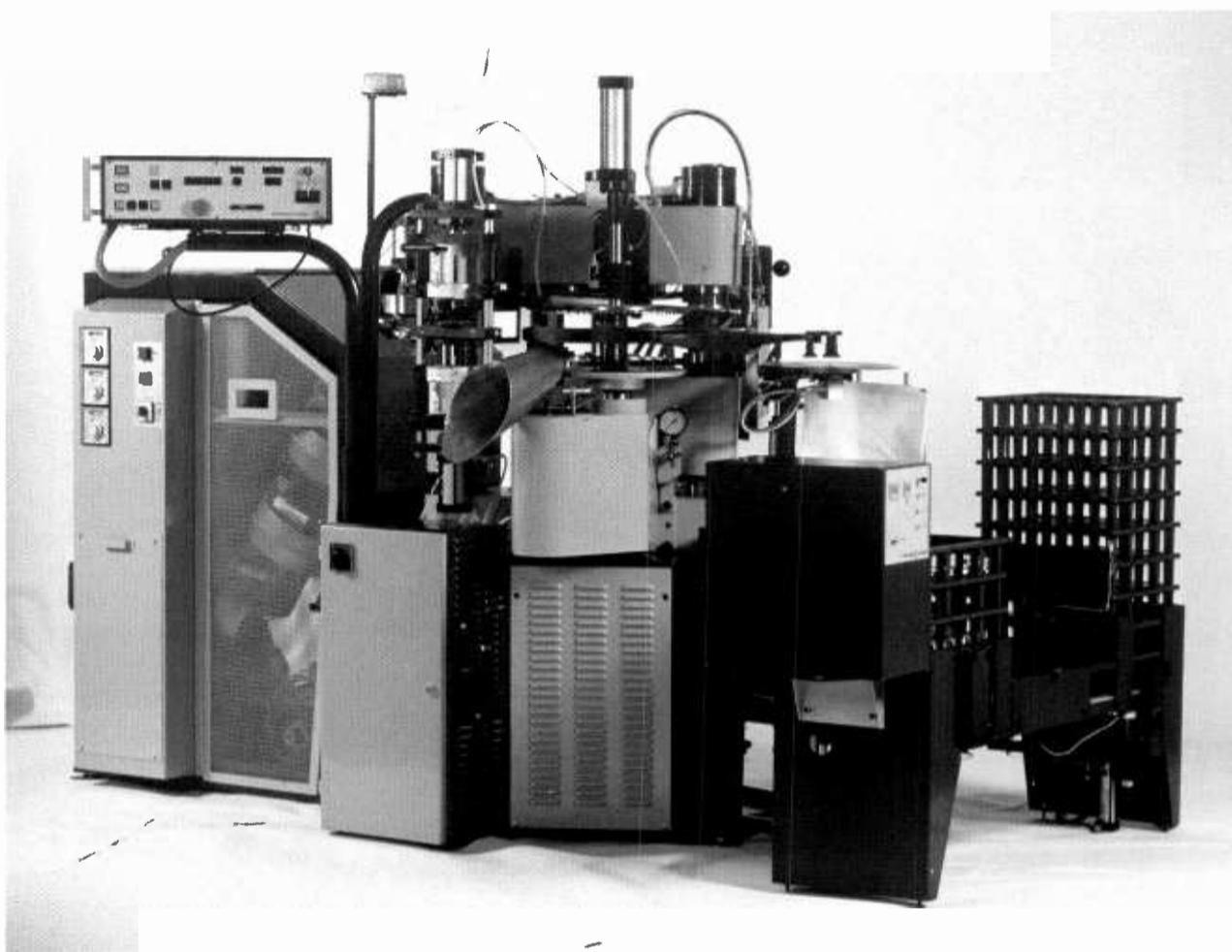


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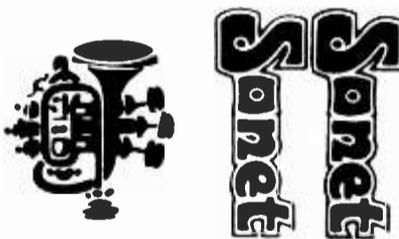


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## Storyville Story

• Continued from page S-6

by the British revivalist band of Ken Colyer and it was followed by Chris Barber's recording of "Down By The Riverside" which became a huge seller in Europe.

As time went on Knudsen added major American names to the catalog—Jimmie Lunceford, Kid Ory, Earl Hines, Jay McShann, Ed Hall and Albert Nicholas. And, on the blues side, Champion Jack Dupree, Sunnyland Slim, Lonnie Johnson and Eddie Boyd.

Although the label was primarily devoted to the great American jazz and blues exponents, Knudsen also gave recording opportunities to Scandinavian jazzmen, often teaming them with American soloists like Wild Bill Davison, Sammy Price and Eddie "Lockjaw" Davis. One of the most prolific Danish recording artists for Storyville has been Papa Bue with his Viking Jazzband and there have been numerous releases by the Fessors Big City Band, an excellent mainstream outfit.

A major factor in the regeneration of the Storyville label has been the acquisition of the line for the U.S. market by the Moss Music Group Inc., headed by Ira Moss, which is promoting Storyville as "one of the world's great jazz and blues labels."

Says Sonet Sweden general manager, Dag Haeggqvist: "What we plan to do with Storyville now that we are in a better position to exploit the catalog is to give it the image of a total jazz label. With this in mind we are scheduling more contemporary jazz recordings. We have a tremendous number of new albums in the pipeline and all our new releases will be pressed by the Moss Music Group and exported around the world."

Among the more modern product already in the Storyville lists are albums by Warne March with Lee Konitz, Brew Moors, John Stubblefield, Charlie Parker, James Spaulding, John Tchicai and Bud Powell. To these are being added new recordings by Danish saxophonist Jesper Thilo, with the Clark Terry Quintet featuring former Basie trombonist Richard Boone and albums by Benny Carter, Sir Roland Hanna, Teddy Wilson and the Ernie Wilkins Almos Big Band. Some of these albums have been produced by Kenny Drew, the gifted American jazz pianist who has been resident in Copenhagen for the past 17 years.

"We shall be producing jazz albums for the Storyville label in Scandinavia and the United States and we may commission some productions for the label by Sam Charters, who supervised Sonet's 'Legacy Of The Blues' series and also produced some of the 'Giants Of Jazz' titles," says Haeggqvist.

Distributed by the Sonet group in Scandinavia and the Moss Music Group Inc. in the U.S., the Storyville line is represented by Teldec in West Germany, Sound Products in Holland, Teichiku in Japan and Musidisc in France. Licensees in other territories are currently being appointed. Billboard

## Sonet Publishing

• Continued from page S-6

the publishing division has achieved considerable international success over the years with "Du Gehst Vorbei" and "Johnny Komm," recorded by Suzie (West Germany); "Hasta La Vista," recorded by Sylvia and "Spinning Rock Boogie," recorded by Hank C. Burnette (U.K.) and "I Belong," recorded by Herb Alpert and "Visa Vid Vindens Angar," recorded by the Norman Luboff Choir (U.S.).

Among a large number of catalogs represented by Sonet Music AB in Scandinavia are Loretta Lynn's Coal Miner's Music, Arista, Venice and Paul Simon (U.S.) and Sunbury Music, Rock Music, Plangent Visions, And Son, Radar/Vanilla, Scott-Wolfe Songs, Island, Lupus and Red Bus (U.K.).

Since 1977 Sonet Music AB has joined forces with Air Music Scandinavia and Sweden Music to develop a computer system to handle registration and accounting. The operation functions in close co-operation with STIM, the Swedish performing right society and is directly linked with the computer of the Nordisk Copyright Bureau (the mechanical rights organization for all the Scandinavian countries) for the calculation of mechanical fees. Billboard



French piano star Richard Clayderman, extreme left, pictured at the Sonet offices with, left to right, Dag Haeggqvist, Delphine chief Olivier Toussaint and Sonet international manager Lars-Olof Helen.

# Sonet Around The World

• Continued from page S-4

Another Sonet act to fare especially well in Norway is Alan Sorrenti.

Now the Sonet-Bendiksen emphasis is on signing acts of interest to other European territories. Bendiksen set up a video division as far back as 1974. The company has its own sales force. Each new entertainment business trend is covered and matched with the latest technical advances, including computerization.

It was earlier this year that the separate Sonet/Bendiksen division was set up to handle activities of all product represented through the links of the two companies. The Sonet label is today increasingly used by Bendiksen for local Norwegian productions.

### FRANCE

After various licensing arrangements, Vogue took over Sonet's French and Belgian distribution on a three-year contract in 1977.

Claims Jacques Attali, Sonet label manager for Vogue: "In six months, we'd equalled the sales achieved by the previous licensee and now the deal has been renewed to run through to 1983."

Sonet's impeccable sound qualities are vital to the label's consistent success in France, says Attali. "This is particularly true in the blues and jazz field, and this product is mainly imported."

But pop-rock material is pressed by Vogue in France and the names involved—Bill Haley, Larry Williams, Little Richard and so on—are strongly significant for French fans. Blues guitarist George Thorogood is another big seller for Sonet in France, and the new group Secret Service is breaking big, with two hit singles so far.

Says Attali: "We give special attention to Sonet, particularly in seeking on-air radio exposure for artists visiting our country."

No sales figures are cited but the Sonet-Vogue partnership is summarized as "highly satisfactory."

### HOLLAND

Although there was memorable success with Oia & the Janglers some years back, Sonet's story in Holland is mainly linked with product promoted through Sonet U.K.

Chart records with Terry Dactyl & the Dinosaurs ("Seaside Shuffle"), the Cats ("Swan Lake") and the uniquely-named Shepherds Bush Comets in the late 1960s and early 1970s have been followed up more recently with tracks from Gidea Park ("Beach Boy Gold"), Hank C. Burnette ("Spinning Rock Boogie"), the Swedish-based Jamaican artist Tony Ellis ("Punky Reggae"), George Thorogood, Bill Haley and various charters from Jona Lewie.

But trade has not been one-way only for the Dutch. Sonet U.K. was responsible for the No. 1 in Britain for Dutch band Pussycat ("Mississippi") and even reached number five in the U.K. with Eddy Ouwen's Danny Mirror tribute to Elvis Presley.

Current distributor for Sonet in Holland is Inelco which carries a large selection of back catalog, plus new releases, and which is manufacturing locally a long list of items from Scandinavia, including Secret Service and Mikael Rickfors, both established chart riders in Germany, Belgium and France.

### UNITED STATES

Flying Fish, Kicking Mule, Alligator, Arhoolie, Swallow: those are the labels. These outlandish names match the off-the-wall brand of music they put out:

Tex-Mex, rock-a-billy, gut-bucket, Cajun and, a musical hybrid genre zydeco, a melding of r&b, gut-bucket blues and old-style Louisiana French Cajun.

They have something else in common. The labels mentioned, along with Chrysalis, GNP-Crescendo, Rounder, Roulette, Speciality and other U.S. labels, all do business, very respectfully, with Sonet of Sweden.

Alligator Records probably owes its life to Sonet. According to Bruce Iglauer, president of the Chicago-based blues label, Sonet bankrolled him on the 1979-'80 six-LP anthology series "Living Chicago Blues."

He says: "They came to Chicago one day and told us what they wanted. Figuring out the budget, I couldn't afford it. They agreed to put up half and, for half, have the European rights in perpetuity."

He adds: "We get special attention from Sonet all the time, even though we represent just a small percentage of its business. We have got to a relationship point where Sonet doesn't ask for test pressings any more. They say: 'If you like it, it's good enough for us.'"  
*(Continued on page S-14)*

## Thank you for:

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**LEO SAYER**

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**FRANKIE MILLER**

**PAT BENATAR**

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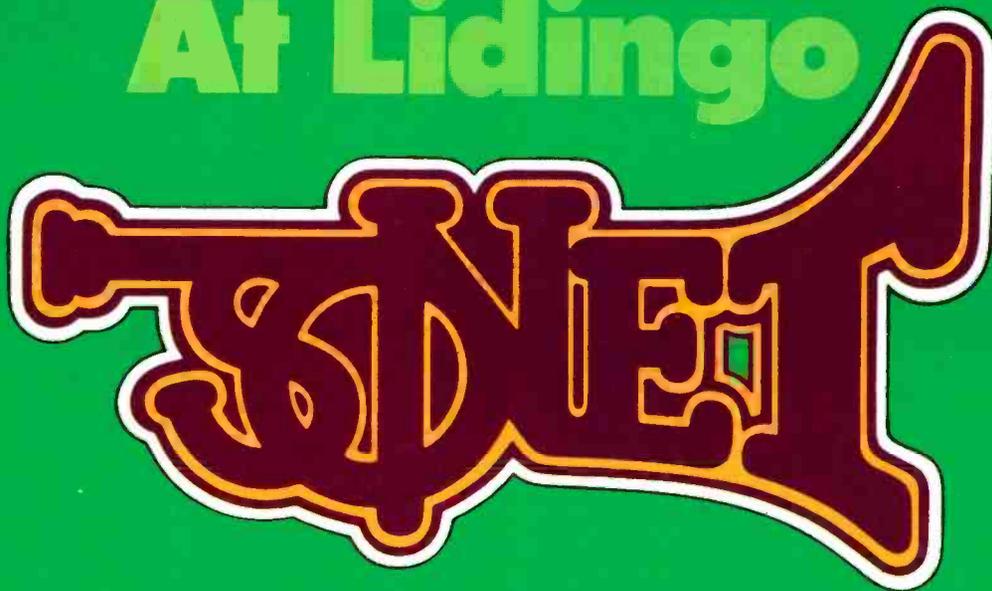
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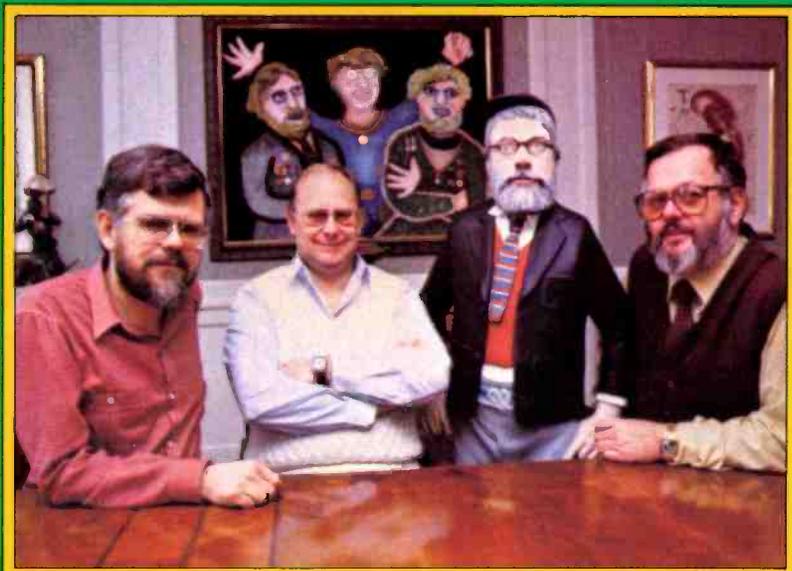
**UFO**



# The House Of Sonet At Lidingo



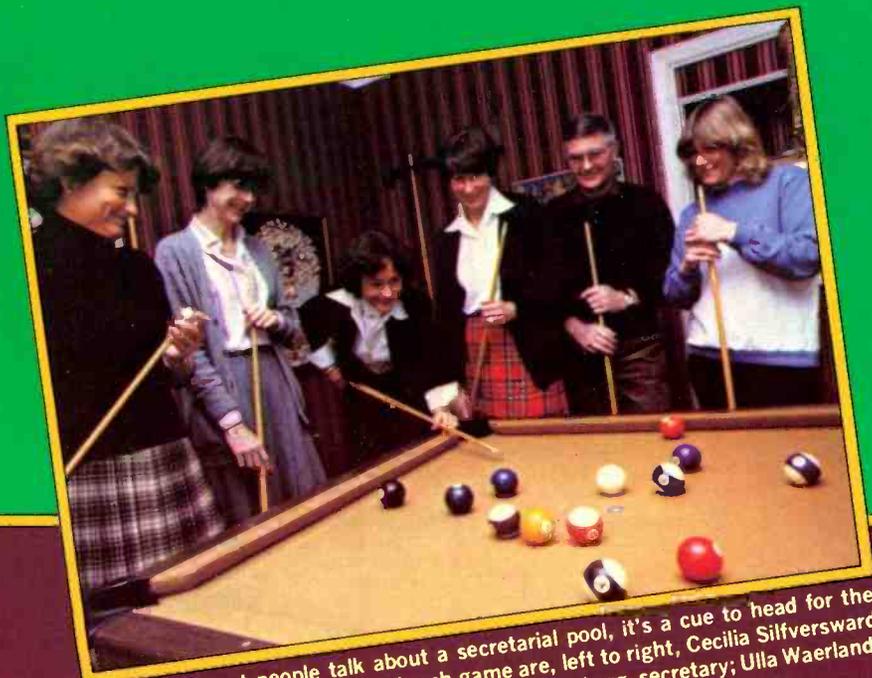
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"The Famous Emile"—Karl Emil Knudsen, second from right, head of Sonet Denmark, pictured with lifelike models of his Swedish colleagues, left to right, Dag Haeggqvist, general manager, Gunnar Bergstrom, managing director and Sven Lindholm, director, Sonet Grammofon AB, Sweden.



Sonet financial manager Douglas Callerstrand, left, and a&r manager Rune Ofwerman exchange smiles of satisfaction after taking delivery of the very latest, state of the art jukebox.



When the Sonet people talk about a secretarial pool, it's a cue to head for the games room. Enjoying an after-lunch game are, left to right, Cecilia Silfversward and Gunilla Magnusson, reception; Elisabeth Ljungberg, secretary; Ulla Waerland, accountant, Allan Aberg, caretaker; and Christina Scherdin, secretary.



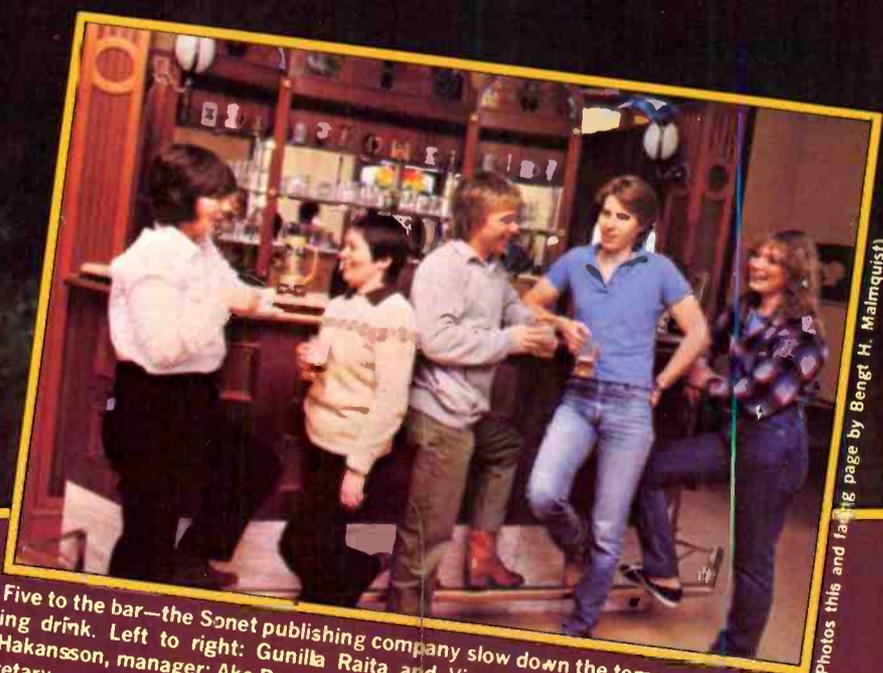
Clustered around the large screen video projector in the viewing room are, left to right, secretary, Anne Wallebom; press officer Liselotte Sjoman; international manager, Lars-Olaf Helen; art director Bjorn Raita and promotion manager, Christer Lundblad.



The House of Sonet on the island of Lidingo, six miles from the center of Stockholm. Completely redesigned and decorated in art nouveau style, the mansion reflects the good taste, informality and unorthodox style for which the Sonet Group is rightly celebrated. In addition to all the normal appurtenances of a record company headquarters, the building includes a restaurant, bar, games room, video projection room, gymnasium, sauna, a self-contained guest apartment and two guest rooms.



Informality in comfort—a free-ranging discussion involving, left to right, Sam Charters, celebrated American producer and blues authority; Annica Aspe, secretary; Inger Lindberg, secretary; Peter Werner, sales and marketing manager; Helene Larson, copyright and royalty manager; and Meta Lundstrom, production co-ordination manager.



Five to the bar—the Sonet publishing company slow down the tempo with a relaxing drink. Left to right: Gunilla Raita and Viveca Haeggqvist, copyright; Ola Hakansson, manager; Ake Rosen, professional manager; and Kersti Larsson, secretary.

(Photos this and facing page by Bengt H. Malmquist)

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## Sonet Around The World

• Continued from page S-11

Of all the zydeco artists in a growing band, Rockin' Dopsie and Clifton Chenier are probably the most popular. Chenier plays accordion and records for Arhoolie, out of El Cerito, Calif.

Arhoolie chief Chris Strachwitz says: "Those Sonet guys can't keep their stuff in catalog. But don't get me wrong. I love Dag and Sonet. The company is still one of my distributors in Europe. It sold almost 2,000 of the Flaco Jimenez album 'El Sonido de San Antonio,' a Tex-Mex record. We have nine Clifton Chenier albums out by Sonet in Sweden and the demand for this music is amazing for a little country that's less than half the size of California."

J.D. Miller, president of Kajun Records, Villeplatte, La., hitches his highest hopes to zydeco. "As the owner of the oldest continuing operating studio in the state of Louisiana, I'm qualified to speak with authority of this music.

"We've released some Cajun and blues masters through Sam Charters in Sweden and though Cajun is quite new it looks like it is slowing down and zydeco is getting hot."

Sonet has successfully represented the Vanguard

problem getting dealers to stock the whole range, visits by Sonet artists helps promote interest in the product available. Grand Prix du Disques awards at the Montreux Festival have gone to Sonet acts Lonnie Brooks ("Bayou Lightning" in 1980) and Albert Collins ("Ice Picking" in 1979).

However Metronome executives admit there's a problem in getting press and radio coverage for Sonet material in Switzerland; but the privately-owned Radio 24 station is an exception, helping substantially.

Spearheading Metronome's Swiss drive for Sonet this year are Tolonen, Collins, Rockin' Dopsie, Thorogood and the Cajun music repertoire.

### JAPAN

Sonet has had various Japanese affiliates working on different kinds of product.

In past years, Teichiku has released various items and Takeo Yokota, international executive, says older Sonet material has done particularly well.

Sonet, in association with Nippon Flamingo's Tashiro Hino, has a major series of jazz recordings scheduled for immediate release on two different labels. In association with King Records, around 20



Lionel Hampton at a recording session for Sonet with a&r man Rune Ofwerman.

The Sonet team pictured with new signing Jerry Williams in 1963. Williams is still with the label and enjoying a tremendous run of success. Left to right: Dag Haeggqvist, Sven Lindholm, Williams and Gunnar Bergstrom.

line in Scandinavia for many years. Vanguard U.S. has released Sam Charters' "African Journey" records (two albums) and Bjorn J:son Lindh and New Orleans Ragtime Orchestra and "Swedish Fiddle Music" album.

Stefan Grossman and Ed Denson, owners of Kicking Mule, have released a variety of "Giants Of Jazz" albums in the U.S.

### SWITZERLAND

Metronome in Zurich has represented the Sonet label in this territory since 1974 and Reinhard Frey, licensed labels executive says: "We're only too happy to be part of the Sonet family."

As a perspective-setter, Metronome in Switzerland has 7.28% of the singles chart entries for 1980 and 2.89% of the album entries. Within that success story, Metronome hails the wide range of product available on Sonet and says Frey: "We consider the Sonet label likely to become the major blues label of the 1980s. And promising sales have come from more rock-orientated artists like Jukka Tolonen or George Thorogood, the former strongly in the jazz-rock area, especially through his 'Montreux Boogie' LP cut at the Jazz Festival of Montreux three years ago."

For Metronome in Switzerland, there's a back catalog of some 175 album titles. While there is a

items, mostly from Sonet's warmly-acclaimed "Giants Of Jazz" series, will be released through the summer, including albums by Don Cherry, Art Farmer, Joe Sample, Barney Kessel and Red Mitchell.

On Yupiteru Records, Japanese jazz buffs are set for another strong Sonet output with albums from Sir Roland Hanna, Rune Gustafson and Nils Henning, among others.

Canyon Records has recently signed Sonet's big-selling international act Secret Service, with both hit singles and LPs set for release.

And on the import/specialist side, most of the Japanese leading companies carry a full range of other material from the Sonet catalog, most directly obtained on import from Sonet U.K.

### ITALY

Sonet has been represented by Ricordi in Milan for the past four years and has proved very successful in terms of image and reliability, particularly with country, blues and folk fans.

Franco Dedevis, Ricordi international label chief, says: "Sonet is a friendly company; there's good commercial potential in its rich and varied catalog. Anyway, tastes of Italian consumers are broadening to take in various kinds of music so, as licensee,

we're concentrating hard on promotion to meet growing demand."

The six-volume LP package "Living Chicago Blues" is proving a solid base for a Ricordi blues catalog and several Sonet albums are in the Italian company's "country 'n' folk" division.

Special campaigning on behalf of the George Thorogood "More" album was alongside a single release of two previously unreleased tracks by him. Singles by Barbara Jones and Secret Service have recently made Sonet's Italian connection even stronger.

#### GREECE

Executives of CBS Greece, which distributes Sonet, have a unanimously high regard for the repertoire quality which, they say: "Meets a minor but important segment of Greek buying tastes."

Says Sol Rabinowitz, managing director of CBS in Athens: "I've always found Sonet to be a remarkably energetic company with an excellent taste in popular music."

A major Sonet label boost came in Greece through the appearances last year of Koko Taylor and Albert Collins, U.S. blues artists. According to CBS, Sonet will always have a devoted core of appreciative buyers, justifying its presence in the Greek marketplace.

#### AUSTRIA

For the past seven years, Sonet has been distributed here by Amadeo, within the PolyGram group, and, according to Victor R. Cordani, general manager of the Vienna-based company: "Biggest Sonet sales here come from the rock of Little Richard and the blues material of Mike Bloomfield, Champion Jack Dupree and John Lee Hooker."

But nationally there is support for a wide range of Sonet catalog material: Bill Haley, George Thorogood, the older sessions of Sir Douglas Quintet and Rockin' Dopsie and the Cajun Twisters. Leo Kotke tops folk field sales, with Lionel Hampton and Dizzy Gillespie out in front in the jazz area.

#### SPAIN

Though Sonet only recently signed a license deal with Madrid-based Discos Columbia, plans are well in hand for a determined launch of some of its key label product in this territory.

Says Gerald Haltermann, Columbia international manager: "It was last year we signed our first contract with Sonet, for the group Secret Service and the band is set to visit Spain to promote its album and appear on radio and television, including the prestigious 'El Gran Musical' and network show 'Ap-lauso.'"

Columbia believes the LP "Ye Si Ca" will prove a big Spanish sales success right through this summer. The company has also signed Sonet act Jerry Williams, rock artist, and his group Roadwork, launched in Spain through the album "Hot Rock And Roll Band."

Billboard

Rockin' Dopsie & the Twisters, whose records and tours in Europe have helped spread the popularity of Cajun music.



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## Intelligence And...

• Continued from page S-3

The fact is, really, that the Sonet people just can't bear to take the music business too seriously. They see it as music first and business second.

Says Bergstrom: "There is much too much bottom-line thinking in the record business and not enough concentration on the creative side. The big multi-nationals are preoccupied with volume and expensive promotion of top-selling artists and neglect the all-important task of building from the bottom—so that when the major artists start to lose momentum, there is no up-and-coming talent to replace them and a massive vacuum is created.

"If we stopped building artists now and concentrated simply on those which are currently making a lot of money, we'd be doing fine for a couple of years. But soon after that we'd be out of business. Most artists have relatively short recording careers so a constant renewal of recording talent is needed."

It has always been Sonet's policy to become involved in a wide spectrum of music from blues to the borderline of classical recordings. And because of the high level of artistic commitment that goes into everything the company produces, very few records in the catalog fail to make money in the end.

The fact that deletions are the exception rather than the rule means that Sonet has a lot of capital tied up in stock. "It's an expensive investment but we believe in it," says Bergstrom. "Dealers like it because they know they can always reorder items in the knowledge that we'll have them available. We believe very strongly in continuing to turn over back catalog and in doing it at full price—not putting it out at budget price or mid-price. We are convinced that price-cutting destroys back catalog."

For years now Sonet has printed extensive lists of back catalog items on the inner sleeves of its albums and it has proved an effective way of keeping material on the move.

One of the best testimonials a company can have is the enduring fidelity of its artists and its licensors, and on this count Sonet's record is exemplary.

Dear Dag, Gunnar & Kent,

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"We do have a good reputation internationally," says Haeggqvist, "and I think we operate on an international level more than any other Swedish company. As far as our licensors are concerned, we have lost very few over the years and even those which have gone have only changed their affiliation in order to deal with one company worldwide and pocket a big advance. Most of the companies we represent have been with us a long time."

For example . . . Island's association with the Sonet group goes back to the early sixties; the Roulette connection goes back to 1958 and the representation of Bronze is as old as the label itself.

And on the artist side, the kind of continuity and loyalty that typify Sonet's relationships are exemplified by Jerry Williams and Ola Hakansson.

Jerry Williams, a Swedish rock'n'roll artist, first signed with Sonet in 1962. He made more than 15 albums for the label and enjoyed a run of remarkable success. Then his impact declined and he had to struggle to sell 5,000 copies of an album within six months of release.

Two years ago, however, Williams made a comeback with a new band and a new style and each of his last three albums has sold 50,000, one of them topping 90,000.

"Of course," says Haeggqvist, "we didn't know that he would make a comeback, but when he did he made it with Sonet. Yet we have never had a formal contract with Jerry since he first recorded for us."

Ola Hakansson, leader of the top Swedish group Ola and the Janglers, had 14 top ten hits on Sonet between 1963 and 1968. Then he left the business to pursue medical studies. In 1976 he returned to Sonet to run the publishing company which he continues to do. A year or so ago his old creative impulses asserted themselves again. He made a couple of demo disks that turned out well, added vocals because he couldn't find anyone else to do them, thought up the name of Secret Service and launched "Oh Susie" onto the market. The result was a major hit which has sold more than three million albums and singles.

The mutual trust and confidence which exists be-

*(Continued on page S-18)*

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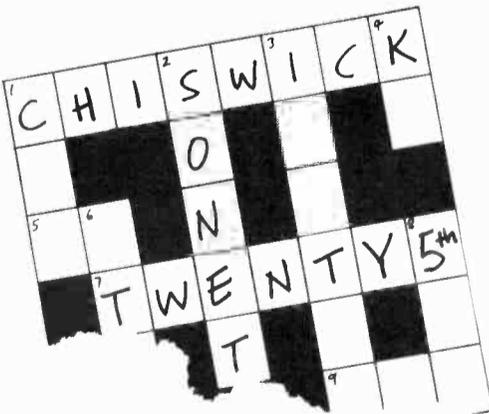
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# Intelligence And...

• Continued from page S-17

tween Sonet and its artists and business partners are key factors in the group's 25 years of success. And that trust and confidence has endured because, fundamentally, the independent spirit the respect for artistic integrity, the indispensable sense of fun, the dedication to music first and business second—these Sonet values have remained unaltered and undiminished since the very beginning.

Bergstrom remembers the beginning vividly. In 1955 he and Lindholm, animated by a passion for jazz, formed a partnership to import jazz records into Sweden. They started with a working capital of \$1,500 and spent the entire sum on their first order.

"We began by importing Savoy albums, particularly the 'Charlie Parker Memorial Album,'" says Bergstrom. "We took them around the shops ourselves, asking for cash payments so that we could reorder."

It was on this basis that the Scandinavian Record Co., later to become Sonet Grammofon AB, was founded in the latter part of 1955. Bergstrom and Lindholm made a deal with Karl Emil Knudsen, who had already started the Sonet label in Denmark, to release Danish Sonet and Storyville product in Sweden, and the next step was to make their own recordings.

The first record to be made in Sweden for the Sonet label was by trumpeter Jan Allan with Rune Ofverman, Sonet's present a&r manager, on piano.

In 1960 Sonet Sweden signed a deal to distribute the Gazell label of a company called Center Records which had been founded by another Swedish jazz enthusiast—Dag Haeggqvist—in 1956. Four years later Sonet bought Center Records and Haeggqvist became a partner in Sonet Grammofon AB.

The link with Karl Emil Knudsen's Danish Sonet company was maintained and strengthened over the years, but while in the early stages Sonet Denmark largely took the initiative in signing licensing deals for Scandinavia—involving Sonet Sweden, Arne Bendiksen's company in Norway and Scandia in Finland—gradually the focus of power and administra-

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tion shifted towards Stockholm, largely because of Sweden's dominant position among the four Scandinavian markets.

From the outset it was firmly established that all four companies in the Sonet Scandinavia group would preserve their autonomy, operating as fully independent, self-contained units but co-operating to the fullest extent in the matter of promotion and coordinated releases of third party product.

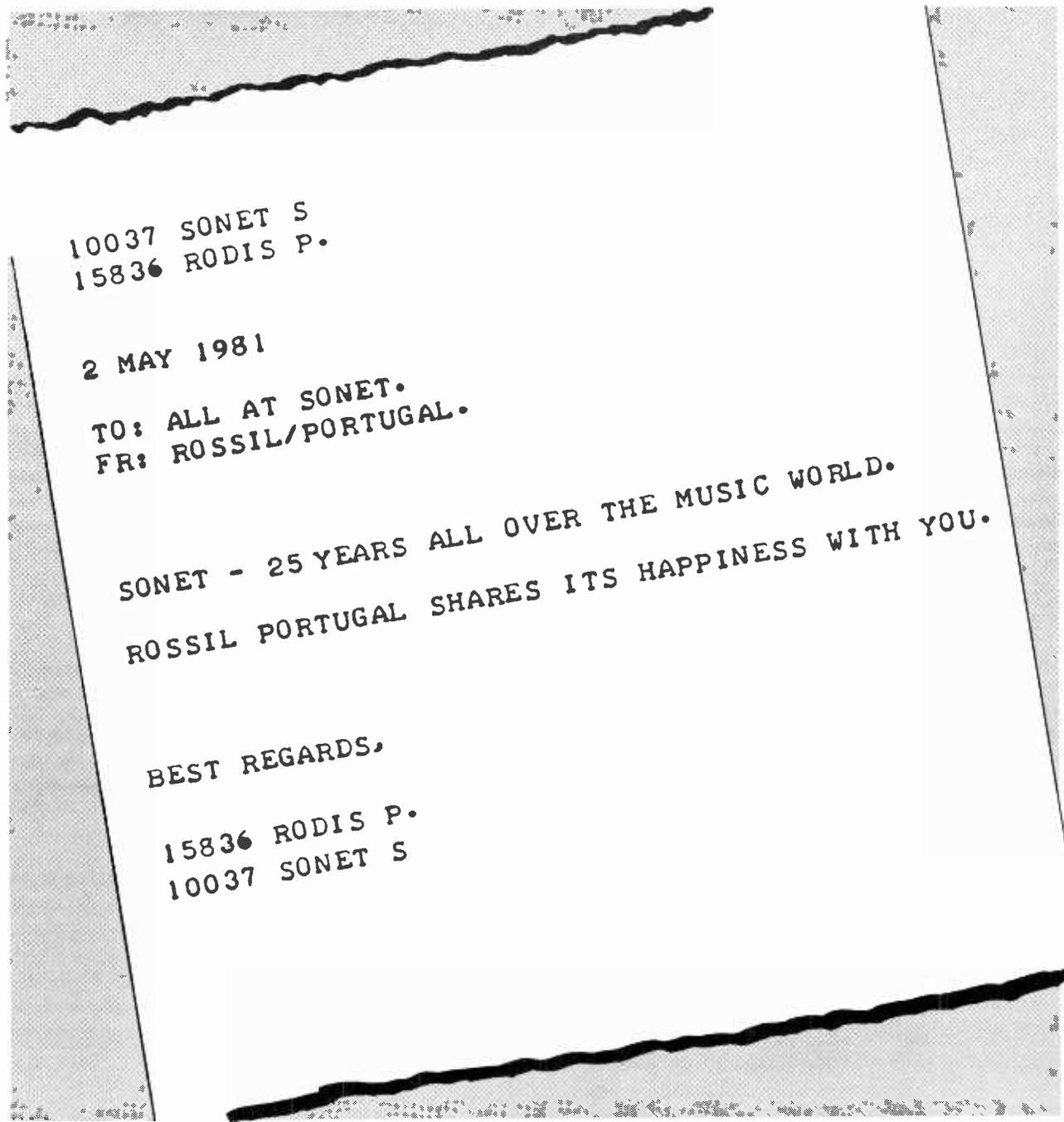
Each company is left to develop its own local repertoire and negotiate its foreign licensing deals, but all four work in close co-operation when it comes to representation of labels in Scandinavia.

**'There is much too much bottom-line thinking in the record business and not enough concentration on the creative side.'**

By the time the Swedish Sonet company was inaugurated, Knudsen's company in Denmark had already acquired the Roulette label for Scandinavia and had done a deal with Chris Blackwell for a couple of Laurel Aitken masters. And as Sonet Sweden became more active internationally, it began to negotiate Scandinavian representation for other international labels. In 1964 Sonet Grammofon AB acquired the Chess, Checker and Cadet labels, plus Specialty, Red Bird and RIC; the following year there were deals with Epic, Xtra and Durium and in 1966 Sonet acquired Scandinavian rights for Scepter/Wand, King and Supraphon. Then followed deals with Arhoolie, Pye, Vogue, Kicking Mule, Bronze, Rounder, GNP Crescendo, Virgin, and many more.

But to the Scandinavian exploitation of each label, however great or small, however conventional or esoteric the product, the Sonet group applied the same degree of care and consideration that has made it so successful an operation and earned it such abiding loyalty from licensors.

The failure of Sonet's management to take the record business too solemnly, their enthusiasm,  
(Continued on page S-21)



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## Affiliated Execs

• Continued from page S-3

NOBBY VARENHOLZ, general manager international, Teldec, Hamburg:

"We've been partners of Sonet Scandinavia for Germany, Austria and Switzerland for a few years now. It's been our pleasure to have represented its jazz catalog, notably Storyville, plus back catalog highlights and, most important, supergroup act Secret Service, which has had three hits in a row here. Other acts include Mikael Rickfors and, more recently, Noice.

"Our relationship with the Scandinavian companies of the Sonet group has been extremely friendly and cooperative and, for both parties, successful and beneficial."

CHRIS WRIGHT, joint chairman, Chrysalis Records, London:

"Our relationship with Sonet goes back a long way. The company became first-ever licensee for Chrysalis product when it licensed Jethro Tull from us before we made our deal with Island in 1968. Since then there has been only a short break in that association, which we feel to be a very special one.

"Sonet is our oldest ally and because it is an independent company which is aware of the demands of working directly with creative artists, we think of it as a kindred spirit."

CHRIS BLACKWELL, chairman, Island Records, U.K.:

"I've always had great admiration for Sonet and, indeed, our relationship now stretches back 20 years. The first deal I ever made was with Sonet, in 1960, before we'd launched Island in the U.K. and were still based in Jamaica.

"Sonet was the first international company to ever license an Island record and my belief is that they took the first record we ever made.

"Since then, of course, we've been closely linked. It's been a very fruitful relationship which has paid dividends for both of us."

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# Intelligence And...

• Continued from page S-19

their innate and unforced friendliness, their evident commitment to good music in all forms and their general easy-going demeanor are all gilt-edged assets and prime factors in the 25-year success story.

But another vitally important element is professionalism, and people who imagine that the happy-go-lucky atmosphere which prevails in the Sonet HQ is testimony to a casual and unbusinesslike approach to fiscal matters and licensing negotiations are in for summary disillusionment.

"When we first started," says Haeggqvist, "suppliers used to allow us extended credit because they believed in us. When we began making records we couldn't afford to pay the musicians scale so we persuaded them to accept 50 krone and two Charlie Parker albums.

"But today the economic climate is harsher, the market tougher, the competition more acute and I don't believe it would be possible for a new independent company to start up now in the way that we did 25 years ago.

"Unfortunately today if someone comes to us looking for a deal, it is not enough that we believe him to be sincere and committed. He also has to be solvent so that we can be sure we'll get paid! We have had to fight hard in the last five years to increase our capital to run the business without having to ask outside sources to finance our development. But we can only maintain this financial autonomy by exercising care and caution in our business dealings."

One astute device which Sonet has adopted is that of buying shares in all the major American record companies in order to receive the quarterly reports. In this way Sonet management can monitor the performance of U.S. labels.

Says Haeggqvist, "One thing we find curious about the way in which the American companies operate is that they aim at showing a profit in each quarter. We find this difficult to understand because you need a time span for investment in creative endeavor to show a return. Sometimes it may be weeks, some-

times months or years. We feel if you believe in an artist you must be prepared to invest money and to wait all the time it needs for the artist to break through."

Over and over again this commitment to ventures they earnestly believe in makes itself apparent as you study the endeavors of the Sonet people over the past 25 years.

Sonet was the first continental independent to create a fully-fledged U.K. affiliate in 1968. In 1969, as a "hobby," the Sonet directors launched an art gallery and an art publishing business and, once again enthusiasm and commitment brought them, almost as an afterthought, commercial success.

"It began as a way of collecting art," says Haeggqvist, "but it became an important business investment and it has generated a lot of good graphic ideas for the record side of our operations."

Another monument to the Sonet belief in good music is the label's jazz and blues repertoire, notably Sam Charters' "Legacy Of The Blues" series and the prestigious "Giants Of Jazz" collection which to date runs to 20 volumes and features such masters as Dizzy Gillespie, Zoot Sims, Joe Venuti, Bob Brookmeyer, Art Blakey, Lee Konitz, Howard McGhee, Art Farmer, Kai Winding and Curtis Fuller.

Says Haeggqvist, "Maybe we don't make money on jazz until several years after the albums are released, but our involvement in the music preserves the image that Sonet has built up over the years. In a sense the 'Giants Of Jazz' series was a present to ourselves and we derived tremendous excitement from recording some of the great jazz artists whose records we used to collect as young jazz fans."

And Bergstrom adds, "I think the series underlines the fact that our level of ambition is perhaps a little higher than that of our competitors, especially in artistic matters."

The Sonet people look forward to the next 25 years with characteristic optimism—the sort of optimism expected of a company which has doubled its turnover in the last six years.

"What encourages us," says Haeggqvist, "is the fact that the local scene in Sweden is enormously exciting. There are lots of excellent new bands

**'Today the economic climate is harsher, the market tougher, the competition more acute, and I don't believe it would be possible for a new independent company to start up now in the way that we did 25 years ago.'**

around—it's like the sixties all over again, except that there is more originality. I'm sure Sweden is going to produce much more product with international potential in the years to come and Sonet will have its share of that success."

Future profitable exploitation of third party labels is also guaranteed because for years now the group has been offered more licensing deals than it can possibly cope with.

"At first," says Bergstrom, "it was difficult to get representation of labels in Scandinavia. But once we got established and proved we could do a good job, we never had problems in getting new deals or renewing old ones. We have now reached a point where we have to be careful what we take on. It is important for us to safeguard the associations we have had for years, even though a new label may look very attractive commercially."

Further encouragement for the future comes from the fact that Sonet has a young team.

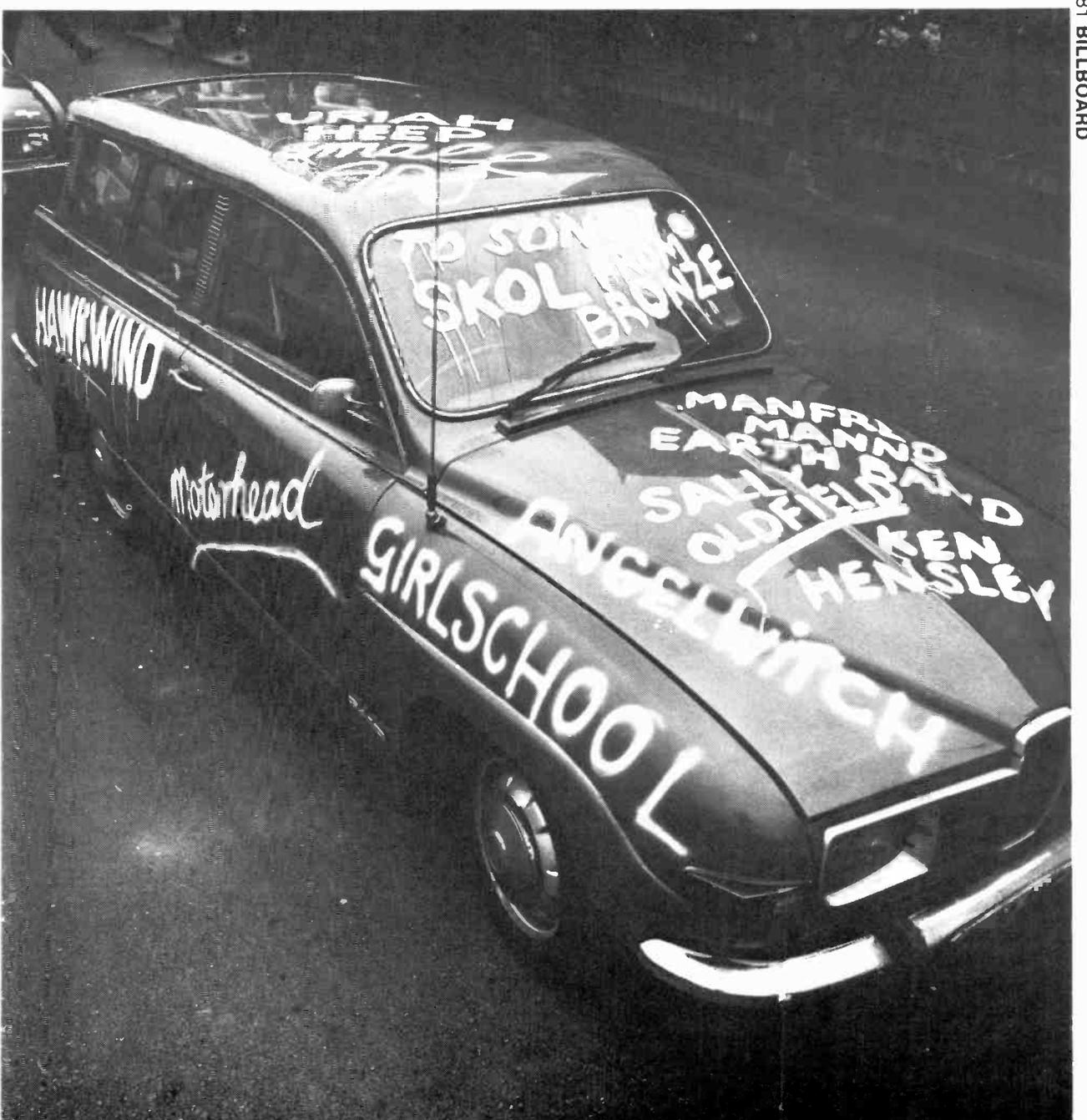
"We are succeeding quite well in getting through to the next generation of people working in our organization," says Haeggqvist. "Young people do seem to be attracted by our approach, by the fact that we have a different philosophy from other companies and by our interest in a wide variety of music."

So there's a very good chance that, 25 years from now, Sonet will still be able to claim itself the last of the real record companies. After all, there is no reason why there shouldn't be a new generation of people endowed with intelligence, ingenuity, integrity and a dash of insanity.

**SONET**

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prosperous future.

**MIKE** *tryck*  
Sweden



# Sonet U.K.

• Continued from page S-6

Another factor in Sonet's success as a specialist label, as Buckle points out, is that it does provide complete coverage of Europe. "Over the years we've managed to establish a good network of European licensees who are what I call real record companies. Take Vogue in France, for instance: old-established, yet very aggressive, very successfully young at heart. Sometimes they'll import, sometimes manufacture, everything we put out. And the same applies to Inter-cord in West Germany and the others."

International exploitation is basic to Sonet's whole philosophy. "The whole company is designed around the fact that even if we have a No. 1 here in the U.K. it's still pretty hard to make ends meet. We are releasing all around the world."

The labels whose product Sonet represents include Stefan Grossman's Kicking Mule, and Takoma, founded by another guitarist, John Fahey, and now owned by Chrysalis, distributed in Europe by Sonet. There is Specialty, with its Little Richard and other classic material, which Sonet has represented right through from its early days. There's the Chicago blues label Alligator, with which Sonet has made a number of very successful joint productions, and

there's Boston-based Rounder Records, with the currently hot George Thorogood. Sonet has sold around 250,000 of the guitarist's first three albums in Europe. Additionally there are the several important series of recordings Sonet Sweden commissioned: the "Legacy of the Blues," with over a dozen albums including legendary names like Lightnin' Hopkins, Bukka White, etc.; "The Giants of Jazz," the more contemporary universal folk sound series and most recently the series of original and licensed recordings of Cajun and zydeco music put together by producer Sam Charters. Around 70% of Sonet's total sales from all these sources come from outside the U.K.

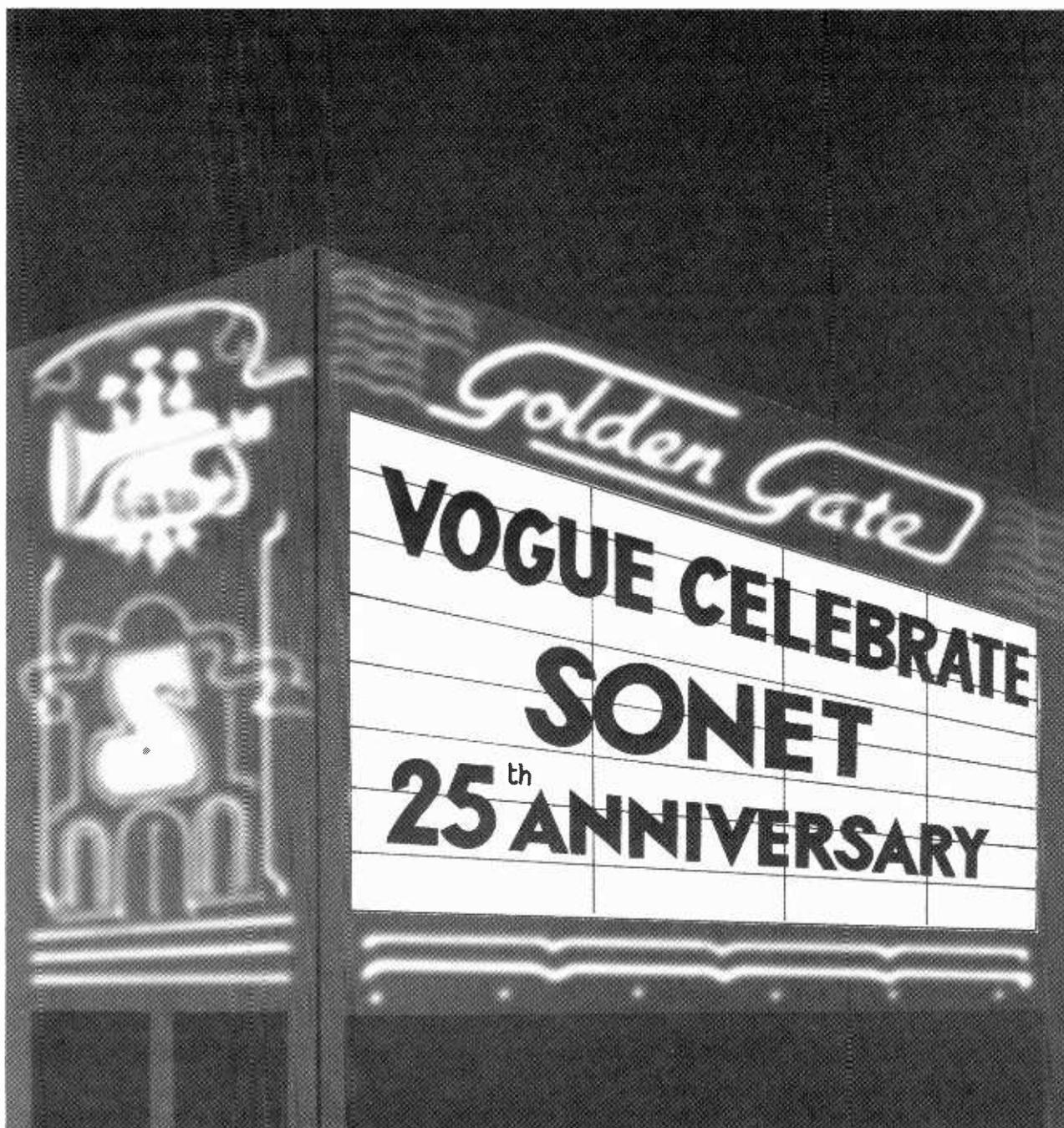
So important are the overseas connections that Rod Buckle himself spends at least a couple of days every week in Europe: 163 days in all last year.

This year, the year of expansion, Buckle plans to use the slogan "The last real record company" which was coined for them by Melody Maker. He says: "I do feel we represent a viable alternative which really is almost unique. We are a small company: besides myself there's Alan Whaley, who's director of finances and royalties, Sandy Sneddon, head of promotions, Dee Sparrow, international manager, and only six other employees. Sonet Records and Publishing is hungry, it is independent, though of course completely financially secure because of Sonet Sweden."

When Sonet U.K. started, in a small way, back in 1968, Sonet boss Dag Haeggqvist said one of its main purposes was as a way of channelling international production and recording activity through Britain. Or, as Buckle puts it: "You have a No. 1 in Guatemala, Austria or regrettably often Sweden and nobody even notices. You have a number 75 in the U.K. and the telex burns itself out with people asking for product and details."

That role, and its other functions within the international record market, the U.K. company has carried out for the best part of a decade and a half, while earning a reputation as a friendly, stable operation with a deep commitment to the kind of quality music whose dubious bottom-line potential often scares off all but the brave. It will serve the industry and the music well if it continues that tradition into the future.

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30	19	<b>AIN'T EVEN DONE WITH THE NIGHT</b> —John Cougar Riva 207 (Polygram)
20	20	<b>SWEETHEART</b> —Franke & The Knockouts Millennium 11801 (RCA)
23	21	<b>YOU BETTER YOU BET</b> —The Who Warner Bros. 49698
24	22	<b>TIME OUT OF MIND</b> —Steeley Dan MCA 51082
26	23	<b>HOW 'BOUT US</b> —Champaign Columbia 11-11433
27	24	<b>I LOVE YOU</b> —Climax Blues Band Warner Bros. 49669
38	25	<b>A WOMAN NEEDS LOVE</b> —Ray Parker, Jr. & Raydio Arista 0592
26	14	<b>KEEP ON LOVING YOU</b> —REO Speedwagon Epic 19-50953
29	27	<b>I MISSED AGAIN</b> —Phil Collins Atlantic 3790
32	28	<b>LOVE YOU LIKE I NEVER LOVED BEFORE</b> —John O'Banion Elektra 47125
36	29	<b>WHAT ARE WE DOIN' IN LOVE</b> —Dottie West Liberty 1404
33	30	<b>HOLD ON LOOSELY</b> —38 Special A&M 2316
40	31	<b>SAY YOU'LL BE MINE</b> —Christopher Cross Warner Bros. 49705
48	32	<b>MEDLEY: INTRO VENUS/SUGAR SUGAR/NO REPLY/I'LL BE BACK/DRIVE MY CAR/DO YOU WANT TO KNOW A SECRET/WE CAN WORK IT OUT/I SHOULD HAVE KNOWN BETTER/NOWHERE MAN/YOU'RE GOING TO LOSE THAT GIRL/STARS ON 45</b> —Stars On 45 Radio Records 3810 (Atlantic)

50	34	<b>THE PARTY'S OVER</b> —Journey Warner Bros. 49684
51	41	<b>9 TO 5</b> —Dolly Parton Columbia 11-60505
52	59	<b>SUPER TROUPER</b> —Abba Atlantic 3806
53	65	<b>WINNING</b> —Santana Columbia 11-01051
54	46	<b>CELEBRATION</b> —Kool & The Gang De-Lite 807 (Polygram)
55	57	<b>SOMEBODY SEND MY BABY HOME</b> —Lenny LeBlanc Capitol/MSS 4979
56	58	<b>I DON'T NEED YOU</b> —Rupert Holmes MCA 51092
57	43	<b>HELLO AGAIN</b> —Neil Diamond Capitol 4960
58	45	<b>WHAT KIND OF FOOL</b> —Barbra Streisand & Barry Gibb Columbia 11-11430
59	51	<b>LONELY TOGETHER</b> —Barry Manilow Arista 0596
60	53	<b>I LOVE A RAINY NIGHT</b> —Eddie Rabbitt Elektra 47066
61	61	<b>THE WAITING</b> —Tom Petty & The Heartbreakers Backstreet 51100 (MCA)
62	70	<b>ONE DAY IN YOUR LIFE</b> —Michael Jackson Motown 1512
63	73	<b>TIME</b> —The Alan Parsons Project Arista 0598
64	74	<b>FOOL IN LOVE WITH YOU</b> —Jim Photoglo 20th Century 2487 (RCA)
65	77	<b>STILL RIGHT HERE IN MY HEART</b> —Pure Prairie League Casablanca 2332 (Polygram)
66	66	<b>LATELY</b> —Stevie Wonder Tamla 54323 (Motown)

84	56	<b>ME WITHOUT YOU</b> —Andy Gibb Epic 19-01052
85	63	<b>HEARTS ON FIRE</b> —Randy Meisner Epic 19-50964
86	86	<b>HEAVEN IN YOUR ARMS</b> —Dan Hartman Blue Sky 6-70053 (Epic)
87	64	<b>GAMES PEOPLE PLAY</b> —The Alan Parsons Project Arista 0573
88	69	<b>THAT DIDN'T HURT TOO BAD</b> —Dr. Hook Casablanca 2325 (Polygram)
89	39	<b>CAN YOU FEEL IT</b> —The Jacksons Epic 19-01032
90	90	<b>MERCY, MERCY, MERCY</b> —Phoebe Snow Mirage 3818 (Atlantic)
91	71	<b>PLAYING WITH LIGHTNING</b> —Shot In The Dark RSO 1061
92	79	<b>ONE MORE CHANCE</b> —Diana Ross Motown 1508
93	68	<b>LIMELIGHT</b> —Rush Mercury 76095 (Polygram)
94	94	<b>SHADDUP YOUR FACE</b> —Joe Dolce MCA 51053
95	83	<b>WALKING ON THIN ICE</b> —Yoko Ono Geffen 49683 (Warner Bros.)
96	85	<b>MEMORIES</b> —Tierra Boardwalk 8-70073 (CBS)
97	82	<b>WHO DO YOU THINK YOU'RE FOOLIN'</b> —Doona Summer Geffen 49684 (Warner Bros.)
98	93	<b>LOVER</b> —Michael Stanley Band EMI-America 8064
99	96	<b>THE TIDE IS HIGH</b> —Blondie Chrysalis 2465
100	92	<b>SHOTGUN RIDER</b> —Delbert McClinton Capitol/MSS 4984



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★ Single This Week

# MORNING TRAIN

## SHEENA EASTON

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**FAN-DANGO**—Harpsichordist Igor Kipnis signs autographs at Record & Tape Ltd. in Washington, D.C. where he gave a 90-minute free in-store recital recently. Kipnis' new Nonesuch album, "Fandango," was featured in the promotion.

## Rising Costs Threatening Wilmington's Opera House

WILMINGTON, Del.—The city's Grand Opera House, which has become the state's major performing arts center since its multi-million dollar refurbishing and reopening three seasons ago, has declared itself in a precarious financial position due to rising fees for performers—both pop and classical—and dwindling revenues. The opera house, which seats only 1,100 and books its own attractions primarily, has provided the area and the rest of the state with a wide variety of attractions ranging from symphony orchestras to ballet groups to pop and jazz names.

Opera house officials, painting a dim view of the theatre's future, recently asked the City Council's finance committee to forgive a \$400,000 loan that the city made to help renovate the historic center-city building. The city raised the money by selling notes, but the opera house wasn't able to make a payment on the loan this year, and the city was forced to remove nearly \$25,000 from its contingency fund to cover the interest.

David L. Fleming, the theatre's

acting managing director, emphasized that fees for performers have risen sharply in the last few years and said it would be unrealistic to think the opera house ever would be a money-making enterprise. He said the board of directors currently is seeking money from public and private sources to create an endowment.

Fleming said \$1.1 million must be raised annually just to break even. If financial projections hold up, they'll come close to that figure this season. He said the Opera House expects to generate \$400,000 in ticket sales, \$500,000 in contributions and the remaining \$200,000 coming from a fund-raising drive and the rentals of the opera house, a bookstore and restaurant located in the theatre building.

Although some members of the city council felt that the attractions offered had a limited appeal and suggested more popular and broad-based entertainment, Fleming, who handles bookings, said popular entertainers often are risky business because the public's response is unpredictable.

MAURIE ORODENKER

## Moss Opens West Coast Warehouse

CHICAGO—Moss Music Group has opened a factory stocking branch on the West Coast in a move away from indie distribution.

Customers in 11 western states will be serviced directly from the 6,500-square-foot warehouse and office facility located in Paramount, Calif. Chip Heath, Moss Western regional manager, was named to head up the operation.

The warehouse will handle all Moss Music Group lines including Vox, Turnabout, Candide, MMG, Vox Cum Laude and Storyville.

"We moved from a distributor to a warehouse to give our customers better service and alleviate some distribution problems," Ira Moss, president, explains.

Also joining Moss in the change-over are Larry Holmes, Northern California field representative, John Erling, Oregon/Washington field rep. and Richard Knack, shipping director.

The new branch is located at 155-14 Garfield Ave., Paramount, Calif., (213) 633-1994.

## Haydn Cello Concerto Is Discovered

LONDON—Julian Lloyd Webber, classical cellist brother of "Evita" composer Andrew, has unearthed a hitherto unknown cello concerto by Haydn.

It will be performed by him, with the London Mozart Players, at the Queen Elizabeth Hall here Nov. 25, and a recording deal for it will soon be finalized.

Lloyd Webber was helped in his discovery by Robbins Landon, a noted Haydn expert. The one problem is that music scholars can't agree as yet whether the score is by Joseph Haydn, known to have written half-a-dozen cello concertos, or by his brother Michael. The work, in D major, has the official Haydn catalog number HOB 7B No. 4 and was found in the library of the Royal Brussels Conservatory. It is scored for cello and strings only.

## Orchestra Gets 33% Pay Raise

CHAUTAUQUA, N.Y.—A 33% pay increase was recently approved for the 74-member Chautauqua Symphony Orchestra, part of the 107-year-old lecture/cultural arts institution.

President Robert Hesse revealed the new contract details after a 39-hour negotiating session saying it provides for program "flexibility and an increased work load."

Under the new three-year pact, the orchestra will perform between 20 and 24 concerts per season while orchestra members agreed to increase rehearsals from 48 to 52 per year.

The orchestra performs annually from June 22 to Aug. 24 in a 6,000 capacity amphitheatre situated on 700 wooded acres alongside the 17-mile long Lake Chautauqua. Located about 60 miles southwest of Buffalo, the Chautauqua Institution also draws from the Cleveland, Pittsburgh and Erie, Pa. areas.

Old Met church, the venue discovered by EMI.

Michael Tilson Thomas is about to record with the Philharmonia Orchestra for Britain's Unicorn label. Repertoire is Oliver Knussen's Symphony No. 3 and Simon Bainbridge's Viola Concerto. Walter Trampler the soloist.

Charles Schlueter will occupy the Boston Symphony's principal trumpet chair next season. Schlueter, currently principal trumpet of the Minnesota Orchestra, succeeds Rolf Smedvig who is resigning to pursue a solo and chamber music career. . . . The new concertmaster of the Utah Symphony is 23-year old William Preucil. Preucil is currently concertmaster of the Nashville Symphony and a member of the Blair School of Music faculty.

Lalo Schifrin's Capriccio for Clarinet and Strings had its world premiere in Tel Aviv, April 21, with Eli Eban son of Abba Eban, the soloist. Schifrin conducted the Israel Philharmonic. Meanwhile, Stanislaw Skrowaczewski directed the world premier of his Clarinet Concerto with the Minnesota Orchestra April 15. Joseph Longo was the soloist.

Electronic music composition methods are illustrated in an all-new Nonesuch Records "Guide" produced by Bernie Krause, and on a two-record Folkways anthology "Electronic Music From The Inside Out," prepared by composers Barton and Priscilla McLean. . . . Smetana's "The Bartered Bride" and his symphonic cycle "Ma Vlast" are recent Supraphon digital recording projects.



**DANCERSIZE DEMONSTRATION**—Carol Hensel, whose "Dancersize" album moves to a starred 81 on Billboard's charts this week, conducts a clinic at the Record Theatre store in Mayfield Heights, Ohio.

## MOVIE REVIEW

### 'This Is Elvis' Poignant Picture Of His Rise, Fall

MEMPHIS—"This Is Elvis," a full-length theatrical film biography of the late superstar which had its press premiere here April 3, provides insight into the man, the music, and the mystique that had a dramatic influence and impact on people worldwide.

The 100-minute docudrama, released by Warner Bros., is billed as Presley's 34th motion picture. It blends re-created scenes with 80% authentic Presley from home movies, early television appearances and newsreels, film clips, and concert footage to reveal a poignant picture of the rise and fall of a superstar.

When Presley is not on screen (the film's weakest moments, despite the efforts of three different look-alikes) he tells his own story through excerpts from taped interviews, effective voiceovers delivered by Ral Donner and song lyrics.

Although the movie leaves out many episodes in Presley's career, every scene and every song selected by filmmaker David L. Wolper is helpful in piecing together a clearer picture of Presley's puzzling personality.

The film does not analyze the singer's lifestyle, nor does it comment on the cause of his death at age 42 in 1977. It does, however, make an honest effort to present straight-

forward information and reveal intimate moments that allow viewers to draw their own conclusions.

Written, produced and directed by Andrew Solt and Malcolm Leo, creators of the tv feature "Heroes Of Rock 'n' Roll," the film also places in proper perspective the geographical and musical influences that formed Presley's distinctive style and the sociological changes it effected. These segments provide much of the movie's excitement and value.

Presley's recorded music is used effectively throughout, often providing an underscore for home movies and photos illustrating that the man and his music were one and the same. Although the technique has lost some of its effectiveness due to frequent use in video, some selections are particularly powerful here: "My Way" is a prophetic epitaph and "American Trilogy," the closing number, serves as a sort of posthumous encore.

"Are You Lonesome Tonight?," from his CBS special in '77, provides the film's greatest moment of truth. Despite all he appears to have lost, Presley displays to the end his engaging sense of humor, incredible voice, outstanding showmanship and awesome ability to communicate emotion.

The soundtrack is available on RCA Records. ROSE CLAYTON

## Mushroom Seeks Damages

LOS ANGELES—Mushroom Records of California seeks \$350,000 punitive damages and its inventory and accounts receivable from Fourth St. East and Black & White Sales Consultants in a Superior Court suit filed here.

Plaintiff claims it had a license with Mushroom Records of Canada to distribute the Vancouver, B.C. label's product domestically until November, 1979. At the time of the agreement's termination, the plaintiff contends it had 700,000 singles and albums and \$500,000 accounts receivable plus office equipment and furniture.

In May, 1977, Mushroom California negotiated a loan agreement with California Canadian Bank here, using the inventory and accounts receivable as collateral.

In October, 1979, the plaintiff sold 100,000 pieces of inventory to B&W Sales for \$65,000.

When the plaintiff severed with

the Canadian parent firm, the plaintiff closed its local office and turned over accounts receivable and its warehouse inventory to its parent. Shortly after, the court is told, Merrill Enterprises, sole shareholder of Mushroom Canada, contracted for Fourth St. East to assume management of all product globally except for Canada. Fourth St. East also agreed to pay \$500 monthly to lease the plaintiff's furniture and equipment, and offered to handle the inventory and accounts receivable for the plaintiff, but the bank refused to approve the plan.

The complaint alleges that without the plaintiff's authority the defendants obtained the inventory and the accounts receivable which they liquidated. Defendants also have never paid rental fees for equipment and furniture, it's claimed.

Gary Salter, the longtime Canadian schlock figure, is noted as a principal in Black & White Sales Consultants.

## Classical Notes

A new series of Philadelphia Orchestra digital recordings is planned by Amelia Haygood's Delos Records. The first album, Tchaikovsky's Fifth Symphony led by Eugene Ormandy, was taped Saturday (25) using Soundstream equipment. The producer for the recordings is Harold Lawrence with Robert Eberenz the engineer. Delos sessions will take place in Philadelphia's

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**ibr**

14	14	29	<b>KENNY ROGERS</b> ▲ Greatest Hits, Liberty L00-1072	42	31	7	<b>WILLIE NELSON</b> Somewhere Over The Rainbow, Columbia FC 36883	70	49	8	<b>DIANA ROSS</b> To Love Again, Motown M8-951M1	97	92	31	<b>PROJECT</b> I Robot, Arista AL 4180
15	17	8	<b>SMOKEY ROBINSON</b> Being With You, Tamia T8-375M1 (Motown)	43	34	16	<b>THE WHISPERS</b> ● Imagination, Solar BZL1-3578 (RCA)	71	99	3	<b>CHANGE</b> Miracles, Atlantic/RFC SD 19301	98	149	3	<b>ANNE MURRAY</b> ▲ Anne Murray's Greatest Hits, Capitol S00-12110
16	21	8	<b>PHIL COLLINS</b> Face Value, Atlantic SD 16029	44	44	5	<b>JUDAS PRIEST</b> Point Of Entry, Columbia FC 37052	72	58	23	<b>LAKESIDE</b> ● Fantastic Voyage, Solar BXL1-3720 (RCA)	99	93	27	<b>THE DREGS</b> Unsung Heroes, Arista AL 9548
17	12	21	<b>BLONDIE</b> ▲ Autoamerican, Chrysalis CHE 1290	45	51	31	<b>JOHN COUGAR</b> Nothin' Matters And What If It Did, Riva RVL 7403	73	81	5	<b>PHOEBE SNOW</b> Rock Away, Mirage WTG 19297 (Atlantic)	100	97	11	<b>SLAVE</b> ● Stone Jam, Cotillion SD 5224 (Atlantic)
18	20	14	<b>LOVERBOY</b> Loverboy, Columbia JC 36762	46	47	25	<b>STEVE WONDER</b> ▲ Hotter Than July, Tamia T8-373M1 (Motown)	74	74	8	<b>U-2</b> Boy, Island ILPS 9646 (Warner Bros.)				<b>BOB JAMES</b> All Around The Town Live, Columbia/Tappan Zee CZX-36786
19	19	30	<b>BARBRA STREISAND</b> Guilty, Columbia FC 36750	47	27	22	<b>DOLLY PARTON</b> ▲ 9 To 5 And Odd Jobs, RCA AHL1-3852	75	98	3	<b>OZZY OSBOURNE</b> Blizzard Of Ozz, Jet JZ 36812 (Epic)				
20	22	5	<b>QUINCY JONES</b> The Dude, A&M SP-3721	48	62	3	<b>GRATEFUL DEAD</b> Reckoning, Arista A2L-8604	76	86	10	<b>ADAM AND THE ANTS</b> Kings Of The Wild Frontier, Epic NJE 37033				
21	15	5	<b>THE ROLLING STONES</b> Sucking In The Seventies, Rolling Stones COC 16028 (Atlantic)	49	60	3	<b>JEFFERSON STARSHIP</b> Modern Times, Grunt BZL1-3848 (RCA)	77	85	6	<b>RUFUS</b> Party 'Til You're Broke, MCA MCA-5159				
22	23	37	<b>AC/DC</b> ▲ Back In Black, Atlantic SD 16018	50	52	25	<b>THE ALAN PARSONS PROJECT</b> ● The Turn Of A Friendly Card, Arista AL 9518	78	88	7	<b>DAVE GRUSIN</b> Mountain Dance, Arista/GRP GRP 5010				
23	25	11	<b>.38 SPECIAL</b> Wild Eyed Southern Boys, A&M SP-4835	51	59	7	<b>A TASTE OF HONEY</b> Twice As Sweet, Capitol ST-12089	79	80	11	<b>RICK JAMES</b> Street Songs, Gordy G8-1002M1 (Motown)				
24	35	4	<b>GINO VANNELLI</b> Nightwalker, Arista AL 9539	52	65	8	<b>ATLANTIC STARR</b> Radiant, A&M SP-4833	80	73	11	<b>JIMMY BUFFETT</b> Coconut Telegraph, MCA MCA-5169				
25	30	38	<b>DARYL HALL &amp; JOHN OATES</b> Voices, RCA AQL1-3646	53	63	3	<b>DEVO</b> Devo-Live, Warner Bros. Mini 3548	81	76	27	<b>BRUCE SPRINGSTEEN</b> ▲ The River, Columbia PC-2-36854				
26	42	3	<b>SANTANA</b> Zebop, Columbia FC 37158	54	54	21	<b>ABBA</b> ● Super Trouper, Atlantic SD 16023	82	84	9	<b>KLEENER</b> License To Dream, Atlantic SD 19288				
27	18	64	<b>CHRISTOPHER CROSS</b> ▲ Christopher Cross, Warner Bros. BSK 3383	55	55	17	<b>SHALAMAR</b> Three For Love, Solar BZL1-3577 (RCA)	83	66	7	<b>BRIAN ENO AND DAVID BYRNE</b> My Life In The Bush Of Ghosts, Sire SRK 6093 (Warner Bros.)				
28	28	7	<b>THE ISLEY BROTHERS</b> Grand Slam, T-Neck FZ 37080												

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LP This Week

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	13	<b>THE LORD WILL MAKE A WAY</b> Al Green, Myrrh 6661
2	3	5	<b>CLOUDBURST</b> The Mighty Clouds Of Joy, Myrrh MSB 6663
3	4	5	<b>THE HAWKINS FAMILY LIVE</b> Light LS 5770
4	2	48	<b>TRAMaine (WORD)</b> Tramaine Hawkins, Light LS-5760
5	NEW ENTRY		<b>I'M A WITNESS TOO</b> Vernard Johnson, Savoy SL 14606
6	NEW ENTRY		<b>MIRACLES</b> Jackson Southernaires, Malaco M 4370
7	27	5	<b>TRUE VICTORY</b> Keith Pringle, Savoy SCL 7053
8	6	69	<b>I'LL BE THINKING OF YOU</b> Andrae Crouch, Light LS 5763
9	9	31	<b>REJOICE</b> Shirley Caesar, Myrrh MSB 6646 (Word)
10	NEW ENTRY		<b>20th ANNIVERSARY ALBUM</b> James Cleveland & the World's Greatest Chors, Savoy SGL 7059
11	5	27	<b>EVERYTHING'S ALRIGHT</b> Dr. Charles G. Hayes & The Cosmopolitan Church Of Prayer, Savoy SL 14580
12	32	17	<b>GOD WILL SEE YOU THROUGH</b> The Williams Brothers, New Birth 7048-G
13	8	82	<b>IT'S A NEW DAY</b> James Cleveland & The Southern California Community Choir, Savoy SGL-7035
14	10	17	<b>THE LORD IS MY LIGHT</b> New Jerusalem Baptist Church Choir, Savoy SGL 7050
15	NEW ENTRY		<b>RISE AGAIN</b> Gospel Keynotes, Nashboro 7227
16	12	65	<b>PLEASE BE PATIENT WITH ME</b> Albertina Walker With James Cleveland, Savoy SL-14527
17	13	31	<b>KEEP ON CLIMBING, WE'VE GOTTA GO HIGHER</b> The Pilgrim Jubilee Singers (Live), Savoy SL14584
18	7	9	<b>I FEEL LIKE GOING ON</b> Rance Allen Group, Stax STX 4136
19	15	17	<b>PRAISE BELONGS TO GOD</b> Elber (Twinkie) Clark, Sound Of Gospel 091
20	11	119	<b>LOVE ALIVE II</b> Walter Hawkins & The Love Center Choir, Light LS-5735
21	NEW ENTRY		<b>I'LL GO WITH JESUS</b> Angelic Gospel Singers, Nashboro 7236
22	29	9	<b>HE GAVE ME NOTHING TO LOSE</b> The Clark Sisters, SOG-092
23	18	17	<b>MOTHER WHY?</b> Willie Banks & The Messengers, Black Label BL 3000
24	19	57	<b>IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY</b> Donald Vails Choraleers, Savoy 7039
25	16	9	<b>I NEED HIM</b> Rev. Charles Nicks, Jr. & the St. James Choir, SOG-096
26	20	61	<b>HEAVEN</b> Genobia Jeter, Savoy SL 14547
27	NEW ENTRY		<b>I CAN'T LET GO</b> Kristle Merdan, Light LS 5765
28	14	35	<b>LOVE ALIVE</b> Walter Hawkins, Light LSS734
29	31	124	<b>I DON'T FEEL NOWAYS TIRED</b> James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
30	17	17	<b>A PRAYING SPIRIT</b> James Cleveland & The Cornerstone Choir, Savoy 7046
31	21	41	<b>YOU OUGHT TO TAKE THE TIME OUT TO PRAISE THE LORD</b> Rev. Clay Evans, Jewel LPS 0150
32	23	90	<b>CHANGING TIMES</b> Mighty Clouds Of Joy, Epic JE 35971
33	24	17	<b>I CAN DO ALL THINGS</b> International Mass Choir, New Birth, 2-9008G
34	33	9	<b>MOVING IN THE SPIRIT</b> Timothy Sright Concert Choir, New Birth 7051-G
35	35	13	<b>GREAT IS THY FAITHFULNESS</b> The Philadelphia Mass Choir, Savoy 14533

MAY 2, 1981 BILLBOARD

# Gospel

WINS DOVE, PRODUCTION DEAL

## Crutchfield's Interest Renewed

By EDWARD MORRIS

NASHVILLE—After years of producing such country and pop artists as Barbara Fairchild, Dave Loggins, Johnny Tillotson, La Costa and Tanya Tucker, Jerry Crutchfield is turning more of his attention toward gospel music production. He recently won a Dove award for his "Workin'" album with the Hemphills, and he had two more albums nominated for the Gospel Music Assn. honors.

"Gospel music is becoming such a significant part of the industry," says Crutchfield, "and it has so many talented artists. Cynthia Clawson is one of the greatest singers I've ever heard. Gospel is no longer limited to the traditional ways."

Crutchfield's admiration for Clawson's artistry has led to a production deal with her label, Triangle Records, by which Crutchfield will oversee the making of her next album. Clawson won the GMA's female gospel vocalist of the year prize this month, and her "You're Welcome Here" took the Dove for inspirational gospel album of the year. It was produced by JEN.

In addition to his work as head of MCA's publishing office here—a position he's held since 1965—Crutchfield has production projects slated for Terry Bradshaw, the Hemphills, Doug Oldham, Lee Greenwood and Mike Campbell. The last two are secular artists.

Regardless of how impressed he is by their talents, Crutchfield says he is not inclined to move his gospel

clients toward secular material. "Any great Christian artist would certainly welcome multi-faceted success," he notes. "I think these artists will have records that will be accepted without them making compromises."

Budgets for gospel album production are not as skimpy as commonly reputed, Crutchfield reports. "I thought that would be the case, but I've found that we haven't had to cut any corners. Budgets are very adequate. In fact, I'm really impressed with the approach most gospel companies have. They use top arrangers and top musicians."

He admits, though, that gospel production doesn't pay the producer as well as secular work does. "No, there isn't as much money in it. Fortunately, I've got other things happening. It's not something you do

strictly for financial rewards." Crutchfield says his interest in gospel music is not new, but "renewed."

For the most part, he says, gospel and secular productions are alike. "The creative and technical processes are identical. You go about them with the same creative efficiency. What makes it different is that you have to be aware of what gospel artists are about. Their music is a ministry. Every gospel artist is concerned about material. But country artists are the same way. They all want songs that fit their image."

What an artist expects from him as a producer, Crutchfield says, depends on the artist's level of development. "New ones or ones who haven't had a hit for a while expect more from a producer," he explains. To further illustrate a producer's de-

(Continued on page 60)

### CLAWSON TOP FEMALE

## Imperials Head Dove Winners' Roster

NASHVILLE—The Gospel Music Assn. conferred its official honors on a variety of artists and musical styles at its 12th annual Dove award ceremonies here April 15.

The big winners were the Imperials, of Dayspring Records, who copped group of the year, artist of the year and contemporary album of the year prizes.

Other award recipients were: Cynthia Clawson, female vocalist of the year; Russell Taff, male vocalist; Gary Chapman, songwriter; Debby Boone for "With My Song," gospel album by a secular artist; Dino Kartsonakis, instrumentalist; and Brown Bannister and Mark Hudson for "Praise The Lord," song.

Also Cynthia Clawson, Triangle Records and JEN Productions for "You're Welcome Here," inspirational album; the Hemphills, Heartwarming Records and Jerry Crutchfield for "Workin'," traditional album; Larnelle Harris, Benson Records and Howard McCrary and Paul Johnson for "Give Me More Love In My Heart," contemporary black gospel album; Shirley Caesar, Myrrh Records and Tony Brown and Ken Harding for "Rejoice," inspirational black gospel album; and Teddy Huffam and the Gems, Canaan Records and Ken

Harding for "Incredible," traditional black gospel album.

And the Bill Gaither Trio, Word Records and Robert MacKenzie for "Very Best Of The Very Best For Kids," album—children's music; various artists, Light Records and Dony McGuire for "The Lord's Prayer," album—worship music; Sparrow Records, Billy Ray Hearn and Irving Martin for "The Messiah," album—musicals; and Cynthia Clawson, Triangle Records, Bill Barnes and Clark Thomas for "You're Welcome Here," album cover.

Inducted into the Gospel Music Hall of Fame were John T. Benson Jr. and Ira F. Stanphill, in the "living" category, and Mrs. J.R. Baxter in the "deceased" classification.

Performers for the event were Dave Boyer, Bonnie Bramlett, Denny Correll, Joe English, the Gospel Keynotes; Tramaine Hawkins, Gary McSpadden, Doug Oldham, Bobby Jones and New Life, Cleophus Robinson, the Speer Family and Kathie Sullivan. The orchestra and chorus, Bridge, was conducted by Jim Van Hook.

Joseph A. Moscheo II was producer of the ceremonies. Pat and Shirley Boone served as hosts.

## Double Promo Due Agajanian

WOODLAND HILLS, Calif.—Homing in on the current popularity of country music, Light Records is marketing "Rebel To The Wrong," Dennis Agajanian's first release on the label, as both a country and gospel album.

Through Word Inc., the package is being pumped through the Christian bookseller pipeline and to secular racks. 200 copies of the LP have been shipped to key country radio stations in the South, West and major urban markets.

Word of Canada is issuing a country single, "Daddy's Girl," backed with a lively instrumental number featuring fiddler Byron Berline. "Milk And Honey Express." Presently, there are no plans for a comparable U.S. release, although Light is plugging half of the album's tracks as suitable for secular airplay.

Special promotions for the album include a signing party in San Diego and a listening party in Los Angeles. Plans call for posters tying in with the album's western cover. A tour, encompassing both secular and gospel venues, is slated for late summer.

Agajanian refers to his brand of music as "outlaw," adding the same type of diversity to gospel music that Waylon Jennings and Willie Nelson created in the country market. Writer of the "Indianapolis 500 Dream," the theme song for that prestigious auto race, Agajanian is sponsoring a car in this year's competition. He will also co-drive a car in the Baja 500 with Walker Evans.

Upcoming plans for Agajanian include performing at the closing banquet of the Christian Booksellers Assn. convention in Anaheim in July.



DIFFERENT DUO—MCA artist Loretta Lynn and singer Ray Charles get together to sing a gospel medley on CBS-TV's "Country Comes Home."



## Offer Vid Licensing Check List Fox Office Letter Addresses 11 Song C'right Points

• Continued from page 1

picture, video record of concert or other non-dramatic rendition).

2. Type of use of composition (such as background or feature, instrumental or vocal).

3. a. Length of time of entire production; b. length of time of music in production and total number of compositions used; c. length of time of use of particular composition being licensed.

4. Duration of license requested.

5. Have any rights regarding the composition been previously licensed in connection with production to appear on video product (is this a new production or an existing production being transferred to video product)?

6. Budget for production, including costs of particular items (such as artist payments).

7. Manner of distribution (such as sale or rental for home use).

8. Estimated number of units to be manufactured.

9. Territory of distribution.

10. a. Wholesale price and suggested retail list price of units; b. rental prices and marketing arrangements of units.

11. Estimated profit margins.

The check list, the letter explains, is useful because "individual licensing situations will vary widely depending on such factors as the type of video product and the nature of the use of the music. The video product may involve the use of a song in a motion picture, or it may involve a video record of a concert or other non-dramatic rendition.

"The use of a song may be background or feature, instrumental or vocal, alone or together with a number of songs. The economics affecting licensing decisions will also vary widely depending on the number of financial factors relating to the particular production embodied in the video product."

The letter, signed by agency president Al Berman, adds, "Obviously, not all of this information will be available in all situations, or be a

prerequisite to the granting of licenses if it cannot be obtained."

The agency reminds publishers to be mindful of what rights in music are being licensed in connection with video product:

"There is the recording rights—the right to record the music in synchronism or in timed-relation with the video motion picture. In addition, there are the rights to reproduce and distribute copies of the video product containing the music. The compensation arrangements for the licensing of these various rights may take many different forms, such as a flat fee or lump sum payment; a fixed amount or a percentage of wholesale or suggested retail list price for each unit manufactured or sold; a percentage of gross or net receipts; a percentage of rental receipts—or some combination of these or other variations.

"Publishers should also be aware that in lieu of having performance rights licensed through the performing rights societies, a producer may wish to obtain a license for performance rights in video product from the publisher. Publishers will have to consider appropriate compensation arrangements should this occur."

While the Fox Office expresses hope that the check list will aid in reaching individual home video licensing decisions, it reminds publishers it cannot advise them as to what specific license fees and rates they should charge.



ASCAP HONOR—Mel Torme performs "April In Paris" at an ASCAP reception in honor of the late E.Y. "Yip" Harburg. Standing at the piano, are, from left: actress Celeste Holme, composer Sheldon Harnick, composer Jules Styne, and singer Barbara Cook.

### AS MECHANICALS DIP

## U.K. Publishers Head For Specialty Marts

• Continued from page 10

making masters there. Through our own labels, we can ensure that everything coming out of it gets released."

Robert Kingston, managing director of Robert Kingston Music, RKM, was one of the first independent U.K. publishers to launch his own record label several years ago. Now he's moved into video distribution, one of the few growth areas in the current marketplace, and is concentrating his publishing efforts on developing tv and film music catalogs.

He says: "It's fortunate for us in the current climate that I set up my own film distribution company in 1963 when I was still with Southern Music. I now own about 2,500 feature films.

"We're currently releasing these movies on video and it has become a very useful prop against the present recession-hit music business."

Kingston says he is steering clear of the "unpredictable" pop market these days and is concentrating on his building interests in soundtrack music. "Music for film and tv is a much more stable area. It provides a steady flow of mechanicals and performance rights.

"We handle the RKO film music catalog and have just acquired Maurice Jarre's soundtrack for 'Lion Of The Desert,' the new Anthony Quinn movie."

Former Chappell Music executive David Barnes launched his own independent publishing company, Canbar Music, in the middle of the recession last year.

Now he says: "Right from the start, we had a problem in not having the finance to put writers under

exclusive contracts. So we had to concentrate on song-by-song deals which is healthier anyway, because we only take the material we really want.

"Poor record sales and the attitude of record companies also mean we have had to diversify into areas which can bring us revenue in the short term."

So Canbar Music has moved into the lucrative children's market, says Barnes, and is tying up deals with established tv personalities in the U.K., including Jon Pertwee, comedian-actor and star of the "Worzel Gummidge" series, and popular flautist James Galway. The company has also launched its own children's label called Kidstuff.

Says Barnes: "The label features media-related children's characters, such as Gummidge, and it's aimed at the 5-12-year age bracket. It goes hand-in-hand with the publishing company on the musical side. Kidstuff and our jingles production company are certainly holding the publishing company up in the face of the icy blasts from the recession."

John Fogarty, managing director of Cavalcade Music, which handles the ABC/Dunhill catalog in the U.K., says: "Things are very tough in the local marketplace for independent publishers and the mood of depression which exists among the major record companies doesn't help one bit.

"We set up our own production company and record label last year but we're also involved in promoting major tours of Japan by big artists of the Rod Stewart caliber.

"And the company's involvement in this area is certainly helping the publishing side to cope with the general fall-off in mechanicals."

## Workshops In Writing, Managing

LOS ANGELES—A series of 12 workshops in the craft and business of songwriting at Songwriters Resources and Services begins here May 25.

"Band Off The Ground" is a four-week workshop dealing with the aspects of running a band. Conducted by Bruce Kaplan, member and ex-manager of the Toasters, the workshop covers such topics as finding players, establishing an image, getting bookings and producing demos.

The five-week "Psychology Of Creativity" taught by George Go-

mez Ph.D., discusses hypnosis, journal keeping and other topics.

Guitarist Alan Lee conducts an eight-week fretboard harmony class. "Laying Down The Law" is a four-week workshop conducted by members of the SRS legal panel concerning legal matters.

Doug Thiele and special guests host the "Advanced Songwriting" roundtable while the song evaluation workshops continue each Monday and Saturday. Also continuing are the standard workshops in lyric writing, theory, voice and the music business.

Survey For Week Ending 5/2/81

Billboard® Hot Latin LPs™  
Special Survey

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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	CHEO FELICIANO Sentimiento tu Vaya 95
2	JOSE JOSE 15 grandes exitos Telediscos 1015	2	ORQUESTA LA SOLUCION Idem LAD 342
3	CHELO Ya no me interesa Musart 1801	3	SONORA PONCENA Unchained force Inca 1077
4	VICENTE FERNANDEZ 15 exitos mas grandes Telediscos CBS 20422	4	EL GRAN COMBO Unity Combo 2018
5	CONJUNTO MICHOACAN Piquetes de hormiga Odeon 73171	5	HANSEL, RAUL Y LA CHARANGA TH 2133
6	RENACIMIENTO 74 Cuando quieras regresar Ramex 1058	6	OSCAR DE LEON Al frente de todos TH 2115
7	CARLOS Y JOSE El chubasco TH 2099	7	ISMAEL MIRANDA La clave del sabor Fania 593
8	EMMANUEL Intimamente Arcano 3535	8	CONJUNTO CLASICO Felicitaciones Lo mejor 802
9	LUPITA D'ALESEO Ya no regreso contigo Orfeon 16047	9	LALO RODRIGUEZ Simplemente Lalo Tierrazo 004
10	RUBEN NARANJO Cartas manchadas Sarape 1158	10	LA INDIA LE ORIENTE A bailar el son Guajiro 4004
11	CAMILO SESTO 15 grandes exitos Telegiscos 1011	11	HECTOR CASANOVA Que le den vitamina Fania 589
12	LOS DOS GILBERTOS Por una mala mujer Hacienda 7930	12	CUCO BALOY Y LOS VIRTUOSOS Tiza Discolor 30020
13	ROBERTO CARLOS Idem CBS 12314	13	ROBERTO TORRES Recuerda al trio Matamoros SAR 1016
14	LOS REYES LOCOS Personalidad CBS 20497	14	BOBBY VALENTIN Idem Bronco 114
15	LOS TIGRES DEL NORTE Un día a la vez Fania 607	15	ORQUESTA LA TERRIFICA Idem Artomax 623
16	JULIO IGLESIAS Hey CBS 50302	16	RAFAEL CORTIJO Idem Tierrazo 003
17	LOS CADETES DE LINARES El chubasco Ramex 1057	17	FANIA ALL STARS California Jam Fania 583
18	DYANGO La radio Odeon 74112	18	CELIA CRUZ Celia, Johnny & Pete Vaya 90
19	MAZZ Class Cara 023	19	TITO ROJAS Idem Rana 1001
20	ROCIO DURCAL Con mariachi Pronto 1078	20	HECTOR LAVOE El sabio Fania 588
21	RIGO TOVAR En vivo Profono 3033	21	SANTIAGO CERON Tumbando puertas Salsa 22
22	RAMON AYALA Mejores corridos Fredy 1195	22	WILLIE ROSARIO TH 2003
23	ESTRELLAS DE ORO Vol 3 Telediscos 1013	23	LUIS RAMIREZ Cotique 1104
24	NAPOLEON Lena verde Raff 9079	24	JOHNNY VENTURA Yo soy el merengue Combo 2016
25	CAMILO SESTO Amaneciendo Pronto 1086	25	LOS VECINOS En su momento Algar 23

## WB's SILVERS IS RETIRING

NEW YORK—Ed Silvers will retire as chairman of the board of Warner Bros. Music at the end of June, and a replacement is expected to be named shortly.

The 24-year music industry veteran, 46, says he will continue on an "active" consultancy basis for 3½ years after he gives up his post as chairman of the publishing operation of Warner Communications Inc. Silvers, who has headed the firm for the past decade, last year moved up to chairman after serving as president, a title currently held by Mel Bly.

David Horowitz, office of the president at parent WCI, who noted that the publisher had doubled its earnings since Silvers joined the company, says a new chief would be named "in a week or so."

According to Horowitz, when Silvers renegotiated his contract 3½ years ago, it was structured so that Silvers would remain at the helm for this period of time and take on consultancy duties for another 3½ years. "Ed told me he didn't want to work more than 3½ years and we actually structured the deal with this in mind."

Silvers says, "All my goals have been accomplished. The challenge has been over for a while and life without a challenge is very frightening to me."

An avid sailor, Silvers adds that soon after he leaves his post, he'll take his boat from California through the Panama Canal and head for his home in the British Virgin Islands.

12	12	Ariola (12-inch) OP 2208 <b>FEELS LIKE I'M IN LOVE</b> —Kelly Marie Coast To Coast/CBS (12-inch) 4Z8-02023
13	13	<b>WALKING ON THIN ICE</b> —Yoko Ono Geffen (7-inch) Gef 49683
14	20	<b>PULL UP TO THE BUMPER</b> —Grace Jones Island (LP) ILPS 9624
15	23	<b>DYIN' TO BE DANCIN'</b> —Empress Prelude (12-inch) PRLD 607
16	18	<b>GET UP (Rock Your Body)</b> —202 Machine Fire Sign (12-inch) FST 1451
17	17	<b>ALL AMERICAN GIRLS/SHE'S JUST A RUNAWAY</b> — Sister Sledge Cotillion (LP) 16027
18	24	<b>BAD COMPANY/WARM &amp; GENTLE EXPLOSION/ROCK ME</b> — Ullanda McCullough Atlantic (LP) 19296
19	19	<b>DOG EAT DOG/'ANTMUSIC'/KINGS OF THE WILD FRONTIER</b> —Adam & The Ants Epic (LP) NJE 37033
20	16	<b>TANTRA—THE DOUBLE ALBUM—all cuts</b> —Tantra Importe/12 (LP) MP-310
21	14	<b>WON'T YOU LET ME BE THE ONE</b> —Michael McGlory Airwave (12-inch) AW12 94964
22	15	<b>RAPTURE/THE TIDE IS HIGH</b> —Blondie Chrysalis (LP) CHE 1290
23	22	<b>IT'S A LOVE THING/UP ON SOUL TRAIN/I CAN MAKE IT BETTER</b> —The Whispers Solar (LP) BZL1-3578
24	25	<b>FULL OF FIRE/MAKE THAT MOVE</b> —Shalamar Solar (LP) XL1-3577
25	35	<b>YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME</b> — The Spinners Atlantic (LP) 16032
26	21	<b>SET ME FREE</b> —The Three Degrees Ariola (LP) BZL1-3578
27	42	<b>STAY THE NIGHT/NIGHTS (Feel Like Getting Down)</b> — Billy Ocean Epic (12-inch) 48-02049
28	43	<b>NEW TOY</b> —Lene Lovich Stiff (12-inch) IT 97
29	26	<b>SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS</b> — Frankie Valli MCA/Curb (LP) 5134
30	NEW ENTRY	<b>IF YOU FEEL IT</b> —Thelma Houston RCA (LP/12-inch) AFL1 3842/JD 12216

42	40	<b>THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP</b> —The Clash Epic (LP) ESX 37037
43	37	<b>PERFECT FIT</b> —Jerry Knight A&M (LP) SP 4843
44	NEW ENTRY	<b>(We Don't Need This) FASCIST GROOVE THANG</b> —Heaven 17
45	NEW ENTRY	<b>MEMORABILIA</b> —Soft Cell Some Bizarre (import)
46	36	<b>ROCK THIS TOWN/RUNAWAY BOYS</b> —The Stray Cats Arista (LP) Import
47	30	<b>I HEAR MUSIC IN THE STREETS/IN THE MIDDLE/ SEARCHIN' TO FIND THE ONE</b> —Unlimited Touch Prelude (LP) PRL 12184
48	38	<b>THIGHS HIGH</b> —Tom Browne Arista/GRP (12-inch) GP 01
49	39	<b>OOH SUGA WOOGA/THIS FEELIN' (Remix)</b> — Frank Hooker & The Positive People Panorama (LP/12-inch) BXL1 3853/YD 12197
50	48	<b>LOOK UP/NEVER GONNA GIVE YOU UP</b> —Patrice Rushen Elektra (LP) 6E 302
51	51	<b>DRIVING ME WILD</b> —The Stylistics TSOP (LP) JZ 36470
52	52	<b>MY SIMPLE HEART</b> —Carol Douglas 20th Century (12-inch) TCD 125
53	53	<b>LOVE RESCUE</b> —Project PBI (12-inch) 1001
54	54	<b>HELP ME SOMEBODY/THE JEZEBEL SPIRIT/AMERICA IS WAITING</b> —Brian Enos & David Byrne Sire (LP) SRK 6093
55	59	<b>TAKE ME TO THE BRIDGE</b> —Vera Rio Records (12-inch) Import
56	34	<b>CAN YOU HANDLE IT/YOU GOT MY LOVE</b> —Sharon Redd Prelude (LP) PRL 181 12181
57	57	<b>YOUNG MEN DRIVE FAST</b> —The Quick Epic (12-inch) Import
58	NEW ENTRY	<b>MEDLEY—Stars On 45</b> Radio Records/Atlantic (7-inch) 3810
59	NEW ENTRY	<b>GIVE IT TO ME BABY</b> —Rick James Gordy (LP) G8-1002M1
60	60	<b>I WILL FOLLOW</b> —U-2 Island (LP) ILPS 9646



# ★ Single This Week

**LAY ALL YOUR LOVE ON ME/  
SUPER TROUPER/  
ON AND ON AND ON**

**Give the gift  
of music.**

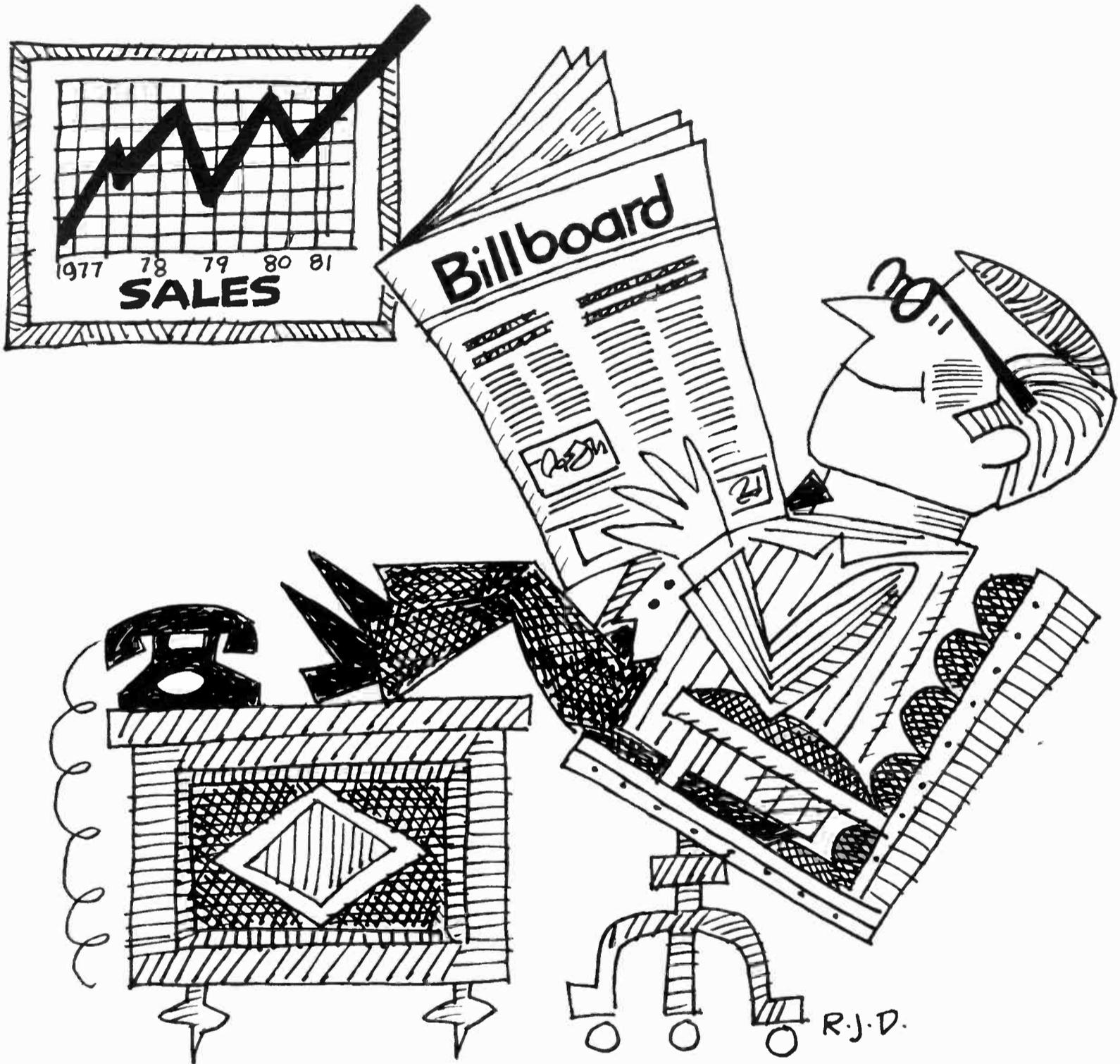
**ABBA**

Atlantic (LP) SD 16023



\*NON-COMMERCIAL 12-inch

# HOW TO GET TO AES, EVEN IF YOU CAN'T MAKE L.A.



From May 12th to May 15th, thousands of your prospects and customers will be attending the Audio Engineering Society's (AES) summer convention in Los Angeles.

And some won't.

We hope to see you there, but whether you're exhibiting or not, you can sell those prospects and customers, because Billboard will be there, with our May 16th issue.

As usual, Billboard will have expanded editorial coverage to serve your buyers and decisionmakers for audio/video equipment, products and services.

Just as we do every week, with news of the Sound Business, around the world. (Billboard reaches major recording studios around the world!)

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**AES Issue Date: May 16th**

**Advertising Deadline: May 1st**

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# Sound Business

## CONSUMER STUDY CONCLUSION

### More Than 50% Of All Turntable Owners Also Operate Cassette Deck

• Continued from page 3.

tication is only marginally affected by income level.

Geographical considerations, however, do play a part in determining the type of system owned. Rural dwellers own fewer component systems and more console systems than city dwellers. The popular compact system, however, is spread evenly across geographic regions.

Perhaps no other category is more important in planning a sales approach than the age of the consumer. The prime stereo buyer has been pegged in the 18-34 year old age bracket, and although that still holds according to the survey, there are indications that the 18-25 segment is shrinking and the over-35s are growing.

Among those who bought receivers, for example, in the past 18 months, 36.5% were between 25 and

34, and 25.8% between 18 and 24. Almost 20% were between 35 and 49, and the median age was 27.8. For the cassette deck, the median age is 28.2.

The cross-ownership factor in component hi fi points up some interesting facts about the latent audiophile. For example, a consumer who owns a separate phono cartridge is more likely to own other pieces of equipment. Of separate cartridge owners, 15.2% also own an equalizer, 61% own a cassette deck (as opposed to 28.2% who own an 8-track) and 72% own headphones. For the hi fi retailer, this statistic could be a tip-off that a relatively inexpensive purchase like a cartridge could lead to a much easier sale of step-up equipment.

In car stereo, radio cassette combinations are less widely owned than radio 8-track combinations, with figures of 12.2% and 15.5% respectively. But in the last three years the purchase patterns have shifted dramatically.

Of the radio/cassette combinations, 49% were purchased in the last 18 months, and 38.5% two or three years ago. With the 8-track combinations, 45.5% were purchased two or three years ago and 26.4% in the last 18 months. While purchases of

cassette players rose 10%, those of 8-tracks dropped almost 20%.

The supposed rural dominance of 8-track is only partially substantiated by the survey. According to the figures, 8-track car players are distributed evenly in all population areas, while with cassettes large cities dominate. So while it is true that there are more 8-tracks than cassettes in rural America, there are about as many 8-tracks in the country as in the city.

## MINCOM DIVISION DISSOLVED

# 3M Consolidates Its Video And Digital Audio Product Resources

CHICAGO—The video and digital audio product lines of 3M have been joined together as part of a major reorganization of the giant St. Paul manufacturing company.

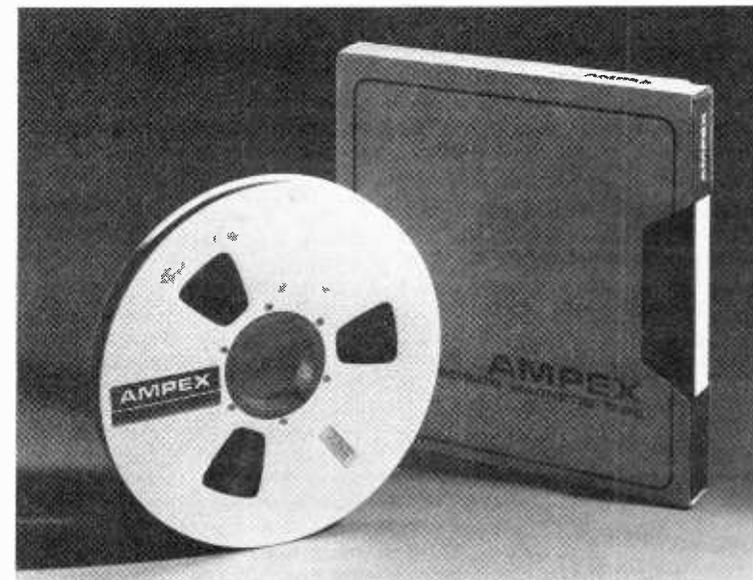
At the same time, 3M is merging the video and digital audio unit into its Magnetic Audio/Visual Products Division, which is in charge of blank tape.

As part of the restructuring, the Mincom division has been dissolved. Digital audio products and video were formerly marketed through Mincom.

The combined digital audio/video project is now headed by Frank J. D'Ascenzo, manager, who reports to John E. Povolny, vice president, Magnetic Audio/Video products Division.

The merger is expected to intensify 3M's thrust into digital audio applications with 1-inch video recording. Said D'Ascenzo, "3M has already taken steps to merge its video tape recording and digital audio technologies to better serve markets. The merger increases the scope of our ability to serve and will enhance new product developments."

Products offered by the new digital audio/video group include digital audio recorders, electronic editors and accessories, and video tape



DIGITAL READY—Ampex premieres its 466 High Energy Digital mastering tape, available in appropriate configurations for all open reel digital audio recorders, at the upcoming May AES in Los Angeles.

recorders and video effects generators.

The merger is part of a massive reorganization of the \$6 billion annual company into four major business sectors. The Magnetic Audio/Video Products division operates within the Electronic and Information Technologies sector, among such related lines as data recording, business communication and micrographic products.

3M's other primary business sectors are Graphic Technologies, Industrial and Consumer, and Life Sciences.

Other personnel appointments within the new video/digital audio group are Bob J. Landingham, sales manager; Clark Duffey, marketing development manager, digital audio product; James N. Mazzoni, marketing development manager, television display systems; Jerry S. Kerr, marketing development supervisor, switching systems, and David A. Bixler, marketing development supervisor, video tape recorders.

3M's Mincom division was established in 1956 when 3M purchased the electronics division of Crosby Enterprises, L.A., and acquired technologies for tape handling and audio and video signal recording. Products for data recording and audio-visual marketplaces were added to the division at later dates. Under 3M's new structure, those products have been directed into other divisions serving related markets.

In related news, 3M has announced that a 17-minute documentary videotape demonstrating SMPTE compatibility of its digital audio recorder will be shown for the first time at the May AES in L.A. Also at AES, 3M will present a technical paper entitled "Design Consideration Of Digital Cross-fade In Multi-Channel Recorders," by senior engineer Richard W. Molstad.

## Ampex Maps 3 New Promotions For Blank Tape

LOS ANGELES—Ampex is offering three new promotions for its blank tape which the firm will kick off at the upcoming Consumer Electronics Show in Chicago.

Two of the promotions include Ampex Extended Dynamic Range (EDR) audio cassettes. The first offers a 25% discount on open stock 45, 60 and 90-minute cassettes while the same discount applies to open stock EDR C60 and C90 Auto-Packs. Auto Packs features EDR home and auto cassettes pre-packaged in a compact protective container—the Shape Cassettebox—that keeps cassettes both accessible and dust free in cars.

Suggested promotional prices for the open stock EDR cassettes are: C45—\$1.99; C60—\$2.49; and C90—\$3.19.

Suggested promotional prices for Auto-Packs—three EDR cassettes plus four interlocking Cassetteboxes are: EDR C60—\$6.49, and EDR C90—\$8.49.

The third promotion features a "buy two, get one free" offer on Ampex ELN (Extra Low Noise) 60 or 90-minute cassettes.

## Neve, Kappa Agree On Communicator

NEW YORK—Neve Electronic Holdings, parent company of Rupert Neve, Inc., has signed an agreement with Kappa Systems, Inc. of Arlington, Va. to be the exclusive manufacturer and marketer of Kappa's Communicator system.

The Communicator is a microprocessor based intercom system designed for broadcasting, recording and film studio use. It is said to provide users with greater flexibility and adaptability than is currently available in intercoms.

Neve will manufacture the unit in both the U.K. and U.S., and the company predicts multimillion dollar sales of the Communicator over the next three years.

## Electro-Voice Adds Subsid In Japan

NEW YORK—Michigan based Electro-Voice has formed a subsidiary in Japan to distribute its products there. According to company president Robert Pabst, exports to Japan have increased 40% per year for the last several years. Electro-Voice products are also marketed under the TAPCO and Intersound names. The company has authorized distributors in Switzerland, Germany, Canada, South Africa and Australia.

## Nautilus Issues 3 Half-Speed Albums

LOS ANGELES — Nautilus Recordings, Shell Beach, Calif., is now shipping the Police's "Zenyatta Mondatta" LP as a half-speed mastered audiophile LP. The conventional release was issued by A&M last October 1.

Other newer releases in half-speed format include: the Moody Blues "Threshold Of A Dream" and Ambrosia's "Life Beyond L.A." A new direct cut LP called "Finesse" features tenor saxophonist John Klemmer.

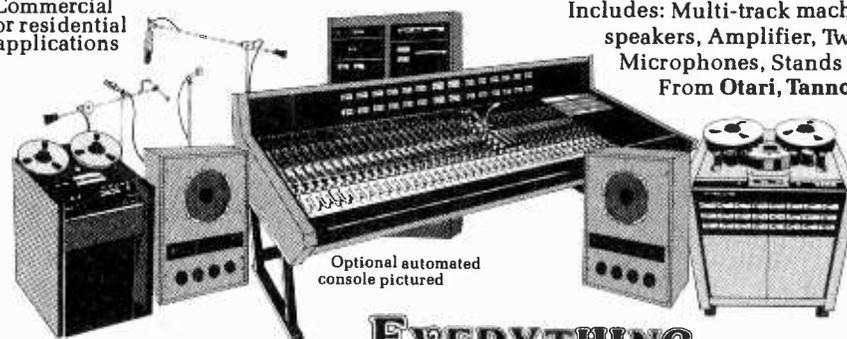
## Scharff Expands Its N.Y. Offices

NEW YORK—Scharff Communications, Inc., a pro audio rental and sale company here, has expanded its offices for the second time in a year. According to Scharff, increased demand for the company's services has forced it to greatly expand its inventory. The company, formed less than a year ago, had doubled its floor space last fall. The firm specializes in custom audio-for-video installations.

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## Studio Track

LOS ANGELES—SOS Band at Larrabee, Sigidi producing, Steve Williams at the board, assisted by Sabrina Buchanak. Also there: Leon Sylvers producing Dynasty with Steve Hodgee engineering, Judy Clapp assisting; Loleatta Holloway working on a new project with Ron Kersey producing, Barry Rudolf engineering; Larry Blackmon producing Cameo, Randy Tominaga engineering; and C.C. Ryder working on a new project, Tominaga at the board.

Jim Saad mixing the Suc Saad Band LP track which will be included in the Irv Azoff film "Heavy Metal" at Eldorado Recording Studio. The band also set to track three new songs there and began mixing a new Planet Records LP, Dave Jerden engineering both projects.

Ray Parker Jr. producing Cheryl Lynn at Amerycan Studios for CBS with Parker also engineering.

Andrew Gold continuing to produce Rita Coolidge for A&M with Jim Nipar engineering at Soundcastle, Mitch Gibson assisting. Also there, Skip Scarborough and Jerry Peters producing Rockie Robins for A&M, Bill Bottrell engineering.

John Sands, recently with Westlake Audio and Sound Labs, becomes chief engineer of Capitol Studios electronic maintenance, while Daniel Kopman, formerly chief engineer at Chateau, becomes electronic maintenance engineer.

Geoff Workman producing Tommy Tutone for Columbia at Cherokee, John Weaver assisting on engineering.

Producer Rych McCain recording and mixing Kym Clark's new single at A&M Studios with Don Koldon at the console.

Love n' Comfort activity: Con Funk Shun cutting tracks on new MCA group Klique, Rick Barcelona and Kevin Dixon at the board; Tabu/CBS artist Woods Empire laying tracks, David N. Crawford producing, Clay McMurray engineering; and Rainbow TV Workshop, Inc. artists the Righteous Apples recording a new LP, Clay McMurray producing and engineering.

Lionel Ritchie producing Kenny Rogers at Wizard. Also there, Ritchie Zito and Joey Carbone co-producing John O'Banion with Kent Nebergall engineering; Devo mixing live tapes; and Robin Cable producing Stanley Frank.

Producer Danny Sheridan preparing a new Pat Dailey single at Gold Star Studios, Stan Ross engineering.

Engineer Chris Bellman mastering the following projects at Allen Zentz Recording: Bill Withers' greatest hits LP; a David Kershbaum-produced Jerry Knight single; a Conny Plank and group produced Ultravox single for Chrysalis; a debut LP of Zingara, produced by Lamont Dozier; and a new Stiff Little Fingers LP for Chrysalis, produced by Doug Bennett and engineered by Bill Gill. In the Zentz recording studio: Harry Maslin producing Air Supply for Arista, John Van Nest and Ed Sanders assisting; Rene & Angela continuing a Capitol LP; and Mike Wilkinson and Mike Lewis producing Italian artists Tantra for Disconet, John Van Nest mixing.

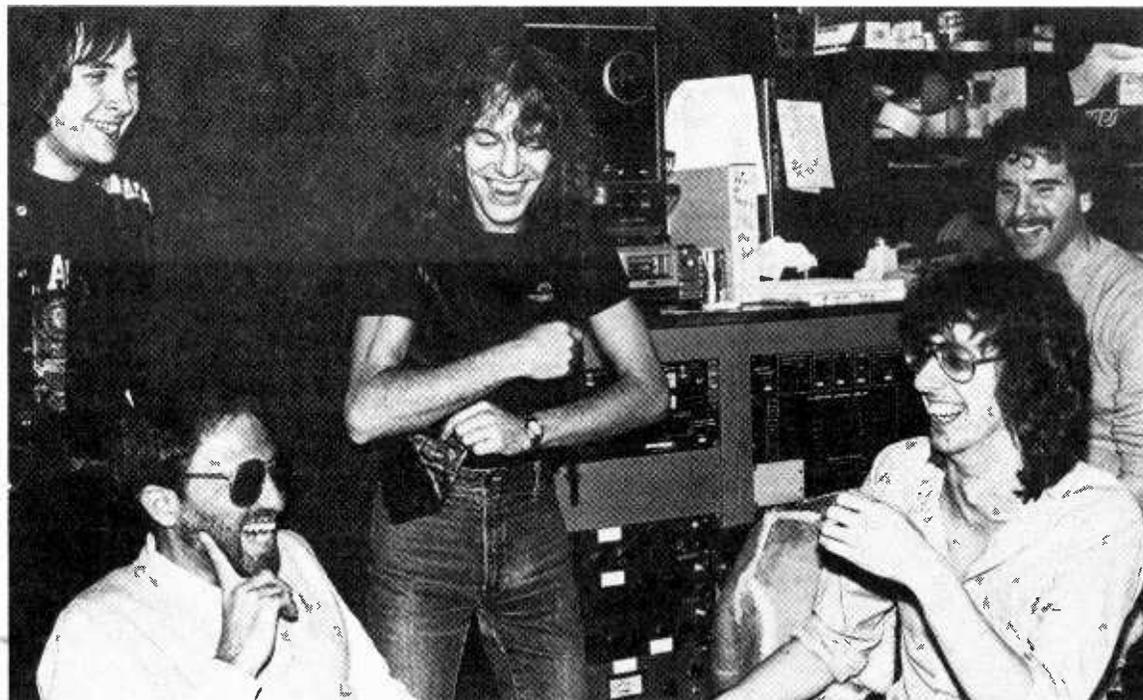
Don Davis producing horns and strings on L.J. Reynolds, lead singer of the Dramatics, Harry Kim arranging, Peter Hirsh engineering. Also there: Roland Bautista finishing up tracks on Jerry Salas, Peter Hirsch engineering; and Hirsch producing Desiree.

At Salty Dog Recording, Force 10 (formerly Russia) completing a second LP, David Coe engineering the project for Wolf & Rissmiller Productions. Coe also engineering Three Souls In My Mind for Discos Cisne, while Ralph Benatar and Galen Senogles produce Kathy Pinto, Senogles engineering.

\* \* \*

Phil Ramone producing Billy Joel at RPM, Manhattan, mixing by Ramone and Elliot Schiener, Larry Franke and Dominick Maita assisting. Also there: Ramone producing Get Wet for Boardwalk, Ramone mixing with Jim Boyer,

(Continued on page 53)



**BREAKING UP**—Peter Frampton and the gang at Mediasound in New York relax between takes on "Breaking All The Rules," Frampton's new A&M release. Pictured left to right are bassist John Regan, producer David Kershbaum, Frampton, engineer Harvey Goldberg and assistant engineer Don Wershba.

## Kubica Pushes For No. 1 In Chi Opens New 24-Track Room, Creeps Up On Universal

By ALAN PENCHANSKY

CHICAGO—Alan Kubica's Chicago Recording Co. is stepping up its drive to become the number one ranked studio in this market. Kubica's latest move is the opening of a 2,250 square foot music room. The 24-track room has British CADAC board and CADAC monitors.

Kubica, who opened in the mid-'70s, has moved to the number two position in the city, he feels, just behind Murray Allen's Universal Studios. Previously, Universal's 2,500 square foot studio was the pre-eminent large music room in the city.

Clients for the CRC music room have included the Marshall Tucker Band, Todd Rundgren and Ramsey Lewis.

The new room, which Kubica claims has been "booked solid," features areas specially designed for strings, brass and rhythm in addition to two large isolation booths.

"It's truly the most versatile studio in the city in terms of acoustics," Kubica maintained. The dimensions are 34- by 68-feet with 13-foot ceiling.

Kubica also has opened several new voice-over production rooms to service ad clients. The number of full time engineers today is five.

Competition between Kubica and Allen has been intensified by the dwindling amount of record label spending, leaving ad jingles to make up the vast portion of booking. Also, Allen's Universal is the only Chicago studio with digital equipment.

While Universal's promotion of digital is intense, Kubica is playing down the new technology.

"What seems ludicrous is that you record digitally and mix down to a

mono tape and feed it into a three or five-inch speaker," Kubica argued.

He also claimed that engineering expertise can more than compensate for the "lack of tape hiss" digital allows. Kubica said he has challenged clients to try digital and compare the final results.

Two years ago Kubica opened a major film/video operation hoping to take over dubbing work in the area. However, the effort failed and the film equipment was sold off to make way for the new music room.

In jingle recording, according to inside sources, Kubica enjoys more

than 50% of the business today, based upon his association with Com/Track, Chicago's biggest volume producer.

Jingle work also goes to Streeter-ville Studios and to Universal.

Major album project work—what little is remaining here—is said to be about evenly divided between Kubica and Universal.

Kubica's attack in the film production area was fended off by Allen. Universal did the recording for the "Blues Brothers" picture here and also got some booking for the picture "Ordinary People."

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**INSPECTION DATE AND PLACE:** May 13, 1981 from 9:30 a.m. to 12:30 p.m.; 8743 W. Washington Blvd., Culver City.

**SALE DATE AND PLACE:** May 18, 1981 at 10:00 a.m.; Suite 600, 615 So. Flower Street, Los Angeles.

**TERMS OF SALE:** Cash

**FOR INFORMATION CALL:** Harold Harris, (213) 626-2311.

# Studio Track

• Continued from page 52

recording by Bradshaw Leigh, Franke and Maita assisting; Ramone also producing Paul Simon for an HBO special; Kurt Munkucsi producing/engineering the Waitresses with assistance from Maita; Steve Burge producing Robert Miles; and MCA/Universal working on a soundtrack for "Bustin Loose" being produced by Robert Flack, engineering by Howard Lindeman, assisted by Chris Turgeson.

At Ardent Recording, Memphis: Carla Thomas putting the finishing touches on a new project for World Productions, Homer Banks and Chuck Brooks producing with engineers William Brown and Robert Jackson; Homer Banks and Chuck Brooks recently completed an Ann Peeple's single; Allen Jones producing Kwick, William Brown and Robert Jackson engineering; Allen Jones producing Ebonee Webb for Capitol; and Bill Ham producing ZZ Top, Terry Manning engineering.

At Spectrum Recorders, Lanesborough, Ma., Cobble Mountain Band completing a single for

Dream" now being shot in Manhattan; Goldfarb also engineering *Unsung Heroes* as well as another project, a Rick Coghill-produced Sparrow LP with Lamb; and Lance Quinn producing *No-body*.

Quadradial activity in Miami: Barry Mraz producing/engineering David Johansen for Blue Sky Records, Jerry Thichava assisting as is Paul Speck; Betty Wright producing artists Jeremiah Burden and Margaret Reynolds, Thichava engineering with Speck assisting; Fred Griner producing Zypur; Bob McKay acting as executive producer for a Wildfire project with Tom Holloway and Eric Schilling engineering; and Cory Wade producing 9X8, Ann Holloway engineering. Thichava is a recent addition to the Quadradial engineering staff.

Te Scott producing Nora Hendrix's new single for Ze Records at Right Track, Manhattan, with Frank Filipetti engineering, Billy Miranda assisting.

Mick Fleetwood recording a solo LP for RCA Records on location in Ghana, West Africa, co-produced by Richard Dashut and Fleetwood.

Sherrill... Margo Smith overdubbing vocals for upcoming duet album with Rex Allen Jr. Producing project is Curt Allen, with Charlie Tallent engineering... Larry Butler producing the Chipmunks for RCA with engineer Sherrill.

At Woodland in Nashville, Eddie Rabbitt working on Elektra LP with producer David Malloy and engineers Peter Granet and Russ Martin... Slim Whitman overdubbing his new CBS/Cleveland International album with producer Pete Drake and engineers Steve Ham and Les Ladd... Terry Bradshaw cutting Heartwarming album with producer Jerry Crutchfield and engineers Rick McColister and Ham... Producer Dixie Gamble-Bowen mixing Leona Williams album for Elektra with engineers Brent King and McColister... Jimmy Bowen mixing Mel Tillis and Nancy Sinatra Elektra single with engineers Ron Treat and McColister.

At Creative Workshop in Nashville, Capitol artist Keith Stegall working with producer Tony Brown and engineer Brent Maher.

At Audio Media in Nashville, Jim Ed Norman producing Mickey Gilley and Johnny Lee on separate projects. Marshall Morgan is behind the board.

Edited by Jim McCullaugh



FINAL MIX—Guitarist Lee Ritenour, seated, gets some definitive from drummer/percussionist Harvey Mason while both listen to a track at Monterey Sound Studios in Los Angeles. Ritenour's upcoming Elektra/Asylum LP is produced by the guitarist, Mason and David Foster.

Phil Ramone is known for producing state-of-the-art music. Now he's using 3M digital equipment to cut Billy Joel live, and that is believed to be the first live LP to be recorded 32-track digital. See Paul Grein's profile in the General News section.

Singlebrook Records, John Grayboff and Les Kahn producing.

At Amerisound Studios, Columbus, Ohio, Frank Harrison & the Straights completing an E.P., Carl Patti producing and Bruce Helmink engineering.

Action at Kajem Studios, Ardmore, Pa.: the Hooters recording and mixing an EP. Members Rob Hyman and Eric Bazillian were formerly with Arista's Baby Grand; Witness recording and mixing a single; an Alan Mann project being engineered, mixed and co-produced by Kajem partner Mitch Goldfarb for Contender Records; Electra Briggs writing and producing a soundtrack to the Martin Rosenthal film "American

Multi-track location recording was done by Effanel Music of Los Angeles, recorded by Billy Youdelman along with Effanel Music owner Randy Ezratty.

Muscle Shoals Sound Studios, Sheffield, Ala., action: Jimmy Johnson and Barry Beckett co-producing singer/composer Cindy Richardson, Gregg Hamm and Mary Beth MacLemore engineering; and David Hood and Roger Hawkins co-producing the soundtrack to the upcoming film "Tough Dreams" in conjunction with musical director Richard Greene. The score of the American Cinema Productions film was composed by John Leone, who also wrote the screenplay. The Muscle Shoals Rhythm Section played on the sessions with Steve Melton engineering with Mary Beth MacLemore assisting.

At Studio A Recording, Dearborn Heights, Mich., James Davis putting finishing touches on Fidelity for D&D Productions, Eric Morgeson engineering; and Anthron Productions mixing a new project for Conglomerate Music, Morgeson at the console also.

Jerry Masters and Mike Guerra, both formerly of Criteria Studios, Miami, join the staff of the Music Place Recording Studios, Birmingham, Ala., Masters as chief engineer and Guerra as staff engineer.

At Indian Creek Recording, Uvalde, Tex., Stan Cornelius producing Barbara Fairchild, Mike Daniles and John Rollo co-engineering.

At Scruggs Studio in Nashville, Waylon Jennings laying tracks with producer Richie Albright... Brenda Lee cutting a jingle with producer Ron Chancey... Linda K. Lance working on Sunbird project with producer Nelson Larkin... John Thompson producing Randy Mathews for Spirit. Tom Semmes behind the board for all projects.

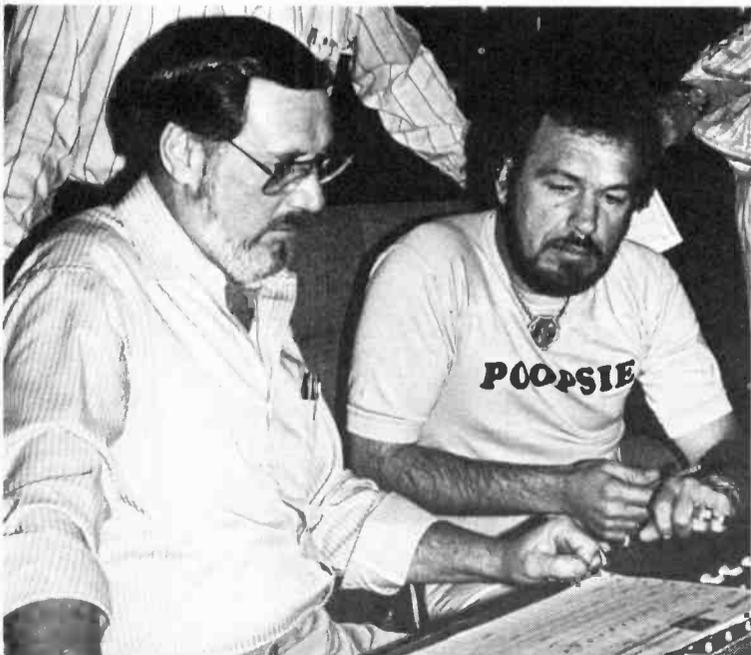
At Sound Emporium in Nashville, Dottie West recording country spots for NBC television with producer Gary Sherman and engineer Billy

## Half-Speed For Squier

LOS ANGELES—Capitol Records is offering a half-speed audiophile version of a new Billy Squier LP, but for promotional purposes only.

The major label had Mobile Fidelity Sound Labs make a limited quantity of "Don't Say No," thus becoming the first major outside client for its new Original Masterworks cutting facility. Both half-speed disks and cassettes using BASF high bias chrome (real time duplicated) were made.

Squier co-produced the LP with "Mack" at Germany's Musicland Studios.



WORKING WATSON—MCA artist Gene Watson, right, listens to tracks from his upcoming album at Sound Emporium in Nashville. Also lending an ear is engineer Jim Williamson.

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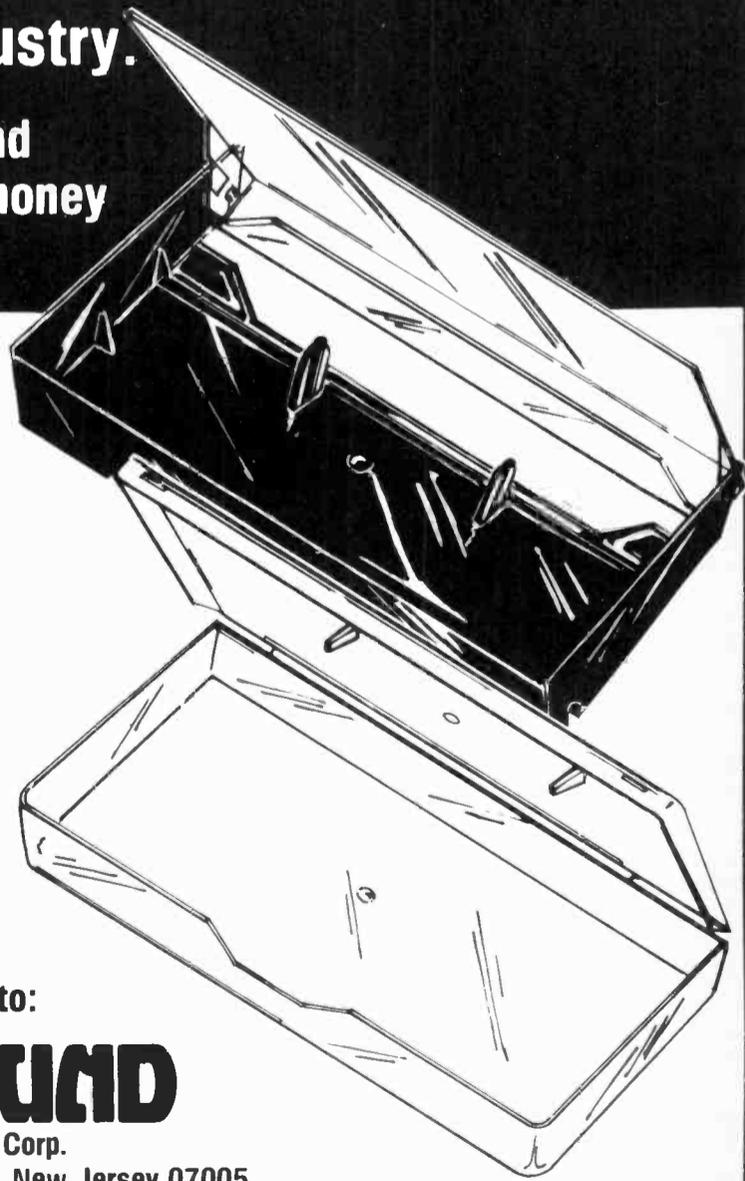
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# Video

## 1st Hitachi CED Videodisks Coming In June

By JIM McCULLAUGH

*Editor's Note: This is the first of a two-part series on Hitachi, a major hardware licensee of the RCA CED videodisk technology. This week, Hitachi's video plans are updated. Next week: Hitachi audio.*

COMPTON, Calif.—Hitachi will begin shipping its RCA-compatible CED videodisk player to its dealer network in the U.S. in June, the first of an eventual three models which will range in price from \$300-\$500.

first two-year tape head warranty in the industry. Standard warranty in the industry is now one year. Hitachi is aiming for the number three spot in the VTR market.

Hitachi embraced the CED technology just prior to the CES last January in Las Vegas. The firm caused ripples among attendees because its version of a CED player is acknowledged as perhaps the most sophisticated to date.

heavier in July, get still heavier in August and increase in succeeding months. We think it's the best hardware in the business right now. I don't think anyone else in the marketplace has those features."

Hitachi is already working on coming generations of CED players.

"I think if the disk and we are to be effective, then we need two or three models," continues O'Neil, "a lead, a step and a step."

When shipments begin, Hitachi will make the players available to its entire distribution chain nationally.

With respect to software, O'Neil observes: "Our plan is to ship one demo disk with every Hitachi videodisk going out. But we will also make a "10-pack" of assorted disks available that the dealer can utilize as he chooses. We will also have a mail order program hooked up to RCA's central warehousing so either a dealer or a customer can get immediate response.

"But we are not trying to be the software supplier of note. RCA is going to do that and we are confident they will do that effectively. We will have only a limited range of software."

O'Neil doesn't expect Hitachi's videodisk and software availability marketing plans to be fully on line until late Summer. He projects: "60% of the first year's volume will come from the September through

Christmas season. I think RCA's goal of 200,000-250,000 players the first year out is sensible.

O'Neil acknowledges he is gravely upset at recent newspaper ads Sony ran in major U.S. markets which tout the videocassette recorder at the expense of videodisk.

"Sony," he observes, "has launched a campaign designed apparently to squelch the disk in the

marketplace, I don't like it. It's negative advertising. RCA has spent a lot of money to establish the disk player. Sony seems prepared to spend a lot of money to tear it down."

Hitachi will launch its own major, multi-million dollar advertising salvo soon, not as an answer to Sony, but to broaden the Hitachi name for  
(Continued on page 55)

**'Sony has launched a campaign designed apparently to squelch the disk in the marketplace. I don't like it. It's negative advertising. RCA has spent a lot of money to establish the disk player. Sony seems prepared to spend a lot of money to tear it down.'**

In addition, a special program is being set up, according to Hitachi senior vice president of marketing Bob O'Neil, which will give Hitachi dealers a special "10-pack" of SelectaVision software.

Another major video move on Hitachi's part, emphasizes O'Neil, will be the introduction of a new line of videotape recorders carrying the

Unlike the first generation RCA player, the Hitachi unit is stereo capable, has visual search in both forward and reverse at 10 or 60 times normal speed, has optional remote control, features a direct-drive turntable and has automatic load and unload.

"Shipments of the player," states O'Neil, "will begin in June, get

## RCA-Compatible Players To Fill Pipeline In Fall

LOS ANGELES—RCA SelectaVision compatible videodisk players from manufacturers and mass merchandisers who intend offering a CED player should begin filling the pipeline by fall.

Among manufacturers in the CED camp are Zenith, Hitachi, Sanyo, Toshiba and Gold Star. Mass merchandisers include Sears Roebuck, Montgomery Ward, JC Penney and Radio Shack. RCA is already in the marketplace.

Hitachi will begin shipments of its player this June (see separate story) while Sanyo indicates its CED player—model VDR3000—will ship to its dealer network in August. The Sanyo player will be priced at \$499.95 and will feature visual search from 12 to 40 times normal speed as well as optional remote control.

Radio Shack CED players should be available chain-wide by September and will be featured in that retailer's fall catalog. Expected also are such "bonus features" as remote control. Hitachi is expected to make the Radio Shack players on an OEM basis.

RCA is building the initial Sears CED machines as well as Penny units until such time those mass merchandisers obtain a major OEM supplier. Montgomery Ward is expected to be supplied on an OEM basis from the beginning.

JIM McCULLAUGH

## Capitol Promotes Acts Via Video; Offsets Tour Costs

### Label Wing Into Commercials, Spots

By PAUL GREIN

cial spots cost anywhere from \$3,000 for a 30-second spot to \$60,000, depending on concept.

Davis says Capitol spent that top figure for its "Give the Gift of Music" spot last Christmas. The 60-second spot pitched LPs by Kenny Rogers, Anne Murray, Bob Seger, Kim Carnes, Natalie Cole, the Dirt Band and the Little River Band. The 30-second version was limited to the first three artists.

"But for that spot we had to build a set and hire actors," Davis says. "It was like a mini-movie."

Capitol has produced tour spots to date on Bob Seger and Natalie Cole.

"We sometimes buy direct ourselves," says Davis, "and sometimes provide the spots to the promoter for him to buy."

Davis notes the irony that "one of the major *raison d'etres* for creating the department died out as soon as it was created.

"About four years ago," says Davis, "there was the much-hyped concept of instore play. Retail chains appeared ready to set up videotape players and monitors, so

we had to create something for them to play.

"And then just as soon as we had this set up that whole concept hit the wall—lock, stock and barrel. But fortunately tv came back and cable grew, so the demand remained."

Capitol has had a "legitimate" video department for almost three years, according to Smith. Before that it was a part of the merchandising and advertising department.

Capitol does all videotape duplicating in-house, except for one or two-inch tape, per Smith. But all

production is done outside, by five principal companies which the label uses.

"I work closely with the producer-director on concept and ideas," says Smith, "but I leave it up to them what facility company they want to use for cameras and editing."

Smith says the label has no intention at this point of creating an in-house production capability. "It's very costly," he says, "and I think it's better to have the flexibility to go with different people for different jobs."

"Because this is a new field," says Davis, "everyone wants to be a producer of videoclips. But you quickly begin to find out who's best for what: who can do the one you have to have done cheaply, and who can do the extravaganzas and who'll do nice ones for a little less money because they're a little newer, but good."

Patti Maturkanic, manager of artist relations, is responsible for getting the clips on tv shows, both VHF and cable. She's also charged with putting the acts themselves on shows that don't want to use clips. And she works with the estimated 50 clubs that are using video.

Maturkanic's biggest coup to date is a recent Rick Nelson opening night at the Roxy nightclub here, where she had four broadcast connections: "The World of People," "2 On The Town," "Eyewitness News" and "Newsweek Broadcast."

Capitol always buys local time as opposed to network. "You might not want to buy every city the network would cover," says Smith. Time buys are done out of the sales department, another wing in the overall marketing division.

"Many times," Davis adds, "we make videos for the international department where we have no reason at that time to use it domestically."



**Queen Juice:** Juice Newton performs "Queen Of Hearts," the expected followup to her top five smash "Angel Of The Morning," during a video shoot at the train station in L.A.'s Griffith Park. Looking on at left are John Goodhue, producer and director, and Andy Dintenfass, director of photography.

*Editor's Note: This is the first of a two-part story on Capitol's video activities. This installment examines the label's production and placement of promotional clips; next week's will deal with the creation of saleable pre-recorded product for VCR and videodisk.*

LOS ANGELES—The increasing use of musical video clips on magazine-formatted tv shows more than offsets the demise of the granddaddy of rock music shows, NBC-TV's "Midnight Special."

That's the view of Dan Davis, Capitol's vice president of creative services/film and video production center, who further suggests that the movement from youth-oriented rock shows to general audience magazine shows may be healthy for the industry.

"It's important to expand the demographics of the audience to whom we're selling," Davis says. "There's an awareness that we need more than just specifically-targeted record buyers."

Video clips historically have been more important in Europe than the U.S. But now as tour support has been trimmed at nearly every domestic label, video clips are emerging as an alternative to live performances.

"It's just keeping up with the world," says Davis. "You can reach that many more people this way, hitting both concert audiences and people who watch tv more frequently."

Besides producing video clips on specific songs, Capitol's film and video wing is charged with creating all of the label's tv commercials and radio spots, audition tapes for screening by tv producers and talent coordinators and tour spots on selected artists.

According to Varley R. Smith, director of the film and video wing, it costs the label \$12,000 to \$15,000 per song for a quality clip. Two tunes are usually done at one time. Commer-

# Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	1	7	<b>9 TC 5</b>	20th Century-Fox Films, Magnetic Video 1099
2	2	12	<b>AIRPLANE</b>	Paramount Pictures, Paramount Home Video 1305
3	5	11	<b>CADDYSHACK</b>	Warner Bros. Inc., Warner Home Video OR 2005
4	4	9	<b>FAME</b>	MGM/CBS Home Video M70027
5	3	7	<b>STUNT MAN</b>	20th Century-Fox Films, Magnetic Video 1110
6	6	7	<b>FLASH GORDON</b>	Universal City Studios Inc., MCA Distributing Corporation 66022
7	16	3	<b>MY BODYGUARD</b>	20th Century-Fox Films, Magnetic Video 1111
8	18	24	<b>CLOSE ENCOUNTERS (R)</b>	Columbia Pictures Industries, Inc. Columbia Pictures Home Enter., VN 30200
9	NEW ENTRY		<b>MY FAIR LADY</b>	MGM/CBS Home Video 900038
10	8	12	<b>XANADU</b>	Universal City Studios Inc., MCA Distributing Corp. 66019
11	9	22	<b>ALL THAT JAZZ (G)</b>	20th Century-Fox Films, Magnetic Video 1095
12	13	30	<b>COAL MINER'S DAUGHTER (R)</b>	Universal City Studios, Inc., MCA Distributing Corporation 66015
13	22	9	<b>HONEYSUCKLE ROSE</b>	Warner Bros. Inc., Warner Home Video WB 1043
14	12	22	<b>STAR TREK (G)</b>	Paramount Pictures, Paramount Home Video 8858
15	11	11	<b>SMOKEY &amp; THE BANDIT II</b>	Universal City Studios, Inc., MCA Distributing Corporation 66020
16	14	5	<b>CRUISIN'</b>	MGM/CBS Home Video CV 60029
17	7	12	<b>URBAN COWBOY</b>	Paramount Pictures, Paramount Home Video 1285
18	33	42	<b>ALIEN (R)</b>	20th Century-Fox Films, Magnetic Video 1090
19	25	22	<b>BLUES BROTHERS (PG)</b>	Universal City Studios Inc., MCA Distributing Corporation, 77000
20	20	3	<b>EMANUELLE</b>	Trinacra Films, Columbia Pictures Home Enter., VH 10200E/BE 51205E
21	19	16	<b>2001: A SPACE ODYSSEY (G)</b>	MGM/CBS Home Video 60002
22	28	46	<b>THE MUPPET MOVIE (G)</b>	ITC Entertainment, Magnetic Video, CL-9001
23	10	12	<b>BEING THERE</b>	MGM/CBS Home Video 60026
24	NEW ENTRY		<b>THE ISLAND</b>	Universal City Studios Inc., MCA Distributing Corporation 66023
25	NEW ENTRY		<b>SOMEWHERE IN TIME</b>	Universal City Studios Inc., MCA Distributing Corporation 66024
26	15	12	<b>BRUBAKER</b>	20th Century-Fox Films, Magnetic Video 1098
27	38	14	<b>BEN HUR</b>	MGM/CBS Home Video 90004
28	NEW ENTRY		<b>FRIDAY THE 13TH</b>	Paramount Pictures, Paramount Home Video 1395
29	37	16	<b>DR. ZHIVAGO</b>	MGM/CBS Home Video 90003
30	23	26	<b>EVERY WHICH WAY BUT LOOSE (PG)</b>	Warner Bros. Inc., Warner Home Video WB-1028
31	31	3	<b>INVASION OF THE BODY SNATCHERS</b>	National Telefilm Assoc., Nostalgia Merchant 0283
32	32	3	<b>JFK</b>	MGM/CBS Home Video CB 50030
33	NEW ENTRY		<b>WORLDS GREATEST LOVER</b>	20th Century-Fox Films, Magnetic Video 1105
34	24	11	<b>SHOGUN</b>	Paramount Pictures, Paramount Home Video 1423
35	21	5	<b>MUTINY ON THE BOUNTY</b>	MGM/CBS Home Video MV 90031
36	35	75	<b>THE GODFATHER (R)</b>	Paramount Pictures, Paramount Home Video, 8049
37	27	7	<b>PROM NIGHT</b>	Universal City Studios Inc., MCA Distributing Corporation 66021
38	29	5	<b>OH GOD BOOK II</b>	Warner Bros. Inc., Warner Home Video WB 1044
39	17	9	<b>MAGNUM FORCE</b>	Warner Bros. Inc., Warner Home Video WB 1039
40	36	19	<b>WIZARD OF OZ</b>	MGM/CBS Home Video 60001

★ 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).

## 1st Hitachi CED Vidisks Come In June

• Continued from page 54

both its audio and video products in consumer minds. This week, for example, Hitachi takes a full page "position" ad in the Wall Street Journal.

Hitachi's two to three-year philosophy is to have videodisk hardware in the \$300-\$500 range, and VTRs ranging from \$800 to \$2,000. With videodisk software in the \$10-\$20 neighborhood and videocassette software in the \$40-\$50 range, O'Neil sees "two distinct, co-existing markets."

Will there be multiple videodisk formats?

"No," predicts O'Neil. "Candidly, I don't think LaserVision is going to make it. It's a fine product but too close in pricing to VTR, I think. And I can't remember a successful product launched in the U.S. that started, sputtered and then regenerated. I also thought it was a mistake to roll out in selection markets initially."

O'Neil also figures LaserVision allies such as Magnavox, Philco and Sylvania won't be prepared to spend the "millions of dollars" necessary to firmly establish that system, while at the same time those firms struggle to maintain their base industry—color television.

"The VHD is another good system," O'Neil adds. "They all have their merits. But GE, part of the joint venture, also is not prepared to invest a great deal of money in VHD. That leaves Matsushita with Panasonic and Quasar not much share of the television market compared with the giants." Sharp recently joined the VHD camp, but their share of the U.S. tv market is acknowledged to be minimal by most industry observers.

Hitachi, however, is potentially geared for all three systems, in the eventuality that more than one system thrives in the U.S. marketplace. The firm will make the VHD format for the Japan market and could also make LaserVision players for Europe, O'Neil footnotes.

O'Neil figures the "big horses" of RCA, Zenith and such mass merchant allies as Sears, Radio Shack, Montgomery Ward's and others will establish CED. Other CED hardware licensees include Sanyo and Toshiba.

In Hitachi, the CED camp has a formidable ally. In the year ending March 31, 1979, the company did \$12.26 billion in sales. The Japanese industrial giant has 486 subsidiaries and more than 1,000 affiliates with 106 factories making more than 40,000 products. In 1978 the firm claims to have spent \$363 million alone on research and development claiming it still spends more on r&d than any other Japanese firm, including Matsushita.

## Old Reagan Movies On MCA Videocassette

NEW YORK—MCA Videocassette is releasing two Ronald Reagan movies as part of its March schedule, "Bedtime For Bonzo" and "The Killers."

"Bedtime For Bonzo," made in 1951, teams the future president with a chimpanzee. Reagan plays a college professor determined to raise the chimp like a human being.

In "The Killers," 1964, Reagan plays a ruthless murderer. The film is loosely based on the short story by Ernest Hemingway.

## Video

### MUSIC SPECIALS

# 'Heartbeat' Outfit Enters Home Video

LOS ANGELES — Lawrence Smith Productions — producers of the "Hollywood Heartbeat" rock video television program now seen in more than 75 markets—is gearing up to create more music specials for the home video market.

The Hollywood-based firm now has three wings, according to executive producer Lawrence Smith, who works in tandem with producer Richard Mann and co-producer Robert Lombard.

Smith notes that this is one form video music productions will take—capturing the essence of a performer or group for historical purposes—but that he is experimenting with many different types of visual music approaches.

"Rock 'N' Reggae" was a special designed to focus on that particular music genre and features such groups as Bob Marley and the Wailers.

"The idea," observes Smith, "was



Tom Petty & the Heartbreakers: Making promotional video clips.

One wing of the production company will continue to produce "Hollywood Heartbeat," while another will devote itself to specials with Lombard, former associate producer for Kramer-Rocklen, spearheading video clips for record labels. Tom Petty is a current promotional video project.

Among initial specials, according to Smith, are "A Tribute To Jim Morrison" and "Rock 'N' Reggae," both of which should wind up as videocassettes and videodisks for the home video market.

The Morrison special is a "one hour docudrama" says Smith, based on the recent biography of the ex-Door "No One Here Gets Out Alive." Featured are segments of the Doors in concert with interviews of Doors members, including Morrison, and group record producer Paul Rothchild.

## Video Attracts Musikvertrieb Of Switzerland

ZURICH—Musikvertrieb Ltd., one of the major Swiss record companies, is moving heavily into the video business, setting up Videophon Ltd. in association with the SMS company of Hans Flury.

The board of directors of the new company comprises Jack Dimenstein (president, and also president of Musikvertrieb), Hans Flury and Wilhelm Zurschmiede.

Videophon will operate and eventually extend the 37 sales and rental outlets of SMS, with trading priority given to the rental side of the business. The new company plans to set up various licensing agreements aimed at offering "cheaper and better box office movie successes for Swiss video fans."

The marketing strategy and skill of the SMS company is seen as vital to the new company's future.

to document the roots of reggae and how it has affected today's music. It also touches on the whole English Ska movement."

The reggae special, adds Smith, is likely to turn up first on cable television with syndication and the video aftermarket (cassettes and disks) to follow, a pattern that may emerge for other specials.

Other music specials are in various stages of development, says Smith, including ones with rock, country and classical themes.

The new season of "Hollywood Heartbeat" is now in pre-production, adds Smith. One new element in the new season, in addition to a mixture of clips by top selling artists and new talent, will be at least one historical segment per show depicting a classic rock artist. The material will be culled from a variety of sources. Artist Bob Welch hosted the show last season.

Smith also hopes to continue to do as many simulcasts of "Hollywood Heartbeat" as possible.

One upcoming possibility for home video programming, adds Smith, is a compilation tape combining the best segments of "Hollywood Heartbeat" shows.

JIM McCULLAUGH



Jim Morrison: Subject of an upcoming video music special.

MAY 2, 1981 BILLBOARD

# Disco Business

## EXPORT MARKET Foreign Business Booming But Tricky—Manufacturer

NEW YORK—The international market for discotheque equipment is booming, and, with careful planning and execution, U.S. lighting and sound equipment manufacturers could reap a bonanza from this viable marketplace.

This is the opinion of Jack Ransom, head of MGM Stage Equipment, whose three-year-old company has bounced back from a 1979-80 slackoff in sales, and is now doing an estimated 85% of its business in the international market.

Ransom's company distributes sound and lighting equipment from manufacturers around the world and claims sales to such countries as Surinam, Venezuela, Bolivia, Trinidad, Bermuda, Mexico, Puerto Rico, Malta, Greece and the Dominican Republic.

He states that international club operators have a voracious appetite for all types of sound and lighting

systems. The operators, he says, are buying literally everything including plexiglas floors, strobes, spinners, "helicopters," starbursts and mirrored balls, as well as the most sophisticated in lighting control systems.

Ransom admits some complexities must be overcome before the international market can be successfully tackled. Among these are:

- A good understanding of the complex export market;
- At least a working knowledge of the language of the target country;
- A working knowledge of international engineering and electrical standards;
- Sizable inventory ready for immediate shipment;
- Comprehensive showroom where potential buyers can select the equipment of their choice and;

- Comprehensive selection of product literature.

Ransom also says that a central location, in a major U.S. city, close to hotels and all forms of public transportation, helps determine whether a potential buyer takes his business to one company or another.

Ransom admits some of the requirements for a successful entry into the international market may look formidable. They can, however, be overcome by working closely with knowledgeable international liaisons. These people, he says, understand their market, and can help minimize or eliminate the barriers.

Ransom reveals that the 15% of the U.S. market his company still services is divided among new clubs and replacement equipment. However, he laments that much of the disco business in the U.S. today is focusing on the rock/country phenomenon. These clubs, he says, are bypassing traditional disco sound and lighting systems and opting for straight theatrical lighting and p.a. sound systems.

## Buffalo DJs Choose Officers, Programs

By HANFORD SEARL

BUFFALO—Promoting and preserving dance music while aggressively seeking more record service is the twofold thrust of the newly elected officers in the Buffalo New York Disco DJ Assn.

Headed by Charlie Anzalone, president, the 25-member organization will also address DJ job placement, seek improved relations with club managers and increase community-related activities.

"Of course, our chief concern remains product service while pushing dance music, but unlike a pool, we'll be involved with DJs' problems," says Anzalone. "Our directions will remain basically the same."

"Dr. John" Bisci was elected vice president, Dave Gillen is secretary/treasurer and Pat Cray was appointed public relations representative.

Anzalone, who spins records at Me And My Arrow, the city's newest gay disco, and The Library's BBC, will deal with record companies, distributors as well as being association spokesman and gathering feedback.

Bisci will continue to publish the monthly, eight-page "Mixdown" report, which contains Buffalo's Top 40 Disco, New Wave Top 10, Ten Pick Hits and the Top 15 in New York City chosen by John Ceglia of

NY/NY and the Underground.

Circulation varies between 2,500-5,000 and reaches into record retail outlets, discos and clubs. A DJ at the Late Show in Niagara Falls and Annie's, Bisci will coordinate parties and notify other members about meetings.

Gillen, a DJ at Mulligan's and WGRQ-FM, will handle finance and all mail correspondence while making full monetary reports at each meeting held every other week.

Cray, who spins at Le Club Et cetera, continues as the 1½-year-old group's public relations contact with local radio outlets and various community segments.

The association deals with four major stations in the Buffalo market, and include WUFO-AM, WBLK-FM, WKBW-AM and WBEN-FM in breaking new music and add-ons.

According to Anzalone, the DJ group was instrumental in breaking Fantasy's "You're Too Late" on Pavillion, Kid's "Don't Stop" with the Sam label and Sylvia Striplin's "Give Me Your Love" on Uno Melodic.

"Buffalo is a heavily influenced, radio-oriented market. We've been instrumental in breaking new records through club play, local promo-

(Continued on page 57)



**BELL SINGS—Archie Bell, formerly with the Drells, and now recording for Buddah/Beckett Records, lends his talents to a benefit concert held in Harlem, and geared to aiding the families of children either murdered or missing in Atlanta. The concert was staged at the Harlem World discotheque, under the sponsorship of the club's owners and the Grand Council of Guardians, a New York based group of black police officers. Also taking part in the concert were Eartha Kitt, Love Bug Starski, Tolbert, the Harlem World Crew, Gail Archer and Bishop Robinson and his choir.**

## IN SOUTHEAST

## Pool Computerizing

NEW YORK—The Dixie Dance Kings record pool of Marietta, Ga., has become the first known disco record pool in the country to switch to a fully computerized system of documenting feedback from its members for use by participating record labels.

According to Dan Miller, president of the Dixie Dance Kings, the new method of operation allows the organization to provide record labels with faster, more accurate information on response by club members to new records. In addition, he says, it provides a comprehensive breakdown of clubs in the pool's service area covering demographics such as club size, location, target audience, the spinner's name and the type of music played.

The system, now in partial use, is expected to be operating fully within two months.

Rather than share time on a large computer, Dixie Dance Kings decided to acquire their own system. It uses the Apple 2 Plus computer purchased at a cost of about \$4,000. Miller insists the long-term savings on the costs of printing and personnel services will pay for the cost of the computer several times over.

The decision to switch to a computerized format was made after the Dixie Dance Kings expanded its membership roster from 50 to 75. Miller insists that the change has set the stage for his pool to become a le-

gitimate promotional tool. He also notes that it now takes just three people, including himself, to run the organization that encompasses Georgia, North Florida, Alabama, North and South Carolina.

Miller also states that his pool's move to computerization reflects the positive attitude towards disco in the region his services cover. He states that business is bouncing back, club attendance is increasing and record retailers in the area are reporting a healthy increase in dance music sales.

He also says that 12-inch records and Eurodisco imports, once considered dead, are once more on the upswing. The only areas that are hurting, he says, are country and new wave discos.

Miller explains that country discos are hurting because there is no concentrated effort by artists, producers and record labels to meet the ongoing demand for new country-oriented dance music products. Consequently, country disco fans are becoming bored of dancing to the same old tunes for as much as six months at a time.

Of punk disco, he says, "It was a passing fad that has run its course."

Miller plans on inviting record label executives and pool operators to visit the Dixie Dance Kings once the computer system is in full operation, and see for themselves the versatility and advantages of the system.

## Apartments Become Club

DETROIT—The newest discotheque in this city that is home to many of America's major automobile manufacturers, is Club UBQ, a million dollar extravaganza fashioned out of an old apartment building.

Geared to an under 21 crowd, this nitery features a lighting system that reportedly cost in excess of \$123,000, with \$25,000 going to two chandeliers, custom designed and crafted by Josef Roisman, and set above the two sets of stairs that connect this twin level dance hall.

UBQ's lighting system features 148 rainlights, 363 ½ Leko lights, L80 scanners provided by Litelab, a 1-40 ELS spinner from Entertainment Lighting Systems and 12 par 64 500w Capitol lights.

The sound system includes Yamaha amplifiers, DBX range expanders, six Klipsch speakers and one Ashley Audio Comp/Lim.

According to UBQ operators, the neon and tivoi lighting in the club are over a mile long, and are controlled by three Diversitronics ELS-C controllers. Also in use are two Litelab model L8000 "S" packs, controlled by a Litelab model KB8000 controller.

Club UBQ, with a capacity for 800 patrons, is owned and operated by George and Tony Riff. Structural changes in the building took two years to complete.

Dancing is available on both levels of the club, and each dance area has its own individual lighting system. Sound and lighting installation was done by Henry Nino of Spectrum Audio & Lighting, under the direction of designer Josef Roisman.

The club's spinner is veteran deejay Charles Hicks. His repertoire of music includes disco, r&b and funk.

Club UBQ is open Thursday through Sunday.



Billboard photo by Harrison Greene  
**REVELATION SINGS—Revelation, recording act signed to Handshake Records, sings up a storm at Studio 54, N.Y. following a limousine tour of the city clubs co-sponsored by Mike Stone, producer of Studio 54 concerts, and Eddie Rivera, of the International Disco Record Center (IDRC).**

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# Disco Top 100

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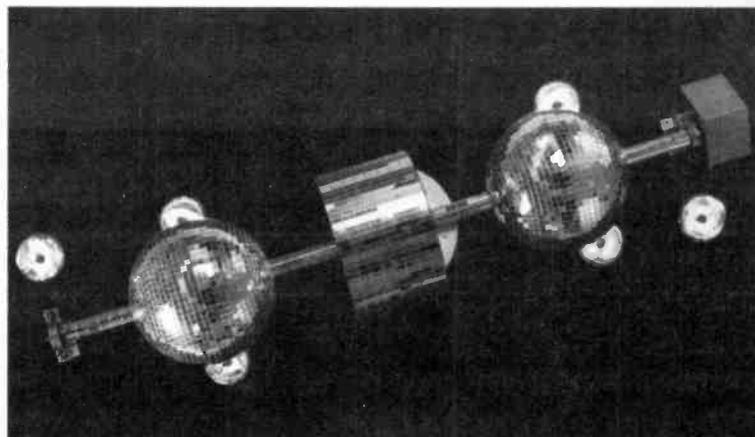
This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆	2	15	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba—Atlantic (LP) SD 16023	51	51	8	DRIVING ME WILD—The Stylistics—TSOP (LP) JZ 36470
☆	9	5	PARADISE—Change—RFC/Atlantic (LP) 19301	52	52	9	MY SIMPLE HEART—Carol Douglas—20TH C. (12-inch) TCD 125
3	3	11	LOVE IS GONNA BE ON YOUR SIDE—Firefly—Emergency (12-inch) 6515	53	53	3	LOVE RESCUE—Project—PBI (12-inch) 1001
☆	6	9	BODY MUSIC—The Strikers—Prelude (12-inch) PRL 608	54	54	5	HELP ME SOMEBODY/THE JEZEBEL SPIRIT/AMERICA IS WAITING—Brian Eno & David Byrne—Sire (LP) SRK 6093
5	1	14	YOUR LOVE—Lime—Prism (12-inch) PDS 409	55	59	4	TAKE ME TO THE BRIDGE—Vera—Rio Records (12-inch) Import
☆	8	9	HEARTBEAT—Taana Gardner—West End (12-inch) 22132	56	34	15	CAN YOU HANDLE IT/YOU GOT MY LOVE—Sharon Redd—Prelude (LP) PRL 12181
7	7	9	AI NO CORRIDA/RAZZAMATAZZ—Quincy Jones—A&M (LP) SP-3721	57	57	5	YOUNG MEN DRIVE FAST—The Quick—Epic (12-inch) Import
8	4	15	BREAKING AND ENTERING/EASY MONEY—Dee Dee Sharp—PIR (LP) JZ 36370	☆	68	3	STARS ON 45—Stars on 45—Radio Records/Atlantic (7-inch) 3810
9	5	12	GET TOUGH/LICENSE TO DREAM/DE KLEER THING—Kleer—Atlantic (LP) SD 19288	☆	NEW ENTRY	→	GIVE IT TO ME BABY—Rick James—Gordy (LP) G8-1002M1
10	10	6	DON'T STOP/DO IT AGAIN—K.I.D.—SAM (12-inch) S-12337	60	60	10	I WILL FOLLOW—U2—Island (LP) ILPS 9646
11	11	12	HIT N' RUN LOVER—Carol Jiani—Ariola (12-inch) OP2208	61	62	5	WHAT ARE YOU GOING TO DO WITH IT—Betty Wright—Epic (LP) JE 36879
12	12	24	FEELS LIKE I'M IN LOVE—Kelly Marie—Coast to Coast/CBS (12-inch) 428-02023	☆	72	3	YOU ARE THE ONE—Cerrone—Maligator (LP) Import
13	13	9	WALKING ON THIN ICE—Yoko Ono—Geffen (7-inch) Gef 49683	63	65	5	DREAMING OF ME—Depeche Mode—Mute (7-inch) Import
☆	20	5	PULL UP TO THE BUMPER—Grace Jones—Island (LP) ILPS 9624	☆	84	2	MESSAGE OF LOVE—Pretenders—Sire (EP) Mini 3563
☆	23	5	DYIN' TO BE DANCIN'—Empress—Prelude (12-inch) PRLD 607	☆	NEW ENTRY	→	PRIMARY—The Cure—Fiction (12-inch) Import
16	18	8	GET UP (Rock Your Body)—202 Machine—Fire Sign (12-inch) FST 1451	66	50	13	JUST BE YOURSELF/TELL ME—Nightlife Unlimited—Uniwave (LP)
17	17	13	ALL AMERICAN GIRLS/HE'S JUST A RUNAWAY—Sister Sledge—Cotillion (LP) 16027	67	47	15	LAWNCHAIRS—Our Daughter's Wedding—Design (7-inch) ODW 913
☆	24	6	BAD COMPANY/WARM & GENTLE EXPLOSION/ROCK ME—Ullanda McCullough—Atlantic (LP) 19296	☆	78	3	HUNGRY, SO ANGRY—Medium Medium—Cherry Red (7-inch) Import
19	19	12	DOG EAT DOG/ANTMUSIC/KINGS OF THE WILD FRONTIER—Adam And The Ants—Epic (LP) NJE 37033	69	49	15	DON'T STOP THE MUSIC—Yarbrough & Peoples—Mercury (LP) SRM 1 4009
20	16	34	TANTRA-THE DOUBLE ALBUM—all cuts—Tantra—Importe/12 (LP) MP-310	70	67	6	UP ALL NIGHT/ELEPHANT'S GRAVEYARD—The Boomtown Rats—Columbia (LP) JC 37062
21	14	14	WON'T YOU LET ME BE THE ONE—Michael McGloirry—Airwave (12-inch) AW12 94964	71	69	20	BON BON VIE/CANDIDATE FOR LOVE—T.S. Monk—Mirage/Atlantic (LP) 19291
22	15	20	RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis (LP) CHE 1290	☆	NEW ENTRY	→	MAKE ME OVER—Escorts—Knockout/Audio Fidelity (12-inch) KO 33101
23	22	17	IT'S A LOVE THING/UP ON SOUL TRAIN/I CAN MAKE IT BETTER—The Whispers—Solar (LP) BZL1-3578	☆	73	2	NIGHT TRAIN—Stevie Winwood—Island (LP) ILPS 9576
24	25	17	FULL OF FIRE/MAKE THAT MOVE—Shalamar—Solar (LP) BXL1-3577	74	74	9	JUST A GIGOLO/PAY MY BILLS—Barbi & the Kens—"O" Records (7-inch) OR 811
☆	25	6	YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME—The Spinners—Atlantic (LP) 16032	☆	90	2	KICK IN THE EYE—Bauhaus—Beggars Banquet (7-inch) Import
26	21	19	SET ME FREE—The Three Degrees—Ariola (LP) OL-1501/	76	80	3	LOOKING OUT FOR NUMBER ONE—Laura Branigan—Atlantic (7-inch) 3807
☆	42	4	STAY THE NIGHT/NIGHTS (Feel Like Getting Down)—Billy Ocean—Epic (12-inch) 48-02049	☆	NEW ENTRY	→	GOOSEBUMPS—Debra Dejean—Handshake (12-inch) 4W8 70072
☆	43	3	NEW TOY—Lene Lovich—Stiff (12-inch) IT 97	☆	88	2	MAKE ROOM—Fad Gadget—Rough Trade (7-inch) Import
29	26	22	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS—Frankie Valli—MCA/Curb (LP) 5134	☆	89	2	LET ME BE THE ONE—Webster Lewis—Epic (LP) JE 36878
☆	70	3	IF YOU FEEL IT—Thelma Houston—RCA (LP/12-inch) AFL1 3842/JD 12216	☆	NEW ENTRY	→	DOIN' IT TO THE BONE—Mantra—Casablanca/Polygram (LP) NBLP 7256
☆	71	2	TRY IT OUT—Gino Soccio—RFC/Atlantic (LP) 16042	☆	81	22	FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12130
32	32	9	ME NO POP I/QUE PASA/ME NO POP I—Coati Mundi—Antilles/Ze (12-inch) AN 807	82	41	15	GIVE ME YOUR LOVE—Sylvia Striplin—Uno Melodic (12-inch) UMD 7001
33	31	10	FEEL IT—Revelation—Handshake (12-inch) AS 887	83	NEW ENTRY	→	MOODY—E.S.G.—99 Records (12-inch) 99-04
☆	44	3	CALL IT WHAT YOU WANT—Bill Summers & Summers Heat—MCA (LP) 5176	84	NEW ENTRY	→	I'LL BE YOUR PLEASURE—Esther Williams—RCA (12-inch) JD 12209
☆	45	4	SIXTY THRILLS A MINUTE—Mystic Merlin—Capitol (LP) 12137	85	NEW ENTRY	→	GROOVY FREAKS—Real Thing—Believe In A Dream (12-inch) 428 01063
36	28	21	FREEZE/TO CUT A LONG STORY SHORT—Spandau Ballet—Chrysalis (LP) CHR 1331	86	86	2	ARE YOU SINGLE—Aurra—Salsoul (LP) SA 8538
37	27	12	WIND ME UP—R.J.'s Latest Arrival—Buddha (12-inch) DSC 144	87	55	11	I DON'T WANT YOU BACK—Ramona Brooks—Q (12-inch) Q 2001
☆	58	5	PLANET EARTH—Duran, Duran—EMI (7-inch) Import	88	56	30	DIRTY MIND—all cuts—Prince—Warner (LP) BSK 3478
39	29	20	BURN RUBBER/HUMPIN'—The Gap Band—Mercury (LP) SRM 76091	89	64	23	GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch (12-inch) 1003
40	33	21	YOU'RE TOO LATE—Fantasy—Pavillion (LP) JZ 37151	90	66	5	GUILTY—Classix Nouveaux—Liberty (LP) Import
41	46	30	CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424	91	73	16	LET'S DO IT—Conversion—SAM (12-inch) S-12336
42	40	14	THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP—The Clash—Epic (LP E3x 37037	92	92	12	WHAT A FOOL BELIEVES—Aretha Franklin—Arista (LP) AL 9538
43	37	10	PERFECT FIT—Jerry Knight—A&M (LP) SP 4843	93	61	7	JUKE BOX BABE—Alan Vega—Ze/PVC (LP) PVC 7915
☆	63	3	(We Don't Need This) FASCIST GROOVE THANG—Heaven 17—B.E.F.—(12-inch) Import	94	77	15	FANCY DANCER—Lenny White—Elektra (LP) 6E 304
☆	82	2	MEMORABILIA—Soft Cell—Some Bizarre (Import)	95	79	3	PARTY LETS PARTY (Part I)—Oxygen—Etcetera (12-inch) V50
46	36	11	ROCK THIS TOWN/RUNAWAY BOYS—The Stray Cats—Arista (LP) Import	96	83	6	YOU'RE LYING—Linx—Chrysalis (7-inch) 2461
47	30	22	I HEAR MUSIC IN THE STREETS/IN THE MIDDLE/SEARCHIN' TO FIND THE ONE—Unlimited Touch—Prelude (LP) PRL 12184	97	95	27	TAKE IT TO THE TOP/CELEBRATION—Kool & the Gang—DeLite (LP) DSR 9518
48	38	13	THIGHS HIGH—Tom Browne—Arista/GRP (12-inch) GP 01	98	93	7	CHANGE OF LIFE—I Spies—"O" Records (12-inch) OR 711
49	39	7	OOH SUGA WOOGA/THIS FEELIN' (Remix)—Frank Hooker & the Positive People—Panorama (LP/12-inch) BXL1 3853/YD 12197	99	75	16	DANCE—Silver Platinum—SRI (LP) SW 700004
50	48	25	LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP) 6E 302	100	76	12	GYRATE—all cuts—Pylon—D.B. Records (LP) 54

Compiled from Top Audience Response Records in the 15 U.S. regional lists. \*non-commercial 12-inch

☆ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

## Disco Business

### New Products



**SATELLITE LIGHTS**—Vue-More Manufacturing has begun marketing its new Saturn MKII Satellite lighting system for discotheques and nightclubs. The unit, which will go on exhibition in San Francisco next month, is five feet long, and weighs about 50 pounds. It has simultaneous bi-directional motion, and is equipped with six integrally mounted pinspots, also designed by Vue-More. Vue-More is located in Nutley, N.J.

### Buffalo DJs Choose Officers, Programs

Continued from page 56  
tion and radio airplay," say Anzalone.

Warner Bros., RFC, Prelude, 20th Century Fox, TK, Roy B, Pavillion and local CBS/A&M representatives service the association which covers 20 different discos and affects a total of 50 Western New York clubs.

Service is being sought from RCA, Elektra, PolyGram and Atlantic, adds Anzalone. All major record retailers, including Cavages, Record Theatre, Doris Records and Audrey and Dell's, are covered.

Buffalo's two major distributors, Transcontinent Records and Buffalo Enterprises, are also included in the association's reporting and monitoring procedures.

Catering to a broad cross-section of blacks, gays and straights in this three-million population city along the Niagara Frontier, the association also has six DJs on a waiting list and 15 associate members.

Dues will remain \$20 a month with meetings mandatory unless excused, reports Anzalone. No price hike is seen in the immediate future.

Upcoming calendar events include the first musical battle between Canadian and Buffalo DJs at J.P. Morgan's in Niagara Falls this May and an outdoor dance music picnic for all area discos in July.

A demolition derby between disco and radio DJs at nearby Lancaster Speedway is in the works as a fundraiser similar to a roller skate benefit for Children's Hospital held this winter.

Former top administrator Tony Spencer, an original founder of the group, now handles DJ duties at the new Marriott Inn's Panache club and will remain an active association contributor.

### Audio Electronic Marketing New Speaker Series

NEW YORK—Audio Electronic Systems has introduced a line of premium speaker systems designed for use in discotheques, clubs and other audiophile environments.

The line, designated Phase Coherent (PC), incorporates the first U.S.-produced solid flat woofers and soft dome drivers, the company says.

Sid Siegel, vice president, sales, Audio Electronic Systems, states that the new line employs a woofer design with solid, flat, high-density cell structure and expanded polystyrene diaphragms. He says that it also makes extensive use of his company's patented soft dome drivers for tweeters, midrange and lower midrange frequencies.

Enclosures for the speakers are oak or walnut. They, the company says, are braced to eliminate "spurious resonances and increase undistorted bass levels." Protective circuit breakers are included in all the systems.

Smallest speaker in the line is the model AES-60, which Siegel says produces wide-spectrum sound, handles high power and delivers a 40Hz bass response. It retails at \$150.

Middle of the line is the model AES-70, a three-way coherent system with a frequency range of from 30 to 20,000Hz. Its recommended amplifier power is 25 to 125 watts. It retails for \$300.

The top-of-the-line Phase Coherent is model AES-100. It is a four-way coherent system featuring two, 10-inch flat driver woofers, a three-inch soft dome driver for the lower midrange, a 1½-inch soft dome driver for the upper midrange, and a one-inch dome tweeter. It sells for \$550.

## THE DISCO SOURCE

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## APPEAL RE-EVALUATED

# New Interest, Acts Spurring Upswing In Traditional Country

• Continued from page 4

ic of buyer into country's ranks. The popularity of country music in movie soundtracks, coupled with the uncompromising vocal sound of stars such as Willie Nelson and Charlie Daniels, has given more acceptance to music with steel guitars and fiddles.

The "stigma" that was once associated with country has evaporated in the wake of its newfound marketability. The success of crossover artists has lured a new audience with an appetite whetted for deeper delving into the roots and origins of country music history. The quality of country recordings has improved dramatically, along with their budgets. As a result, Nashville-based labels are up front about their commitment to signing artists who may or may not have any crossover potential and marketing them into the contemporary mainstream.

These record companies appear confident that there is plenty of room in the expanded country arena for more than crossover sales—and that retailers will be more amenable to stocking both catalog product and traditional inventory.

"There's a whole new buying public that was raised on pop and rock and is now wondering, 'Who was Hank Williams, anyway? What did Jim Reeves sound like?'" says Rick Blackburn, vice president and general manager of CBS Records/Nashville. "It includes your college buyers and people 30 as well as the older traditional buyers who have always remained loyal to country music."

The pendulum appears to be swinging back from its position two or three years ago when crossover seemed to be the only game in town. Record labels, producers and artists alike turned their sights on cutting successful records which would hold appeal not only for country fans but also for pop and MOR fans as well. The result was that straight-ahead country artists saw their sales dwindling and their space at the retail level shrinking with little or no in-store airplay.

Today the picture seems brighter. Points out Joe Bressi, vice president and buyer at Stark Records, "We had between 1,500-2,000 people show up for in-store appearances by Boxcar Willie and Slim Whitman. That's as many as we had for Alabama. Tv packages have done a lot to bring back some of the older artists and the older-sounding music."

Retailers are finding it easier to encourage their floor personnel to play country music in the stores, as well as educate themselves about various country artists and styles of country music.

Tom Adams, LP buyer for the Schwartz Bros. distribution network, marks nearly a 30% rise in the sales overall of traditional-flavored country product, including catalog and new issues of greatest hits. Adams chalks this increase up to new buyers unfamiliar with country's roots and legends who are curious to learn more about them.

Echoes Norman Hunter, buyer of prerecorded product for the Record Bar chain: "Pop and rock buyers are now becoming curious about what's behind country music they're hearing on the radio. Non-traditional buyers are sampling traditional country and finding out they like it.

Crossover is still the leader in sales, of course, but now at least there's room for something else."

Paul Jacoway, manager of Camelot Records in Elyria, Ohio, notices more buyers of all ages in his store now browsing through catalog bins and spending more dollars on traditionally-oriented product.

"They're asking for names you even forget existed," says Jacoway. "We'll get a kid in with his parents, and while the kid's buying Kenny Rogers or Eddie Rabbitt, his parents are choosing a piece of catalog or a release by a more obscure artist."

This is a market which Emmylou Harris has tapped for some years with unparalleled success. This year alone, Harris has earned four gold albums, with her latest—"Evangeline"—streaking toward similar results. Harris is credited for helping to spark the move back toward traditional with "Blue Kentucky Girl" and "Roses In The Snow."

Another artist considered a prime factor in fanning the flames of traditional country is longtime legend George Jones, whose career has reblossomed during the last year. Recently, he won a Grammy for his new tearjerker classic balled titled "He Stopped Loving Her Today."

Barbara Mandrell's latest single is titled "I Was Country When Country Wasn't Cool," a shift of emphasis from her more recent crossover efforts, featuring a guest chorus by George Jones. Johnny Cash is finding himself back on the charts with his single, "The Baron." Traditional-sounding artists such as the Kendalls, Conway Twitty, Gene Watson and even Ernest Tubb continue to translate their traditional sound into country sales, while Nashville-based First Generation Records expects to score substantial success with its new "Opry Stars" series (Billboard, April 11, 1981), spotlighting performers from the ranks of country music history.

## Coupons For Motor City

DETROIT—WCXI-AM is attempting to lure listeners with a free discount coupon booklet that offers reduced prices on meals, car parts and services, home appliances, clothing, auction registration fees and phonograph records.

Helene Wanchick, assistant promotion director for the country music station, says that only listeners who had registered as "Country Lovers" were sent the book. Registration involves submitting a "Country Lover" card with one's name, address, phone number and age.

"It's a way of getting demographics," says Wanchick. "We're finding out that most of our audience is in the 25-to-49 age range."

Listeners can register by mail for the continuing promotion or sign up at any WCXI-sponsored event. About 25,000 are now listed, according to Wanchick.

Merchants who offer the discounts were solicited from among the station's regular advertisers.

In addition to carrying discount coupons, the booklet describes upcoming special programs and promotions, lists souvenirs available through the mail and introduces and pictures the air personalities.

Along with the old guard of traditional artists is a new breed of upcoming talent, country performers who are similarly dedicated to keeping the traditional sound alive through their arrangements and material. Among these are names like John Conlee, John Anderson, Gail Davies and Lucy J. Dalton who are exploiting the purer country instrumentation and style of vocal delivery.

Columbia Records recently inked Billy Joe Shaver, a country artist with roots deep in traditional songwriting, and Epic Records signed Ricky Skaggs, whose musical mix blends bluegrass and folk. A new MCA acquisition is 28-year-old Texan George Strait whose debut single, "Unwound," is unabashed country. And Excelsior Records, a division of Pickwick International, chose for its first four signings traditional artists David Houston, Mundo Earwood, Donna Hazard and Carroll Baker.

Label commitment to the rebirth of traditional country artists appears to be stronger than in recent memory. "We feel that the next 24 months will be crucial ones for developing the strength of traditional country, and we are committed 100% to this project," notes CBS Records' Blackburn. "We feel there is a real mandate by both country programmers and country fans to generate this market again."

Comments Stan Byrd, national promotion and marketing director for Warner Bros. country division, "A year ago, we were having trouble even getting a John Anderson record on the air. Today, he's cracking top 10 consistently and his sales are building rapidly. He seems to be filling a genuine void among country listeners wanting a more traditional sound."

The crossover momentum, formidable in the effect it has had on country sales generally, appears to have created a new hunger for non-crossover country music as a side effect. And it is this market which Nashville record companies are now examining closely with an eye toward the future.

"Without a doubt, there's been an increase in the sales of artists considered traditional in nature," explains Roy Wunsch, vice president of marketing for CBS/Nashville. "While it wasn't so long ago that achieving sales of 75,000 or 100,000 units was considered highly successful for pure country acts, we've raised our targets in the last three years to a point where shortly, 300,000-plus sales will not be considered unusual."

Commenting on his roster (which lists among its product a Charley Pride LP commemorating Hank Williams and a new Ronnie Milsap tribute to Jim Reeves), RCA marketing vice president Joe Galante emphasizes his label's commitment to "all forms of country music." Adds Galante, "I'm not sure whether country music is changing its sound, or whether the audience is changing its perception."

Sums up Stark Records' Bressi: "We are thrilled with the way country music is selling today. Maybe it's the Moral Majority out buying records or the rise in white gospel sales, but something is definitely spurring country sales, and it isn't just crossover any longer."



PRESIDENTIAL COUNTRY—Anne Murray chats backstage with President Ronald Reagan following a recent concert held at the National Arts Center in Ottawa, Canada. This photo, of course, was taken prior to the presidential assassination attempt in Washington, D.C.

## 14,000 Sign For Fan Fair

NASHVILLE—Nearly 14,000 people have preregistered for the 10th annual International Country Music Fan Fair, marking a 15% increase over 1980 figures.

In an effort to increase exposure of the event, slated for June 8-14 in Nashville, the Country Music Assn. produced and mailed out promotional disks with spots by various artists to more than 1,800 country radio stations.

Highlighting the week-long event

## Radio 208 Video Rights

NASHVILLE—Nashville Radio Workshop has entered into a contract with Soundshop here that vests the audio facility with worldwide video rights to "Country Music Spectacular." The program is presently a live monthly satellite broadcast over Radio Luxembourg, the world's largest commercial radio station.

Soundshop president Craig Deitschmann says he has signed a coproduction agreement with Scene III Video, a Nashville-based production house. The two companies will work together to produce a series of 12, one-hour television shows based on the radio broadcasts.

The first show was scheduled for taping on April 25. It was to feature performances by Pure Prairie League and the Glaser Brothers and an on-stage interview with Barbara Mandrell.

Deitschmann says the video program is designed primarily for airing internationally. "We have had an immediate response from Australia, which is already a thriving country music market," he says, "and we're also looking at Western Europe, because that is where American country music artists want and need the exposure. We hope to be able, at some point, to also take the tv show to international audiences via live satellite."

The show will be recorded on 24-track audio with four cameras and four isolated videotape machines. Soundshop composer/producer J.C. Meyer, who has produced presentation soundtracks for agencies representing Honda and Wendy's, will compose and produce the audio for the theme.

Editing will be by Scene III's four-time Emmy nominee, Terry Climer.

are a number of major label showcases, plus a mixed label program for developing artists and small record companies. Among the artists scheduled to appear on the mixed label show are: Susie Allanson, Liberty; Shelly West and David Frizzell; Viva; Keith Stegall, Capitol; Vern Gosdin, Ovation; and Randy Barlow, Paid.

Also featured will be the traditional cajun show, the CMA international show, hosted by Tammy Wynette, and the reunion show. Centering on the theme of "First And Second Generations," this year's reunion show will spotlight, among others, Webb Pierce and daughter Debbie as well as Kitty Wells and Johnny Wright with their children, Bobby and Sue.

Kicking off the affair will be the two-day long celebrity softball tournament, with teams competing in both men and women's divisions. The week winds down with the grand masters fiddling championship. Approximately 275 exhibit booths will be open daily.

Registration for Fan Fair is \$35 per person. For more information, write Fan Fair, 2805 Opryland Dr., Nashville, Tenn. 37214 or call (615) 889-7503. Cosponsors for this year's event are the CMA and the Grand Ole Opry.

## 'Columbia' Tune Plays In Space

ORLANDO—Now that country music is flourishing on the domestic frontier, it has expanded its horizons by a foray into outer space.

"Blast Off Columbia," a tribute song to the recent space shuttle mission, served as the astronaut's wakeup call the first morning of their mission. The song was carried on all three major television networks, on the HBO cable channel and on the "Today Show."

The song was penned by Jerry Rucker, a technician for Martin-Marietta, a firm which helped build the space shuttle. Cut at Bee Jay Studio in Orlando, the song was recorded by Roy McCall for Silver Pelican Records.

Released the end of February, 10,000 copies of the song were shipped to country, MOR and rock radio stations. According to Glenn Hamman, president of Silver Pelican, the tune is receiving national airplay.

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**MILSAP MAGIC**—Ronnie Milsap flashes his trademark grin during a taping of the "Mike Douglas Show" which airs next week.

## Williams Out From Shadow

• Continued from page 30

brand of music. "Nobody wanted to change it but me," he recalls.

Shortly after the release of "Friends," Williams fell off a mountain during a hiking expedition, a severe accident which threatened to jeopardize his career. "The mountain fall helped me to fight and work harder," he says.

Williams details his accident and the subsequent restructuring of his career in "Living Proof," his 1979 autobiography written with Michael Bane. The story is going to be made into a television movie, with production scheduled to begin in June and Richard Thomas slated to play the lead role. Williams will record the soundtrack.

Currently, the 31-year old artist is cutting his 41st album, his fifth since signing with Elektra in the late '70s. At least half of the LP will be composed of his originals. Featured on the package is a duet with George Jones, "I Don't Care If Tomorrow Never Comes," which Williams describes as "a sleeper song of Daddy's, one that hasn't been released a lot." He's also collaborating with Boxcar Willie on "Ramblin' In My Shoes." Produced by Jimmy Bowen, the album is being recorded and digitally-mixed at Sound Stage in Nashville.

Upcoming appearances for Williams include a national tour through August and stints on "Solid Gold" and "American Bandstand."

"It's been a 360-degree turn for me," sums up Williams. "Now when I take the lap steel to play 'Cold, Cold Heart' during a show, the audience screams 'I don't want to hear that—play 'I've Got Rights.' It's a strange feeling but a good one."

## Talent Buyers Meet Oct. 9-11

NASHVILLE—Borrowing from last year's theme of "1980: The Decade Ahead," the Country Music Assn.'s 10th annual Talent Buyers Seminar slated for Oct. 9-11 will be bannered, "The Decade Ahead: Chapter II."

The Talent Buyers Seminar is the annual kick-off event that launches Country Music/Deejay Week in Nashville, celebrating the birthday of the Grand Ole Opry.

Joe Sullivan, president of the Sound Seventy Corp., will chair this year's Talent Buyers Seminar Committee. His committee members include Bette Kaye, Bette Kaye Productions; Dick Blake, Dick Blake International; Jimmy Bowen, vice president, Elektra/Asylum Records, Nashville; Jack D. Johnson, Jack D. Johnson Talent; Len Ellis, WAKE-AM/WLJE-FM, Valparaiso, Ind., and Tom T. Hall, Hallnote Music.

Last year's seminar drew more than 400 registrants and featured more than 40 speakers and panelists. The session encourages active participation from country performers, through both showcases and panel presentations.

Coordinating the seminar for the CMA are Helen Farmer, director of programs, and Debra Towsley, program assistant. In addition, four sub-committees have been established to handle the areas of programs and participants, showcases, publicity and registration.

## Bailey's Parties

NASHVILLE—"Makin' Friends" listening parties are the focal point of RCA's national merchandising push behind Razy Bailey's similarly-titled album.

Through May, Bailey will participate in at least 20 listening parties in all five of RCA's promotional regions. Attending the parties will be retail accounts, radio personnel, press and industry people. "Makin' Friends" radio contests and instore appearances are also on the agenda.

RCA kicked off Bailey's campaign with a listening party in Nashville. RCA officials in attendance included: Robert Summer, president; Jack Craig, division vice president, U.S./Canada; Ed Scanlan, staff vice president, operations planning; and Dan Sassi, vice president, industrial relations.

Coinciding with the promotion campaign is the western and south-western leg of Bailey's national concert tour, coordinated by Top Billing.

## Crutchfield Renews Interest In Gospel

• Continued from page 46

gree of responsibility for a record's success. Crutchfield cites his recent work for Tanya Tucker. "At this point in Tanya's career, if her album missed, I'd take a second look at her production. If we hadn't gotten a single into the top five, I would have to say we had missed. But if you're recording a new artist who has no momentum, there are a lot of things besides production that can be credited or blamed for what happens to the record. If you know you did a good album—and it completely bombed—you've got to look at label commitment to the artist, the promotion and so on."

Crutchfield's working relationship with Tucker has been an on-again, off-again situation. Still, he maintains, it was not difficult to resume producing her after she had

shopped around for other studio mentors. "Unlike some artists," he says, "Tanya is extremely good at what she does. Working with her is a refreshing experience. The only problem it does pose is clarifying the direction of her artistry or the thrust of her promotion and merchandising. When she did come back, I discussed the fact that we needed to go back to the credible material her fans had been accustomed to." The upshot was Tucker's "Dream Lover" LP, with its initial hit single, "Can I See You Tonight."



**COLUMBIA CASH**—Columbia artists Johnny Cash and Rosanne Cash duet during a recent taping at the Grand Ole Opry House.

## PALOMINO, GILLEY'S TIE FOR AWARD

LOS ANGELES—The Palomino in nearby North Hollywood, which won the Academy of Country Music award for the best country nightclub for 11 consecutive years through 1979, tied for the award this year with Gilley's in Pasadena, Tex.—last year's upset winner.

The Palomino Riders were also named best non-touring band for the fourth time.

KLAC-AM won its eighth award as best country radio station, its first since 1977. The station's Sammy Jackson was a first-time winner as best DJ, upsetting last year's recipient, King Edward of WSLC-AM Roanoke, Va.

These awards and those for the best instrumentalists were announced in advance of the Academy's television presentation, set for Thursday (30) at the Shrine Auditorium here. Larry Gatlin, Tammy Wynette and Don Meredith will co-host the telecast for the Dick Clark Co.

Al Bruno won his eighth award for best guitarist; Archie Francis, his seventh for best drummer; J. D. Maness and Buddy Emmons, their sixth for best steel guitar; Hargus "Pig" Robbins, his fourth for best keyboard player; Charlie McCoy, his fourth for best specialty instrumentalist (harmonica); Johnny Gimble, his third for best fiddler; the Charlie Daniels Band, its second for best touring band; and Curtis Stone, his second for best bassist.

PAUL GREIN

## Tennis Tourney

NASHVILLE—More than 150 players from Nashville, New York and Los Angeles music centers are expected to participate in the 1981 Music City Tennis Invitational Tuesday (5) through Thursday (7).

This annual event, staged by the Nashville music industry, is a benefit for Nashville Memorial Hospital and features two days of court play by members of the recording community.

Chairing the committee for the tournament are Helen Farmer of CMA, Wesley Rose of Acuff Rose Publishing, and Frances Preston, vice president of BMI and Honorary chairman of the event.

## Nashville Scene

By KIP KIRBY

A flurry of local talent in clubs around Nashville recently brightened the scene with **Joe Sun and Shotgun** at Jersey Lilly's, **Danny Flowers & the Bus Riders** at Spanky's, and the **Dillards** making a special appearance with **John Hartford** at Cantrell's.

**Joe Sun's** three-night engagement came on the eve of his departure for Wembley and gave Shotgun a chance to work out together minus guitarist Ray Flack, who's now with Epic artist **Ricky Skaggs**. This was also Sun's first appearance since signing with Elektra Records.

Don't let the name "Danny Flowers & the Bus Riders" mislead you—this group happens to be **Don Williams'** back-up band, and they're one of the freshest, hottest and most original sounds yet to surface in Nashville. Flowers (who wrote both "Tulsa Time" and "Before Believing," which **Emmylou Harris** recorded on her "Pieces Of The Sky" album) is an artist who paints his pictures through the magic of his music. And after listening to three sets of Flowers' original material, it's easy to see why he's considered one of the best songwriters coming along today.

All signs look "go" for this band to be signing soon with MCA Records in Nashville. Production will probably be handled by Don Williams and Garth Fundis. The clean, pungent polish of the Bus Riders' instrumentation (a surprising wall of groove, by the way, for only four pieces) and the unique sound the band offers should guarantee fireworks for this act, which has been kept under wraps until now.

An Atlanta pathologist who works at a local blood bank there has discovered an unusual way of launching his music career: as "Dr. Rock," **Randy Hanzlick** has released his debut single entitled "I'd Rather Have A Bottle In Front Of Me (Than A Frontal Lobotomy)." On the **Kand** label, the novelty record has attracted some attention nationally, and Hanzlick hopes that this will lead to more recording for him. Says the doctor:

"This isn't a fluke thing for me... I do have serious songs, too, that I feel are commercial, and I want to be an artist, perhaps in the John Prine concept."

"Frontal Lobotomy" was cut in Atlanta and produced by Jim Ellis (who also conducted and arranged the "WKRP in Cincinnati" tv show themes). Hanzlick has been handling all the promotion for his record between his regular hours in the pathology department, and is looking forward to devoting his career to recording if "Lobotomy" gets people's interest, he says. Airplay has been coming in on the record from such markets as San Jose, Pittsburgh, Birmingham, Omaha and Los Angeles—and **Dr. Demento** has added it to his show as well. Copies of the record can be obtained by writing to Hanzlick at 3518 Roswell Rd. N.W., Suite C-12, Atlanta, Ga. 30305, or calling (404) 262-7247.

Isn't whiz keyboardist **Tony Brown** (a member of **Rodney Crowell's** Cherry Bombs) going to produce Capitol artist **Keith Stegall**? If so, watch for the Cherry Bombs (a catchy name for some fine studio musicians) to show up on his project—and for Stegall to finally claim the success his talent merits.

A new twist on an old theme will underscore an upcoming NBC tv special set for taping at **Opryland U.S.A.** in mid-May. The program will deal with the show business tradition of established stars lending a helping hand to young performers on the way up. Show biz veteran **Gene Kelly** will host the network special titled "Opryland's Night Of Stars & Futurestars." Eight unknown performers will be showcased with a group of established stars on various locations throughout the theme park.

The NBC special (which will air June 16) is being produced by **Dick Clark** and its purpose, says Clark, "is to highlight Opryland as a source of tomorrow's stars."

Country radio stations chomping at the bit for the next **Terri Gibbs** single won't have much longer to wait. The decision on what to release as a follow-up to her monumental debut, "Somebody's Knockin'," was difficult, but MCA has chosen its successor, which should ship within three weeks. The label has been waiting while "Knockin'" continues to skyrocket up the Hot 100 pop charts before bringing out Gibbs' second record.

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# Billboard® Hot Country LPs™

Survey For Week Ending 5/2/81

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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)
★	3	7	<b>SOMEWHERE OVER THE RAINBOW</b> Willie Nelson, Columbia FC 36883	★	51	2	<b>DRIFTER</b> Sylvia, RCA AHL1 3982
	2	13	<b>ROWDY</b> Hank Williams Jr., Elektra/Curb 6E 330	★	47	4	<b>MR. HAG TOLD MY STORY</b> Johnny Paycheck, Columbia FE 36761
★	5	7	<b>FEELS SO RIGHT</b> Alabama, RCA AHL1 3930		42	22	<b>SONS OF THE SUN</b> The Bellamy Brothers, Warner/Curb BSK 3491
	4	1	<b>HORIZON ▲</b> Eddie Rabbitt, Elektra 6E-276		43	32	<b>THESE DAYS</b> Crystal Gayle, Columbia JC 36512
	5	6	<b>GREATEST HITS ▲</b> Kenny Rogers, Liberty L00 1072		44	34	<b>I'M COUNTRIFIED</b> Mel McDaniel, Capitol ST 12116
	6	4	<b>9 TO 5 AND ODD JOBS ●</b> Dolly Parton, RCA AHL1 3852		45	50	<b>BETWEEN THIS TIME AND THE NEXT</b> Gene Watson, MCA 5170
	7	7	<b>EVANGELINE</b> Emmylou Harris, Warner Bros. BSK 350		46	46	<b>MUSIC MAN ●</b> Waylon Jennings, RCA AHL1-3602
	8	8	<b>GREATEST HITS ●</b> Ronnie Milsap, RCA AHL1 3772	★	57	8	<b>I HAVE A DREAM</b> Cristy Lane, Liberty LT 1083
	9	9	<b>JUICE</b> Juice Newton, Capitol ST 12136		48	38	<b>STARDUST ▲</b> Willie Nelson, Columbia JC 35305
★	14	6	<b>SEVEN YEAR ACHE</b> Roseanne Cash, Columbia JC 36965		49	52	<b>TEXAS IN MY REAR VIEW MIRROR</b> Mac Davis, Casablanca NBLP 7239
	11	10	<b>SOMEBODY'S KNOCKIN'</b> Terry Gibbs, MCA 5173	★	50	NEW ENTRY	<b>WHO'S CHEATIN' WHO</b> Charly McClain, Epic JE 36851
	12	12	<b>REST YOUR LOVE ON ME</b> Conway Twitty, MCA 5138	★	51	NEW ENTRY	<b>FOLLOWING THE FEELING</b> Moe Bandy, Columbia JC 36781
	13	11	<b>LEATHER AND LACE</b> Waylon Jennings & Jessi Colter, RCA AHL1 3931		52	49	<b>GREATEST HITS</b> Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488
	14	16	<b>GREATEST HITS ▲</b> Waylon Jennings, RCA AHL1-3378		53	55	<b>WASN'T THAT A PARTY</b> The Rovers, Cleveland Int./Epic JE 37107
	15	13	<b>I BELIEVE IN YOU</b> Don Williams, MCA 5133		54	62	<b>IT'S HARD TO BE HUMBLE ●</b> Mac Davis, Casablanca NBLP 7207
	16	17	<b>GREATEST HITS ▲</b> Anne Murray, Capitol SOO 12110		55	63	<b>DREAMLOVERS</b> Tanya Tucker, MCA 5140
	17	20	<b>GUITAR MAN</b> Elvis Presley, RCA AHL1 3197		56	45	<b>DAKOTA</b> Stephanie Winslow, Warner/Curb BSK 3529
	18	18	<b>GREATEST HITS ●</b> The Oak Ridge Boys, MCA 5150		57	60	<b>IF I KEEP ON GOING CRAZY</b> Leon Everett, RCA AHL1 13916
	19	19	<b>WILD WEST</b> Dottie West, Liberty LT 1062		58	58	<b>SAN ANTONIO ROSE</b> Willie Nelson and Ray Price, Columbia 36476
	20	15	<b>BACK TO THE BARROOMS</b> Merle Haggard, MCA 5139		59	56	<b>RAZZY</b> Razzy Bailey, RCA AHL1 3688
	21	21	<b>LOOKIN' FOR LOVE</b> Johnny Lee, Asylum 6E 309		60	68	<b>FAMILY TRADITION</b> Hank Williams Jr., Elektra/Curb 6E-194
★	29	2	<b>I LOVE EM ALL</b> T.G. Sheppard, Warner/Curb BSK 3528		61	53	<b>THE BEST OF DON WILLIAMS VOL. II ●</b> Don Williams, MCA 3096
	23	23	<b>HEY JOE, HEY MOE</b> Moe Bandy & Joe Stampley, Columbia FC 37003		62	44	<b>I'LL BE THERE</b> Gail Davies, Warner Bros. BSK 3509
	24	22	<b>I AM WHAT I AM</b> George Jones, Epic JE 36586		63	67	<b>SMOOTH SAILIN'</b> T.G. Sheppard, Warner/Curb BSK 3423
	25	26	<b>HONEYSUCKLE ROSE ▲</b> Soundtrack, Columbia S236752		64	69	<b>ROSES IN THE SNOW</b> Emmylou Harris, Warner Bros. BSK 3422
★	37	26	<b>LOOKIN' GOOD</b> Loretta Lynn, MCA 5148		65	71	<b>WILLIE AND FAMILY LIVE ▲</b> Willie Nelson, Columbia KC 2-35642
★	36	2	<b>OUT WHERE THE BRIGHT LIGHTS ARE GLOWING</b> Ronnie Milsap, RCA AHL1 3932		66	64	<b>I'LL NEED SOMEONE TO HOLD ME WHEN I CRY</b> Janie Fricke, Columbia JC 36820
	28	25	<b>MY HOME'S IN ALABAMA</b> Alabama, RCA AHL1-3644		67	72	<b>THE GAMBLER ▲</b> Kenny Rogers, United Artists UA-1A 934-H
	29	31	<b>THE BEST OF EDDIE RABBITT ●</b> Elektra 6E 235		68	65	<b>GREATEST HITS</b> Dave Rowland & Sugar, RCA AHL1 3195
★	43	3	<b>ROLL ON MISSISSIPPI</b> Charley Pride, RCA AHL1 3905		69	61	<b>WHISKEY BENT AND HELL BOUND</b> Hank Williams Jr., Elektra/Curb 6E-237
	31	30	<b>LOVE IS FAIR</b> Barbara Mandrell, MCA 5136		70	75	<b>THE BEST OF THE KENDALLS</b> The Kendalls, Ovation OV 1756
	32	28	<b>TWO'S A PARTY</b> Conway Twitty & Loretta Lynn, MCA 5178		71	73	<b>BLUE KENTUCKY GIRL ●</b> Emmylou Harris, Warner Bros. BSK 3318
	33	33	<b>I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN</b> Joe Stampley, Epic FE 37055		72	54	<b>HABITS OLD AND NEW</b> Hank Williams Jr., Elektra/Curb 6E 278
	34	27	<b>ANY WHICH WAY YOU CAN</b> Soundtrack, Warner Bros. HS 3499		73	59	<b>KILLER COUNTRY</b> Jerry Lee Lewis, Elektra 6E 281
	35	39	<b>URBAN COWBOYS ▲</b> Soundtrack, Asylum DP 90002		74	66	<b>DON'T IT BREAK YOUR HEART</b> Con Hunley, Warner Bros. BSK 3474
	36	35	<b>BLUE PEARL</b> Earl Thomas Conley, Sunbird ST 50105		75	41	<b>ENCORE</b> Mickey Gilley, Epic JE 36851
	37	24	<b>THAT'S ALL THAT MATTERS</b> Mickey Gilley, Epic JE 36492				
★	48	30	<b>HARD TIMES</b> Lacy J. Dalton, Columbia JC 36763				
	39	40	<b>SOUTHERN RAIN</b> Mel Tillis, Elektra 6E 310				

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## Country

# Chart Fox

By ROBYN WELLS

"Rest Your Love On Me/I Am The Dreamer (You Are The Dream)" marks Conway Twitty's 24th No. 1 country single as a solo artist. His partnership with Loretta Lynn (who has 11 No. 1 singles of her own) has garnered Twitty five additional top tunes.

Although Twitty began his string of country chart-toppers in 1968 with "Next In Line," he earned his first No. 1 song a decade before when "It's Only Make Believe" vaulted to the top of the pop chart. That 1958 single proved to be Twitty's sole No. 1 tune during his rock'n'roll career.

Among the artists who have also scored at least 20 top country tunes are: Merle Haggard, 26; Sonny James, 23; and Buck Owens, 20.

More than 10% of this week's chart represents artists who have two current offerings. The latest Twitty/Lynn duet falls to 73 its 14th week on the chart, while Lynn's "Somebody Led Me Away" moves to 50. "Hey Joe (Hey Moe)" goes to starred 11 for Moe Bandy and Joe Stampley. Bandy's latest single jumps to superstar 45, while Stampley's recent top 10 tune drops to 96. Merle Haggard's "Leonard" slides to 43 after peaking at 9, as his duet with Johnny Paycheck holds at 41. Tanya Tucker's "Love Knows We Tried" jumps 13 notches to starred 67 as her duet with Glen Campbell hangs on at 100. And Johnny Lee is the only artist with two solo efforts on the chart—"Pickin' Up Strangers" drops to 28 after peaking at 3, as "Rode Hard And Put Up Wet" leaps 13 spots to starred 70.

A familiar name to Emmylou Harris fans makes his debut chart appearance as vocalist this week. Ricky Skaggs, formerly a member of Harris' Hot Band, enters at starred 81 with an old bluegrass number by Lester Flatt and Earl Scruggs, "Don't Get Above Your Raisin'." Tom T. Hall bows at starred 78 with "The All New Me," while Gary Gentry's tongue-in-cheek tribute to the veteran songwriter, "I Sold All Of Tom T's Songs Last Night" goes to 84. With "Just Like Me," her first single for Handshake, Terry Gregory enters at starred 79. Leading the new entries at starred 62 are Tompall and the Glaser Brothers. Rounding out the pack are Cristy Lane, Billie Jo Spears, Donna Hazard, Sami Joe Cole, Kenny Serratt, Pam Hobbs, Donnie Rhors and Ralph May.

In an incredible 20 spot jump, the Oak Ridge Boys crash into the top 10 at superstar 9 after just five weeks on the chart with "Elvira." Elvis Presley, Sylvia and Sonny Curtis are also among this week's prime movers.

**NATIONAL OUT-OF-THE-BOX-BREAKOUTS:**  
**WALTZES AND WESTERN SWING**—Donnie Rhors (Pacific Challenger)—WTMT-AM, Louisville; WSLC-AM, Roanoke; KZUN-AM, Opportunity, Wash.; WHIM-AM, Providence; KVOO-AM, Tulsa; KTCR-AM, Minneapolis; KFTN-AM, Provo; WPCM-FM, Burlington, N.C.; KFDI-AM, Wichita; KRAK-AM, Sacramento; KCEY-AM, Modesto; WVOJ-AM, Jacksonville; KEBC-FM, Oklahoma City; WSDS-AM, Ypsilanti; WKCW-AM, Warrenton, Va.

**I THOUGHT I HEARD YOU CALLING MY NAME**—Pam Hobbs (50 States)—WTMT-AM, Louisville; WHIM-AM, Providence; WLWI-FM, Montgomery, Ala.; WDXB-AM, Chattanooga; KXOL-AM, Ft. Worth; KBBQ-AM, Ventura; WPCFM-FM, Burlington, N.C.; KFDI-AM, Wichita; WDN-AM, Macon; KCEY-AM, Modesto; WCBX-AM, Eden, N.C.; WSDS-AM, Ypsilanti; WKCW-AM, Warrenton, Va.

**BUBBLING UNDER THE TOP 100:**  
101—**FOOTPRINTS IN THE SAND**—Edgel Groves (Silver Star)  
102—**WITHOUT YOU**—Buck Owens (WB)  
103—**SLOW COUNTRY DANCING**—Judy Bailey (Columbia)  
104—**TEXAS IDA RED**—David Houston (Excel-sior)

**LP CHART ACTION:**  
Willie Nelson reaches the apex with "Somewhere Over The Rainbow." Despite the fanfare crossover songs are receiving these days, outlaw music continues to build its appeal. Nelson's "Stardust" album goes to 48 its 156th week on the chart, while "Willie And Family Live," now in its 126 week, is at 65. "San Antonio Rose," Nelson's duet LP with Ray Price, holds at 58 as the soundtrack from his movie, "Honeysuckle Rose" goes to 25.

Fellow outlaw Waylon Jennings is at 13 with "Leather And Lace," his duet album with wife Jessi Colter, just ahead of his "Greatest Hits" package, which has been riding the charts for more than two years.

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# Billboard® Hot Country Singles

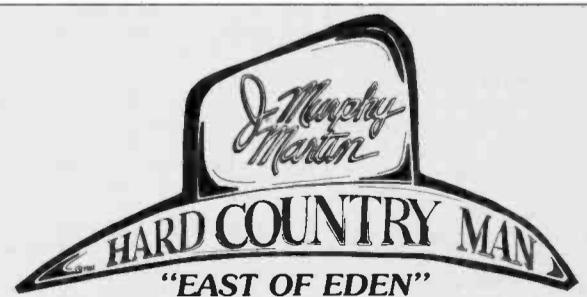
Survey For Week Ending 5/2/81

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
★	2	11	REST YOUR LOVE ON ME/I AM THE DREAMER (You Are The Dream)—Conway Twitty (B. Gibb, R. Allison, B. Hall, D. Code), MCA 51059 (Stigwood/Unichappell/Raindance, BMI)	★	47	4	SURROUND ME WITH LOVE—Charly McClain (N. Wilson, W. Holyfield), Epic 19-01045 (Al Gallico, BMI/Bibo, ASCAP)	★	NEW ENTRY	68	LOVE TO LOVE YOU—Cristy Lane (D. Heavener), Liberty 1406 (Cristy Lane, ASCAP)		
★	4	11	HOOKED ON MUSIC—Mac Davis (M. Davis), Casablanca 2327 (Songpainter, BMI)	★	48	5	DO I HAVE TO DRAW A PICTURE—Billy Swan (B. Swan, G. Clark), Epic 19-51000 (Earl McGrath, ASCAP/Missing Finger, BMI)	★	69	79	2	LEARNING TO LIVE AGAIN—Bobby Bare (B. McMill), Columbia 11-02038 (Hall-Clement/Welk, BMI)	
★	5	7	AM I LOSING YOU—Ronnie Milsap (J. Reeves), RCA 12194 (Rondo, BMI)	★	42	6	IN THE GARDEN—The Statler Brothers (Traditional), Mercury 57048 (American Cowboy, BMI)	★	70	83	2	RODE HARD AND PUT UP WET—Johnny Lee (M. Chapman), Full Moon/Epic 19-02012 (Enoree, BMI)	
★	6	8	I LOVED 'EM EVERY ONE—T.G. Sheppard (P. Sampson), Warner/Curb 49690 (Tree, BMI)	★	44	6	EVIL ANGEL—Ed Bruce (J. Winchester), MCA 51076 (Fourth Floor/Hot Kitchen, Blendingwell, ASCAP)	★	71	53	16	YOU'RE THE REASON GOD MADE OKLAHOMA—David Frizzell & Shelly West (L. Collins, S. Pinkard), Warner/Viva 49650 (Peso/Wallet, BMI/Senor/Cibie, ASCAP)	
★	8	11	SEVEN YEAR ACHE—Rosanne Cash (R. Cash), Columbia 11-11426 (Hotwire/Atlantic, BMI)	★	43	6	GETTING OVER YOU AGAIN—Ray Price (D. Kirby, W. Robb), Dimension 1018 (Millstone, ASCAP/Baray, BMI)	★	72	77	3	NOBODY LOVES ANYBODY ANYMORE—Kris Kristofferson (K. Kristofferson, B. Swan), Columbia 11-60507 (Combine, Resaca, BMI)	
★	7	11	FALLING AGAIN—Don Williams (B. McMill), MCA 51065 (Hall-Clement, BMI)	★	49	4	I WANT YOU TONIGHT—Johnny Rodriguez (S. Davis), Epic 19-01033 (Algee, BMI)	★	73	63	14	LOVIN' WHAT YOUR LOVIN' DOES TO ME—Conway Twitty & Loretta Lynn (J. Crouch, T. Dae), MCA 51050 (Sawgrass, BMI)	
★	10	9	ROLL ON MISSISSIPPI—Charley Pride (K. Fleming, D.W. Morgan), RCA 12178 (Pi-Gem, BMI)	★	41	6	I CAN'T HOLD MYSELF IN LINE—Paycheck and Haggard (M. Haggard), Epic 19-51012 (Blue Book, BMI)	★	74	82	2	MY HEART CRIES FOR YOU—Margo Smith (P. Faith, C. Sigmam), Warner Bros. 49701 (Major Songs/Bibo/Drolet, ASCAP)	
★	29	5	ELVIRA—The Oak Ridge Boys (D. Frazier), MCA 51084 (Acuff-Rose, BMI)	★	52	3	MONA LISA—Willie Nelson (J. Livingston, R. Evans), Columbia 11-02000 (Famous, ASCAP)	★	75	87	2	GOOD OL' GIRLS—Sonny Curtis (D. Wilson), Elektra 47129 (Cross Keys, ASCAP)	
★	11	9	MISTER SANDMAN—Emmylou Harris (P. Ballard), Warner Bros. 49684 (E. H. Morris, ASCAP)	★	43	9	LEONARD—Merle Haggard (M. Haggard), MCA 51048 (Shade Tree, BMI)	★	76	64	11	STORMS NEVER LAST—Waylon & Jessi (J. Collier), RCA 12176 (Baron, BMI)	
★	12	8	HEY JOE (Hey Moe)—Moe Bandy and Joe Stampley (B. Bryant), Columbia 11-60508 (Acuff-Rose, BMI)	★	50	6	FRIDAY NIGHT FEELING—Rich Landers (R. Landers), Ovation 1166 (Farge/Terrace, ASCAP)	★	77	65	13	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW—Barbara Mandrell (K. Fleming, D.W. Morgan, J. Turner, B. Beene), MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)	
★	14	9	IF I KEEP ON GOING CRAZY—Leon Everette (M. Murrah, J. McBride), RCA 12177 (Magic Castle/Blackwood, BMI)	★	55	3	MY WOMAN LOVES THE DEVIL OUT OF ME—Moe Bandy (B.P. Barker), Columbia 11-02039 (Baray, BMI)	★	NEW ENTRY	78	THE ALL NEW ME—Tom T. Hall (T.T. Hall), RCA 12219 (Hallnote, BMI)		
★	16	6	FRIENDS/ANYWHERE THERE'S A JUKEBOX—Razzy Bailey (J. Slate, D. Morrison, R. Bailey), RCA 12199 (House Of Gold, Bobby Goldsboro, BMI)	★	57	3	LOVE DIES HARD—Randy Barlow (F. Kelly), Paid 133 (Frebar, BMI)	★	NEW ENTRY	79	JUST LIKE ME—Terry Gregory (D. Anton, R. Wilkins), Handshake 70071 (Al Gallico/Algee, BMI)		
★	15	8	PRIDE—Janie Fricke (W. Walker, I. Stanton), Columbia 11-60509 (Cedarwood, BMI)	★	54	5	YOUR WIFE IS CHEATIN' ON US AGAIN—Wayne Kemp (W. Kemp, W. Robb), Mercury 57047 (Tree/Baray, BMI)	★	NEW ENTRY	80	WHAT THE WORLD NEEDS NOW IS LOVE—Billy Jo Spears (H. David, B. Bacharach), Liberty 1409 (Jac/Blue Seas, ASCAP)		
★	18	6	I'M JUST AN OLD CHUNK OF COAL—John Anderson (B.J. Shaver), Warner Bros. 49699 (ATV, BMI)	★	48	12	OLD FLAME—Alabama (D. Lowery, M. McAnally), RCA 12169 (I've Got The Music, ASCAP)	★	NEW ENTRY	81	DON'T GET ABOVE YOUR RAISING—Ricky Scaggs (L. Flatt, E. Scraggs), Epic 19-02034 (Peer, BMI)		
★	17	9	CHEATIN'S A TWO WAY STREET—Sammi Smith (M. Bernard, C. Duval), Sound Factory 427 (Crown Dancer, ASCAP)	★	58	3	YOU'RE CRAZY MAN—Freddie Hart (F. Hart, C. Owens), Sunbird 7560 (Red Ribbon, Hartline, Blackwood, BMI)	★	82	66	13	TAKE IT EASY—Crystal Gayle (D. McClinton), Columbia 11-11436 (Duchess, BMI)	
★	19	10	BETWEEN THIS TIME AND THE NEXT—Gene Watson (R. Griffith), MCA 51039 (Blue Echo, ASCAP)	★	50	10	SOMEBODY LED ME AWAY—Loretta Lynn (L.J. Dillon), MCA 51058 (Coal Miners, BMI)	★	NEW ENTRY	83	GO HOME AND GO TO PIECES—Donna Hazard (D. Roth), Excelsior 1009 (Flying Dutchman/Scimitar, BMI)		
★	28	4	BUT YOU KNOW I LOVE YOU—Dolly Parton (M. Settle), RCA 12200 (Tro-Devon, BMI)	★	51	9	ANGEL OF THE MORNING—Juice Newton (C. Taylor), Capitol 4976 (Blackwood, BMI)	★	84	88	2	I SOLD ALL OF TOM T'S SONGS LAST NIGHT—Gary Gentry (G. Gentry, S. Hall), Elektra/Curb 47122 (Troll, BMI)	
★	24	7	THE BARON—Johnny Cash (P. Richey, J. Taylor, B. Sherrill), Columbia 11-60516 (First Lady/Sylvia's Mother's/Algee, BMI)	★	59	4	SPREAD MY WINGS—Tim Rex and Oklahoma (G. Stevens, C. Hendricks, R. Harris, J. Sisk), Dee Jay 111 (NSD)	★	NEW ENTRY	85	ONE LOVE OVER EASY—Sami Jo Cole (G. Skleroy, P. Phillips), Elektra 47127 (World Song/Gloria Songs, ASCAP)		
★	20	9	ALICE DOESN'T LOVE HERE ANYMORE—Bobby Goldsboro (B. Goldsboro), Curb/CBS 67-0052 (House Of Gold, BMI)	★	62	3	DARLIN'—Tom Jones (D.S. Blandemer), Mercury 76100 (September, Yellow Dog, ASCAP)	★	86	90	2	SIDEWALKS ARE GREY—Kenny Serratt (T. Collins), MDJ 1008 (House Of Cash, BMI)	
★	23	8	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)	★	60	5	I'M ALMOST READY—Leona Williams (V. Gill), Elektra 47114 (Vince Gill/Kentucky Wonder, BMI)	★	87	90	2	I'D RATHER BE THE STRANGER IN YOUR EYES—Gene Kennedy & Karen Jeglum (C. Young, L.E. White), Door Knob 81-151 (Daydreamer/Music Pavilion, BMI)	
★	25	6	LOUISIANA SATURDAY NIGHT—Mel McDaniel (B. McMill), Capitol 4983 (Hall-Clement (Welk), BMI)	★	61	4	A LITTLE BIT OF HEAVEN—Roger Bowling (R. Bowling, P. Richey), Mercury 57049 (ATV, BMI)	★	88	89	2	UNTIL THE BITTER END—Faron Young (T. Rocco, G. Dobbins, T. Daniels), MCA 51088 (Chappell/Intersong/ Unichappell, ASCAP/BMI)	
★	27	5	A MILLION OLD GOODBYES—Mel Tillis (B. Cason, S. Gibb, B. Russell), Elektra 47116 (Buzz Cason, Angel Wing/Pixrus, ASCAP)	★	56	5	MAGIC EYES—Jack Grayson (J.A. Gray, J. Grayson, T. Purvin), Koala 331 (Hinsdale, BMI/Temar, ASCAP)	★	NEW ENTRY	89	I THOUGHT I HEARD YOU CALLING MY NAME—Pam Hobbs (L. Emerson), 50 States 81 (not listed)		
★	26	7	COWBOYS DON'T SHOOT STRAIGHT (Like They Used To)—Tammy Wynette (C. Moman, B. Emmons), Epic 19-51011 (Vogue/Baby Chick (Welk), BMI)	★	57	8	JUST A COUNTRY BOY—Rex Allen Jr. (R. Allen Jr.), Warner Bros. 49682 (Boxer, BMI)	★	90	NEW ENTRY	90	WALTZES AND WESTERN SWING—Donnie Rohr (D. Rohrs, C. Duval), Pacific Challenger 4504 (Moonridge, ASCAP)	
★	30	5	IT'S A LOVELY, LOVELY WORLD—Gail Davies (B. Bryant), Warner Bros. 49694 (Acuff-Rose, BMI)	★	74	2	THE MATADOR—Sylvia (B. Morris, D. Pfirmer), RCA 12214 (Pi-Gem, BMI)	★	91	68	14	CRYING—D. McLean (R. Driscoll, J. Melson), Millennium 11799 (RCA) (Acuff-Rose, BMI)	
★	33	5	WHAT ARE WE DOIN' IN LOVE—Dottie West (R. Goodrum), Liberty 1404 (Chappell/Sailmaker, ASCAP)	★	69	3	SOME LOVE SONGS NEVER DIE—B.J. Thomas (A. Kiestler, B. Morrison, J. MacRae), MCA 51087 (Southern Nights, Youngun, ASCAP, BMI)	★	92	71	7	FOOL'S GOLD—Danny Wood (J. Abbott, C. Stewart, D. Wood, V. Stewart), RCA 12181 (Hall-Clement/Upstart, BMI)	
★	34	5	BLESSED ARE THE BELIEVERS—Anne Murray (Black, Bourke, Pinkard), Capitol 4987 (Chappell/Unichappell, ASCAP/BMI)	★	70	3	DOES SHE WISH SHE WAS SINGLE AGAIN—Burrto Brothers (R. Leigh, M. Blackford), Curb/CBS 01011 (United Artists, ASCAP)	★	NEW ENTRY	93	CAJUN LADY—Ralph May (R. Koller, B. Charles), Soundwaves 4630 (NSD) (Blue Lake, BMI)		
★	28	3	PICKIN' UP STRANGERS—Johnny Lee (B. Hill), Full Moon/Asylum 47105 (Welbeck, ASCAP)	★	61	NEW ENTRY	LOVIN' HER WAS EASIER—Tompall & The Glaser Bros. (K. Kristofferson), Elektra 47134 (Combine, BMI)	★	94	72	4	LET'S FORGET THAT WE'RE MARRIED—Gary Stewart (J. Lewis, G. Stewart, S. Tackett), RCA 12203 (Cedarwood, BMI)	
★	32	6	HEART OF THE MATTER—The Kendalls (J. Rushing, D. Schlitz), Ovation 1169 (Hawkins, BMI/Night Music, ASCAP)	★	62	36	7	HIDEAWAY HEALING—Stephanie Winslow (O. Solomon, S. Winslow), Warner/Curb 49693 (Paukie/House Of Gold, BMI)	★	95	75	11	IT DON'T GET BETTER THAN THIS—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 11-11438 (Larry Gatlin, BMI)
★	30	9	HOLD ME LIKE YOU NEVER HAD ME—Randy Parton (R. Byrne, T. Brasfield), RCA 12137 (I've Got The Music, ASCAP)	★	73	3	HERE'S TO THE HORSES—Johnny Russell (R. Bourke, G. Dobbins, H. Moffatt), Mercury 57050 (Chappell, ASCAP, Rightsong, BMI)	★	96	76	15	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN—Joe Stampley (L. Chesler, M. Kellum), Epic 19-50972 (Blabb, Mullet, BMI)	
★	37	5	WHISPER—Lacy J. Dalton (L.J. Dalton, M. Sherrill), Columbia 11-01036 (Algee, BMI)	★	64	39	7	NO ACES—Patti Page (B. House, W. Cunningham), Plantation 197 (On The House, BMI/Expertise, ASCAP)	★	97	78	13	TEXAS WOMEN—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47102 (Bocephus, BMI)
★	38	5	FIRE AND SMOKE—Earl Thomas Conley (E.T. Conley), Sunbird 7561 (Blue Moon/April, ASCAP)	★	65	40	9	FIRE IN YOUR EYES—Gary Morris (G. Morris, K. Welch), Warner Bros. 49668 (Gary Morris/WB, ASCAP)	★	98	81	4	SHE SINGS AMAZING GRACE—Stan Hitchcock (J. Foster, B. Rice), Ramblin 1711 (NSD) (April, ASCAP)
★	51	3	LOVIN' ARMS/YOU ASKED ME TO—Ebis Presley (T. Jans, W. Jennings, B.J. Shaver), RCA 12205 (Almo, ASCAP; Baron, BMI)	★	66	45	10	WASN'T THAT A PARTY—The Rovers (T. Paxton), Cleveland Int. 19-51007 (Epic) (United Artists, ASCAP)	★	99	84	4	MAKING THE NIGHT THE BEST PART OF MY DAY—Lincoln County (W. Holyfield, B. Peters), Soundwaves 4629 (Bibo, ASCAP/Ben Peters, BMI)
★	46	4	BY NOW—Steve Warner (D. Pfirmer, C. Quillen, D. Dillon), RCA 12204 (Pi-Gem, BMI/Chess, ASCAP)	★	80	2	LOVE KNOWS WE TRIED—Tanya Tucker (J. Crutchfield, K. Chater, R. Bourke), MCA 51087 (Duchess/MCA/Red Angus/Chappell, ASCAP/BMI)	★	100	85	4	WHY DON'T WE JUST SLEEP ON IT TONIGHT—Glen Campbell and Tanya Tucker (J. Parker, H. Shannon), Capitol 4986 (ATV, BMI/Welbeck, ASCAP)	

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## Independent Wins Court Appeal On Black-Out

LONDON — Independent television production company Hadmor Productions has won its High Court appeal against the blacking of its rock nostalgia series "Unforgettable" by the technicians' union ACTT. But it is still not clear whether the programs will be shown again on the commercial tv network here.

Hadmor, set up last year by David Hadfield and Michael Collier, invested over \$1 million in production of the 13 half-hour programs, which featured an on-stage orchestra and appearances by old-time rock names Chubby Checker, Marty Wilde, Billy J. Kramer and others.

The series was sold to nine of the 14 independent tv companies, including London's Thames TV, where it began its run late last year. After three uneventful transmissions, the ACTT blacked the show, claiming Thames should not bring in outside productions when it had spare capacity in its own studios. The series was then taken off the entire commercial network.

Hadmor responded by applying for a court injunction to restrain the union from unlawfully interfering in its business. Its application, however, was refused by Justice Dillon. But in a High Court appeal, three judges, including Master of the Rolls Lord Denning, reversed the decision, and found for Hadmor with costs. The union has 42 days to decide whether to request the right to appeal to the House of Lords.

David Hadfield comments: "The problem was that our show was the first genuinely independent series to be sold. Previous series, like Mike Mansfield's rock shows, were made in conjunction with the networks and using their technicians. Also, this was the first case under the new 1980 Industrial Relations Act, so everyone is anxious to see whether it will set a precedent."

In the meantime, Hadmor, which was technically only a "secondary party" to the dispute between the union and Thames, has embarked on a second series of "Unforgettable." It will attend this month's tv sales festival, MIP-TV, to finalize deals for the program's sale to companies in Australia, New Zealand, Singapore, Hong Kong, Malaysia, Italy, Holland and Sweden among other territories.



**GOLDEN ANNIVERSARY**—Ken East, president and chief operating officer of EMI Music Europe and International, presents Reginald Dixon, the grand old man of British light music, a special gold disk celebrating Dixon's 50 years with EMI in Britain.

## Trans-European Promotion Company Formed By Roos

LONDON—Theo Roos, who last year left WEA's European promotion arm, Artists Service International, to set up his own Flying Dutchman service, has now completed the formation of European Promotion and Management Services, an alliance of leading promotion men in four countries.

Purpose is to offer clients a single co-ordinated effort covering not just their own territories, but all the key European markets.

His team comprises Howard

Marks (U.K.), Alexander Elbertzhausen (Germany), Lex Coesel (Holland) and Gregoire Colard (France), with Roos himself as European coordinator.

All have impressive track records and will continue to run their own independent promotion companies. Marks was involved with key new wave acts the Sex Pistols, the Clash and the Stranglers, and his Howlin Promotion is currently working with Rod Stewart, Hazel O'Connor, the Gibson Brothers and others.

Elbertzhausen's EM Press has done promotion work for many West German record companies and artists such as Al Stewart and Cheap Trick, besides acting as a consultant to the Hungarian record industry.

Coesel learned promotion with Red Bullet and A&M, masterminded Jack Jersey's comeback, helped Maywood to their first major hit and now is working on the Spiderz. Gregoire has worked exclusively on Queen and Karen Young as well as with top French acts France Gall and Michel Berger.

EPMS can be retained to cover the whole of Europe and will hire additional promotion men—in Italy and Scandinavia, for example—as and when needed. Payment can be made by fees, royalties and/or publishing. Clients receive weekly progress reports.

A number of interesting projects have already been mooted, he says, and the company is working on Ultravox and Spandau Ballet for France and West Germany.

### Dutch Comedian Starts New Craze

AMSTERDAM — Andre van Duin, leading Dutch comedy singer on the CNR label, has unwittingly triggered a new craze in Holland where thousands of people wander around wearing bottomless whistling kettles on their heads. CNR, coincidentally, has just released a new van Duin single.

The singer started it off, appearing on TROS television here in a series as "Flip de Tluitketel," or "Phil, The Whistling Kettle." The idea caught on, and a factory in Weert, southern Holland, started producing similar kettles to the whistling tune of some 2,000 a day.

## SEARCH, SEIZURE IN DOUBT

# Pirates Win Round In U.K. Legal Joust

By NICK ROBERTSHAW

LONDON—The future use of so-called Anton Piller "search and seize" orders—a prime weapon in the fight here against audio and video piracy since 1976—has been thrown into doubt by the unanimous decision of five Law Lords that pirates may legitimately refuse to disclose information about their suppliers and customers, when to do so would be self-incriminating, in violation of the basic liberty of the subject, akin to U.S. Fifth Amendment privileges.

The hearing in the House of Lords April 8 dismissed an appeal by Rank Film Distributors and five other major film companies, who sought to reverse an earlier decision of the Court of Appeal in favor of Michael Lee and Susan Gomberg, owners of the Video Information Centre. Proceedings followed a raid on a laboratory in Essex in April, 1979, when 400 illicit film copies were seized.

Lord Wilberforce agreed it might seem a strange paradox that the more criminal the defendants' activities could be made to appear, the less effective was the civil remedy that could be granted, but that, prima facie, was what the privilege achieved. Record industry sources are not too put-off by the decision, since it does not represent a legal cul-de-sac. The question of privilege is already the subject of a bill before Parliament and civil remedies exist that can force disclosure of sources of supply.

In due course, he added, forms of

order would no doubt be devised which would allow the Anton Piller orders to be as effective as possible while preserving the defendants' essential rights. The Anton Piller title stems from an earlier precedent.

Lord Fraser added that such orders, which had tended to grow in stringency, had been made in Britain, Australia, New Zealand, South Africa and elsewhere. Now, for the first time, the defendants objected to making discovery, and if the objection was well-founded the usefulness of the "search and seize" orders would be much reduced if not practically destroyed.

Agreeing with this, Lord Russell said application of the privilege against self-incrimination would go a long way toward depriving copyright owners of the protection they are entitled to, and he hoped legislation would be introduced that would remove the privilege while preventing the use of statements which would otherwise have been privileged in criminal proceedings.

A spokesman for the British Phonographic Industry said afterwards that the Law Lords judgment would not present a problem, since the BPI typically uses only civil proceedings under which disclosure of sources of supply can still be sought. In any case, a new bill now going through Parliament, the Supreme Court Bill, would include an amendment to deal with the question of privilege.

## Kenyan Producers, Labels Work Toward Closer Ties

By RON ANDREWS

NAIROBI—Kenya's frequently disagreeing groups of producers and manufacturers came closer to settling their differences at a preliminary meeting of the local chapter of the International Federation of Producers of Phonograms and Videograms.

It has now been nearly a year since Trevor Percy from the IFPI in London addressed the local Kenya Record Manufacturers & Producers Assn. and reiterated the need for a combined effort to combat piracy. Up to that point, local majors AIT Records and PolyGram had borne the brunt of the successful but ex-

pensive exercise of curbing the menace in Kenya's market.

Following Percy's visit, however, more of the independents expressed an interest in joining IFPI. Those whose memberships have now been paid up, finally including CBS, have held preliminary meetings on the issues on hand. The chairman, Mike Andrews, stated the aims of the locally associated body and outlined in brief the threats facing the local industry and the course that could be taken. He emphasized the need for the body to be instrumental in setting up a viable artist contract to

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# Ertegun Pondering WEA International Label For U.S.

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"In the last two years, we have moved to strengthen our a&r presence here," says WEA International president Nesuhi Ertegun. "But there are still not enough doors for new talent to walk in." Hence the appointment this year of Fred Haayen as senior vice president in charge of developing acts for assignment to the various WEA labels in the U.S.

WEA International does have its own imprint outside the U.S. to which most non-American acts are signed. So far as releasing acts here under that banner, Ertegun says: "We haven't decided whether to introduce it into the U.S. because it involves setting up a separate promotion department and other things;

and so far, the American companies do a good job on that score."

When the number of acts signed via the international company exceeds the capacity of the associated labels to handle the promotional tasks, Ertegun says the separate label will be considered.

For the time being, Haayen's role is centered on developing WEA's international roster here, including several signings that will bring members of at least two superstar acts together for the first time. Haayen is reluctant to announce these signings, "because the ink isn't dry on the contracts," but they include two members of hard rocking, world-class groups that regularly dominate AOR charts. Haayen has also been instrumental in putting producers together with WEA artists, such as

the teaming of Ralph MacDonald as producer with Brazilian star Gilberto Gil, and Phil Collins as producer with John Martin.

Ertegun, meanwhile, continues his globe-trotting assignments on behalf of both WEA and the International Federation of Producers of Videograms and Phonograms, of which he is currently president. Having established WEA branches in most all of the world's leading markets, Ertegun is now overseeing the task of marketing the Warner Home Video library around the world.

The response has been tremendous, Ertegun says, marveling at the fact that despite worldwide inflationary trends, WEA videocassettes are selling rapidly in some countries at \$90 each.

"Since WEA International was given the responsibility by WCI to sell Warner video products around the world, we have made our year's budget projection in the first four months of the current fiscal year," he states. "Now we are having a hard time filling orders."

Ertegun sees Australia as an important new center for international a&r discoveries, followed by Canada and Japan. "And despite the economy," he adds, "our European companies are doing better than expected."

So far as the so-called emerging markets are concerned, Ertegun has reservations about the profit potential in the Latin American countries, where sales figures, no matter how big, are constantly being dwarfed by

inflation that reaches 120% in territories such as Brazil.

He is enthusiastic, however, about the success of WEA's German retail operation, the 18-store Govi chain, which he says is turning a nice profit, although that's not what motivates his enthusiasm.

"The profit is not the main reason for the stores," Ertegun explains. "What's more important is that we gain a quick and clear indication of the marketplace. We know what other companies do now, also."

Haayen says the new emphasis on WEA's a&r thrust in the U.S. market is based upon the fact that "WEA has a strong presence abroad now, and the individual companies don't have as much presence as the company that signs the act."

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# International SWISS RACKS UP **EMI Offers Many Services To Estimated 800 Outlets**

By PIERRE HAESLER

ZURICH—Rackjobbing is becoming an increasingly major force in the Swiss record industry, and the NCO division of EMI Switzerland is one of the biggest of five major rackjobbers serving roughly 800 outlets nationwide.

As a retail addition here, rackjobbing started 10 years ago, and NCO has been in the field since 1973. That there are so few racking companies in a marketplace, which also has 800 specialist record retail shops, is due to the basic set-up of the record business here.

There are around 20 record companies, mainly affiliated trading companies, with some local productions, and multinational groups. Because of the small size of the market, which had a 1980 turnover of some \$450 million, they function as record importers and also wholesalers. Retailers, large and small, department stores and record shop chains look after them.

But in 1970, with the introduction of 8-track cassettes, the first rackjobbers appeared, introducing new sales outlets to the traditional record business. They've stocked gas stations, cash-and-carry markets, drug stores and newsagents with cassettes. Some of the smaller operations carried just 100-400 units of cassettes.

Says Kurt Cattaneo, general manager of EMI's NCO division: "The real rackjobbing boom in Switzerland came in the 1973-74 recession period. Because of a disastrous hardware policy, the 8-track business faltered and rackjobbers moved into the LP and prerecorded tape business.

"But often the typical rackjobbing sales outlets could not successfully be used to sell records, and most of them went bust."

However, the overall recession had an impact on the whole record industry. Retailers and department stores that had been supplied directly by importers recorded slowing growth rates and profit cuts. Costs of stuff, premises, ordering, administration and so on bit into profits.

With some 10,000 new product lines out each year, stocks were excessive and turnovers slumped. So, says Cattaneo: "The bigger rackjobbers realized their chances. At first, we at NCO started with an offer of 100% right of sale or return. Today our clients have the right to exchange records and cassettes not sold.

"Our customers have only to supply space and sales staff. We're in charge of everything else, from supply and presentation to carrying the risk of write-downs on stocks.

"We soon proved that with a limited selection of product we could achieve a maximum turnover with comparable profits. I call it the repertoire-turnover triangle, the number of products offered compared to the turnover achieved represents a reciprocal ratio.

"Our profit-oriented formula offers bigger profits because of controlled costs and repertoire."

But one argument is that specializing in just a few successful products doesn't do much in terms of supporting the record industry's creativity and experimentation. Some industryites wonder whether EMI Switzerland isn't in a self-contradictory position, being record company rackjobber at the same time.

But Guy Deluz, managing director of EMI Switzerland, insists: "Our NCO division is run as a completely independent operation. EMI product is in no way favored. It is not the brand name which matters, but the sales potential.

"A few months ago, our NCO division was handed a special award from our friendly competitor PolyGram for outstanding sales of its product. Rackjobbing in Switzerland is now established. It has pretty well reached maximum penetration

in areas not covered by traditional retailers.

"It would be a complete disaster if only rackjobbers operated in our market," he adds.

Cattaneo adds: "We don't want to be counterproductive to the music industry. We know our limitations. We work in a second pricing group, offering records and cassettes one or two Swiss francs cheaper than the retailers and specialists. But we don't offer individual advice, or product exchange, or even the chance of the customer hearing the product before buying."

Of that turnover total of \$450 million last year, rackjobbers grabbed some 40%, one of the highest proportionate shares of any country in the world. Switzerland is also a market where there are three separate main languages.

Says Cattaneo: "That big market share proves there's a need for rackjobbing here. There were some phonies in the business, out for the fast buck, specially in importing pirate records, but they didn't succeed. The reason is in our distribution system, with importers acting as wholesalers.

"There are no one-stops. The genuine rackjobber here offers a perfect range of services for every shop which doesn't specialize in records but wants records in his sales coverage."

NCO offers up to 1,000 album titles and around 800 cassettes. Says Cattaneo: "An extension of the quantity would automatically reduce profitability. If a client wants extra, he has to buy from the record companies."

## 'La Boum' Platinum

PARIS—French film "La Boum" has provided the country's hottest-selling disks of 1981. The Barclay soundtrack album, composed by Vladimir Cosma, went platinum within three months of release, with sales over 300,000, while the single "Reality," sung by British-born Richard Sanderson, has spent nine weeks at the top of the French hit parade. Sales total 1.2 million and are still running at 90,000 a week. The disk has also reached the top 10 in Belgium and Switzerland.

## Kenyan Producers, Labels Work Toward Closer Ties

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prevent the current rampant violations.

He made it clear that antipiracy actions are extremely expensive. But, he added, they should be considered an investment in the future when the fight against thieves increases record sales. He pointed out, too, that IFPI encourages the membership of video-associated companies, whose numbers are growing in Nairobi. But he also said that the rash of video piracy cannot be hindered unless some positive advice is first obtained from London.

Meanwhile, further temporary in-

junctions have been served on various local cassette pirates pending the court cases. Because of the congestion in Kenya's courts, those could take up to two years to be held. Stocks of cassettes imported from Singapore were confiscated in one case, involving one of Kenya's oldest and best known music stores.

In another case, the high speed duplicating machinery suspected of being used for piracy was confiscated. The precedents set by the courts have been strongly in favor of the record companies, and this factor combined with a unified industry effort is expected to hinder the course of pirates considerably.

## Sarcophagus Primes Export Pump

HELSINKI—With an upsurge in the popularity of heavy metal rock through most of Europe, Finland's leading group in the genre, Sarcophagus, is being primed for heavy promotion in the export field.

So says Esa Kotilainen, producer responsible for the group's second

and just-released album "Envoy Of Death." He adds. "The first LP, 'Cycle Of Life,' was a hit throughout Scandinavia so now we're moving into the full European areas."

Back-up comes from an English-language promotion kit and English liner notes.



JOEL HONOR—For selling more than five million album units outside the U.S., Billy Joel is presented with the Crystal Globe by Allen Davis, president of CBS Records International.

## France Inundated By U.S. Music—Report

By HENRY KAHN

PARIS—A new report on the treatment of music by French radio and television is now on the desk of Jean-Philippe Lecat, Minister for Cultural Affairs. If accepted, it could throw the whole question of broadcast music into confusion.

A working party set up by the National Committee of Music was responsible for the report. Among the 22 organizations represented was French record industry syndicate SNEPA (Syndicat National de l'Edition Phonographique et Audio-Visuelle).

For many years, various groups have complained about the way the French media are run. The quantity of foreign music broadcast has come in for the heaviest criticism, along with other aspects of broadcasting practice. The working party has come in for the heaviest criticism, along with other aspects of broadcasting practice. The working party has responded by calling for a state-controlled "music authority" to be set up which would be responsible for all music programs.

The working party denies it is trying to hamstring programming and insists all it wants is "concerted programs." It complains that recorded music and already established talent are given too much airtime, leaving no more than 10% of broadcasting hours for new talent.

Not unexpectedly, it also hammers Anglo-American music, so-called; even children's music, it complains, comes from this source. The influence such broadcasting practices have on jukeboxes, music shows among others means that French music is always at a tremendous disadvantage in its own country.

The importance of radio, says the report, cannot be overestimated, since it dominates 19 hours of the day. Tv takes over only in mid-evening. An interesting point will be the status of Radios Luxembourg and Europe No. 1. Although broadcast from outside the country, they come within French law. It appears that if a centralized authority were set up, they, too, would fall within its jurisdiction.

The working party says new developments—satellites, home video to name only two—will make life in the future even more difficult for artists and composers. It regrets that by not ratifying the 1961 Home Convention, France has side-stepped what might be considered vital protection.

And returning to its Anglo-Amer-

ican theme, the report complains that French music is seldom if ever heard over U.S. radio. The excuse that time is unavailable is dismissed.

At this stage, the report is merely under consideration. But constant complaints about the prevalence of American music were bound to lead to action. If the minister accepts its findings and sets up a central authority then reciprocity will certainly be enforced, with profound implications for the record industry as well as the broadcasters.

## WEA Int'l. Label For U.S.?

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While WEA International can, and does, sign acts to worldwide deals exclusive of the U.S., Haayen says he doesn't sign an act for the U.S. unless he can place it with one of the American companies.

"When we find a group we show it to all the companies and see where the biggest interest is, and we go with that company," says Ertegun. "It sometimes gets ticklish if one company wants it, and another company also does. We try then to be impartial and place the act with the most suitable company. It sometimes puts me on the spot," he adds.

The new directions for WEA in the U.S. is partially a result of what

Ertegun describes as "running a lean team for too long." While the company was building its web of wholly owned subsidiaries and affiliated operations abroad, Ertegun almost single-handedly ran the show, acting as managing director, roving ambassador, and one-man a&r clearinghouse for the entire operation.

Now he is on the way to increasing the staff, in a manner more akin to how foreign ministries are run, rather than record companies. Within a year, Ertegun, himself the son of a former Turkish diplomat, plans to introduce "specialists" to the WEA International staff, who will be in charge of various territories. The posts will be filled with executives who can provide keen insights into market conditions and keep a running tab on popular tastes in those markets.

The first step in fleshing out the "lean team" came with Haayen's appointment. While some were surprised to see him shift allegiance from Polydor, a company with which Haayen had been closely affiliated for years, veteran observers of the international scene were not surprised.

Explains Ertegun: "Freddie was really Atlantic's first promo man in Holland, years ago when I was negotiating a license deal for Atlantic, long before there was a WEA. He was still a student then, working for Polydor part-time. I was extremely impressed with his knowledge of the Atlantic catalog, so I told Polydor: 'If you hire him, I'll give you the line.'"

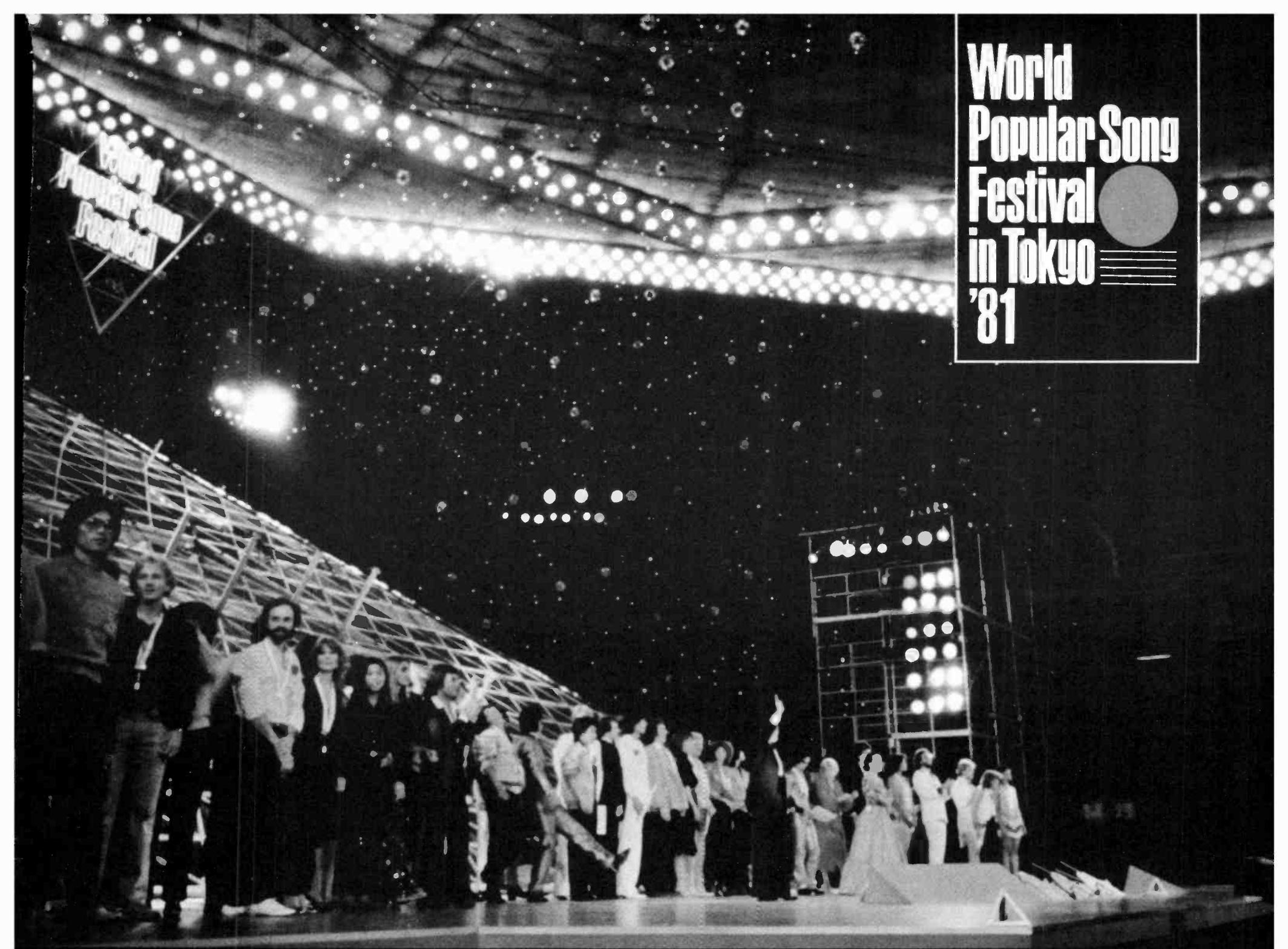
"Freddie grew up in the business," says Ertegun. "And we've had very friendly personal relations over the years. We knew someday we'd work together." Haayen has headed Polydor in Holland, the U.K. and the U.S.

## Who's Who Now Lists McCartney

LONDON—After some 15 years of agonizing consideration and appraisal of the merits of his fame, the publishers of Who's Who, the costly "source book of information on people of influence and interest" have decided to admit James Paul McCartney to their pages.

He gets a 41-line entry, but none of the other former Beatles are listed. But the invitation to be included, accepted by McCartney, does end years of comment and speculation about why the group has been omitted.

In 1969, the publishers said: "There are so many Beatles and their reputations may not be altogether permanent." Now the publishers say it was necessary to wait and see if the Beatles, as four separate people, made a continued mark.



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## IMPORTS IN ASIA *Foreign Disks Sell Despite Majors' Cost Complaints*

This story prepared by Peter Ong in Singapore and Christie Leo in Kuala Lumpur.

SINGAPORE—Having just completed its most successful year in the battle against piracy and counterfeiting, the Southeast Asian record industry now faces the problems of imports, parallel and otherwise.

Air shipments from the U.S. and the U.K. of records, particularly current hits and classical product, are reportedly entering the Asian market mostly via Singapore, and then distributed to Malaysia and other areas.

The Singapore Phonogram Assn. has responded by threatening undefined punitive action against one importer, but there are no laws against parallel imports there. As one importer declared: "This is a free enter-

prise. Besides, it's a service for the listening public, some of whom want to get a record faster than the official release date."

Sources agree that imports often catch the majors off guard when it comes to meeting public demand for a certain disk. Some record companies deny this. Imports fetch \$7 to \$19 U.S. at retail, while locally pressed product sells for \$6 to \$7. Hundreds of imports can be sold before the majors respond.

In Malaysia, inflation has forced affiliates of several major record companies to consider hiking record and tape prices on product it imports under its own label, as well as cutting down on imports altogether, to concentrate on local pressings.

PolyGram in Kuala Lumpur has already raised its price, and is now

seeking negotiations with its home office in Europe in order to reduce them. Otherwise, it will have to stop importing them, it says.

PolyGram's product manager in Kuala Lumpur, T. Renganathan, says pop imports will be trimmed first.

"We only break even with the new pricing," says Renganathan. "The DGG classical items are popular among classical enthusiasts and we can't absorb much of a hike, but we'd rather have their buying support."

Some of the other majors are also considering cutting back on imports.

WEA, which used to import a maximum of 70% of its international catalog now concentrates on local pressings. An increased roster of local signings have also significantly played a role in switching the company's priorities to accommodate more local pressings with vernacular items. At least 60% of WEA's total output is now by local artists.

"Although we enjoy special privileges with pricing, imports are too expensive for the local consumers. We now only import those items that have limited appeal," says Raymond Hon, WEA's promotions manager.

EMI, like Cosdel, the local licensee for RCA, imports purely for sales turnover.

"There are some selections, which although popular, do not merit local pressing. These usually appeal to specialists and we import a limited quantity to enhance market conditions. Our line of CBS imports has proven to be the most popular," notes Ron Choong, EMI's marketing manager.

Cosdel claims that imports merely help gauge an artist's popularity for future consideration. Some acts do not enjoy sales without prior exposure. Imports, in this case, assist in creating interest.

Although simultaneous releases are not uncommon here, there are frequent occasions when product lags months behind its release dates in the U.S. and the U.K. One of the most recent examples was a one-month delay in the local release of John Lennon's "Double Fantasy." A spokesman for WEA International here claims the record was pressed in time, but that a technical problem delayed the jackets.

Despite such complaints, and others about import taxes, warpage and insistence that the import market isn't large enough to cater to, reports from all three majors—WEA, EMI and PolyGram—indicate that they have imported substantial numbers of copies of their label's product in the past three months, and these continue to sell well, despite rising local inflation.

### CBS IN DISCO DJ SEMINARS

FRANKFURT—CBS here invited disco disk jockeys from central Germany to its headquarters here for the first of a series of disco seminars.

It was a one-day program which included presentation of new product, previews of latest videos featuring CBS-handled artists, plus discussion groups involving the guests with CBS promotion and a&r departments.

Garland Jeffreys, a big European chart act, was there to talk about his new album "Escape Artist."

Now the company plans similar meetings on a bi-monthly basis, at first only in Frankfurt, but later likely to take in CBS regional bureaus.

## Canada

AFTER COURT RULING

### U.K. Import Tangle Impacts On Canada

By DAVID FARRELL

TORONTO—The decline of laissez-faire practices in the international record industry is bringing new thinking to the way deals are cut on a territory-by-territory basis.

A recent London High Court ruling barring the sale of Canadian-pressed Blondie albums in the U.K. (Billboard, April 11, 1981) seems to have been generally accepted as predictable in this country, although one major importer has cancelled orders for \$30,000 worth of British imports and plans to substantially curtail future trade with the U.K. disk business as a result of this legal tangle.

Records On Wheels owner Vito Ierullo says he is angry about the court ruling "because for years the British record industry has been profiteering from its own export trade and now that things are hurting for them, they are trying to protect themselves."

He says that apart from cancelling some orders immediately, he also plans on beating the U.K. at its own game of compiling extravagantly priced box sets of repertoire, such as the Beatles box.

Wheels, he says, will make its own boxes, filling them with Canadian pressings.

On a more general level, insiders here predict that in the future, third

party license agreements for Canada will place less emphasis on up-front guarantees. Instead, stress will be put on high royalty rates per record sold.

Commenting on this, but without attribution, one executive at a major label notes that because of the healthy record industry in Canada, its relatively low list price codes and the fact that Canada's dollar is at least 18 cents below that of the U.S. dollar, third party license agreements in the future must stress royalty rates and not advances and guarantees in order to protect against wholesale exporting that can ruin foreign record industry sales.

The same executive confirms discussions with other Canadian senior management people at major labels that for a time, major licensing agreements here became multi-dollar commitments. In some cases, a label was almost forced to export to recover its own advance agreements.

Those days are ebbing, however, and few major labels operating in Canada now condone exporting. In some cases, certain accounts have purchase orders reviewed by senior executives. If over-ordering is suspected, the account is put onto a back-order situation or simply shipped what the record company feels is reasonable.

### A&M Emphasizing Entries Into International Market

TORONTO—A&M Canada is taking an aggressive a&r policy into the international arena this year, company's president, Gerry Lacoursiere asserts.

"We've been talking about the growing trend of international's importance in making hit records and now I think our turn has come to contribute some new stars," he says, noting that the domestic division has one of its largest foreign release schedules lined up.

Just released or on tap for American and/or European release are productions by pop singer Peter Pringle, Bryan Adams, the Payollas, Stanley Frank, Eddie Schwartz and rock act Leyden Zar.

Stanley Frank had an earlier hit in the U.K. with a track entitled "S'Cool Daze." Now the Montreal-based singer has established a pres-

ence in this country with the LP "Play It Till It Hurts" and single, "Rock Crazy." The LP comes out in the U.S. and Europe.

Leyden Zar is a new signing to the label, and U.S. release has been firmed and a preview single, "Backstreet Girl," has been released. In the studio at this time are singers Bryan Adams and Eddie Schwartz. Adams is recording in New York and Schwartz—who wrote Pat Benatar's big hit, "Hit Me With Your Best Shot"—is also recording there.

Lacoursiere also reports that Vancouver act The Payollas are signed with A&M Canada, but assigned to the International Record Syndicate for other world markets. The second LP is complete and will be released very shortly. Beyond this, A&M will shortly be funding Cano's next album, the group's fifth for the label.

### Japan Records Is Scoring With New Wave Rockers

TOKYO — Japan Records, founded here a year ago, has achieved considerable success with a combination of local and imported new wave acts, including a top 10 single drawn from the local roster. Foreign repertoire is drawn thus far principally from Britain's Rough Trade label, signifying Japanese interest in punkish new wave forms.

The first album released last Sep-

tember, was a two-record set by Akiko Yano, a so-called new music singer-songwriter, with the title, "Gohan-ga Dekita-yo" (Dinner Is Ready). So far, 50,000 sets have been sold, achieving the goal set by the company at the time of its establishment of at least 50,000 albums per release.

Yano's single, "Harusaki Kobeni," released Feb. 1, 1981, reached fourth place on Japan's top 100 list and seventh on the singles chart of Music Labo for March 16. This single has gone to nearly 500,000 copies in 1½ months.

Koki Miura, Japan Records vice president, says the three albums and 10 singles released prior to Feb. 1, 1981 sold a total of 130,000 albums and 150,000 singles.

"The results are much better than expected. We've achieved results through plenty of leg work, making constant contacts with the people in the newspapers, music magazines and trade publications. This has resulted in much publicity for our artists," says Miura.

Japan Records has released five albums on the Rough Trade label by artists virtually unknown in Japan before February. They are "For How Much Longer Do We Tolerate Mass Murder?" by the Pop Group; "The Voice of America" by Cabaret Voltaire; "Colossal Youth" by Young Marble Giants; "The Art of Walking" by Pere Ubu and "Clear Cut" by various artists.

Miura points out, "Usually the albums of artists unknown in Japan sell only in the hundreds at the most. We had thought we would be doing quite well if we sold 700-800 each of the five albums." But as of the end of March, he adds, the sales figures are 8,000 for "For How Much Longer," 4,200 for "The Voice of America," 4,200 for "Colossal Youth," 4,500 for "The Art of Walking" and 5,800 for "Clear Cut."

Japan Records has a producer named Noe Serizawa, who worked with Virgin Records in Britain for seven years before joining Japan Records. She was instrumental in obtaining the rights to the Rough Trade label in Japan.

Japan Records has 20 fulltime employees plus 10 more on contract. Miura says that on the basis of a good start, the outlook for the company is quite good despite the slow recovery of the economy.

Japan Records artists include Business 4, Haruko Kuwano and Megumi Satsu from Japan and two non-Japanese groups, Liquid Gold and Match Box.

### LENNON DISKS TOP 4,000 IN MALAY SALE

KUALA LUMPUR—The death of John Lennon introduced a whole new generation to the Beatles' music resulting in tremendous airplay for his work, particularly "Double Fantasy." It's a trend that's expected to continue for some time.

WEA in this market had listed the album as a rush-release item but due to late arrival of parts, the release date was delayed. Since the album's release, just after Christmas, "Double Fantasy" has been a steady seller. WEA claims sales of well over 4,000 units, a substantial figure for this marketplace.

The release of a third single, "Watching The Wheels," will probably enhance sales further, predicts WEA's sales manager Eddie Goh.

Meanwhile, EMI, the company that distributed the Lennon catalog prior to his self-imposed "retirement," put out the bulk of his studio recordings: "Plastic Ono Band," "Imagine," "Sometime In New York City," "Shaved Fish" and "Rock'n'Roll."

Most of the above-listed were written-off years ago. Lennon's untimely death, however, gave them a new lease of life.

"We didn't want it to look like a capitalistic move, but orders for Lennon's early albums were simply too overwhelming to ignore," says EMI's Ron Choong.

EMI also re-released some noteworthy Beatles albums including such perennial favorites as the "White Album," "Abbey Road," "Sgt. Pepper's," "Let It Be" and both the compilation albums—"1962-66" and "1967-70." A new Beatles compilation, "The Beatles Ballads," also sold comparatively well.

A "Remember John Lennon Concert" was being organized by the local Musicians Union. The union hopes to utilize funds from the concert to sponsor talented musicians in further studies.



PAXTON & ROVER—Tom Paxton and Jimmy Ferguson of the Rovers compare platinum disks they received from Attic Records for sales of "Wasn't That A Party," written by Paxton.

# West Germany

AIMS FOR 10% SLICE

## Teldec Sales Up 13%; Market Share At 8%

MUNICH—Teldec sales turnover in West Germany was up in 1980 by 13% over the previous year, the most important statistic in a successful year's trading, according to Gerhard Schulze, managing director.

Karlheinz Steike, sales manager, told delegates at the company's annual meeting here that the aim is to achieve a 10% total market share in Germany this year.

Schulze said the West German sales upturn of 13% had pushed the company's market share up from 6% to 8%. "Now we have to consolidate, and that means a concentrated a&r policy which, in turn, means being more critical about new artists and new label deals. We want to have fewer releases so we can work more intensively on better product."

First evening of the sales meet featured Jupiter Records product, with label chiefs Ralph Siegel and Werner Schueler hosting a live show featuring the group Harry's, Anja Lencher and Peter Ludwig, Zoff, the Mike Tool Band, Gerhard Polt and the Hornettes.

Karlheinz Steike used the theme "demand and capacity" for his promotional talk. "We demand an important place among the sound-carrier companies in Germany, with sales of \$65 million this year, and demand a market share of 10%. It is in our capacity to hit target, despite the problems and difficulties we face in the industry today."

In a multi-media show, produced by Henrik Jassmann, head of product management, Horst Bork, national a&r, and Nobby Varenholz, international a&r, artists featured

## Paul Janz Seeks New Deliverance

By JIM SAMPSON

MUNICH—Paul Janz knows all about Deliverance. Now, he's trying to resurrect his career.

As leader of the pop group called Deliverance, Janz had a North American hit last year with the single "Leaving L.A.," an international production featuring U.S., U.K. and Canadian musicians, recorded in Munich for the Global label.

The song reached the top 10 in Janz' native Canada and was for several weeks on the Billboard Hot 100.

But the band's international success caught the attention of Eric Weissberg and other musicians who had started using the name Deliverance back in the early 1970s with such items as "Dueling Banjos."

Result was that Weissberg and company hit the Janz group, Global Records and CBS distribution with a \$1 million lawsuit.

The case was settled out of court, but Janz and Global needed a new name. They simply chose Janz, since half of the six-strong band belonged to the same family, and then pondered their next collective move.

Paul Janz and Global's Peter Kirsten decided to enter the Eurovision Song Contest heats here in a last-minute effort. The demo was recorded Jan. 22 and submitted at the deadline a day later.

(Continued on page 70)

were Udo Lindenberg, Frank Duval, Adamo, Franz Lambert, Ted Herold, Leinemann, Mitch Ryder, Sean Tyla, Juergen Marcus, Hot Shot and Karat and, at international level, Matchbox, Jona Lewie, Madness, Lene Lovich, Camel, Richard Clayderman, Peter Green, Secret Service, Mikael Rickfors, Pupo and Alan Sorrenti.

## Metronome Is After Better Retailer Ties

By WOLFGANG SPAHR

HAMBURG—A close and trusting relationship between the record industry and the retail trade is essential if the West German market is to expand successfully in the future. That's the view of Heiner Wieland, distribution chief of Metronome, who admits his company has made mistakes in the past and now wants to establish better communication with dealers.

There were occasionally misunderstandings, he notes but the retail trade has to look on the record industry as an equal partner. There is no point in dealers complaining of poor service if they don't take the time to discuss sales and stock with the company and its 18 salesmen, who are now more and more responsible for dealer liaison, says Wieland.

Wieland adds that Metronome sends official price lists and bonus statements to all dealers. "There is no use pushing product into the shops on special terms just to produce good sales figures. The same form of distribution demands the same trading terms." Instead Metronome has cut new releases by a third and backed them with concentrated marketing effort on chosen titles, as a better way of maximizing success.

Where back catalog is concerned, Metronome has issued a list of special offers—the Bonus Plus list—covering the entire range of repertoire.

Wieland can cite a number of marketing successes born out of close dealer-company cooperation. "Since Village People's 'YMCA' was such a good seller, dealers knew that active marketing would mean extra volume, and I'm grateful to them for trusting our judgment and allowing us to have a good strong presence in the shops when we mounted special promotions."

He points to Kool & the Gang, Nannini, Maywood, Venditti, Rocky Sharp and Arabesque as other acts that have benefitted from such cooperation. But the biggest seller has been Peter Maffay's "Revanche" album, which is now over 1.2 million units. No special terms were given on the release, though Wieland confesses he's a little disappointed that dealers didn't go for more volume sales by offering the album at a reduced price.

He sees prerecorded cassettes as an area where much can be done. In the past, they were neglected and there were many mistakes in marketing. "We didn't match disk sound quality; the prices were too high, and there was not enough attention paid to packaging. No wonder cassettes wound up in the basement."

Billboard

# Hits Of The World

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## BRITAIN

(Courtesy of Music Week)  
As of 4/25/81  
SINGLES

This Week	Last Week	
1	1	MAKING YOUR MIND UP, Bucks Fizz, RCA
2	4	CHI MAI, Ennio Morricone, BBC
3	2	THIS OLD HOUSE, Shakin' Stevens, Epic
4	7	GOOD THING GOING, Sugar Minott, RCA
5	3	LATELY, Stevie Wonder, Motown
6	5	EINSTEIN A GOGO, Landscape, RCA
7	8	CAN YOU FEEL IT, Jacksons, Epic
8	6	NIGHT GAMES, Graham Bonnett, Vertigo
9	9	IT'S A LOVE THING, Whispers, Solar
10	14	FADE TO GREY, Visage, Polydor
11	10	INTUITION, Linx, Chrysalis
12	19	AND THE BAND PLAYED ON, Saxon, Carrere
13	15	JUST A FEELING, Bad Manners, Magnet
14	11	KIDS IN AMERICA, Kim Wilde, Rak
15	18	MUSCLE BOUND/GLOW, Spandau Ballet, Chrysalis
16	12	D-DAYS, Hazel O'Connor, Albion
17	NEW	STARS ON 45, Star Sound, CBS
18	20	NEW ORLEANS, Gillan, Virgin
19	13	WHAT BECOMES OF THE BROKENHEARTED, Dave Stewart & Colin Blunstone, Stiff
20	NEW	GREY DAYS, Madness, Stiff
21	25	ONLY CRYING, Keith Marshall, Arrival
22	28	CAN'T GET ENOUGH OF YOU, Eddy Grant, Ice
23	26	BERMUDA TRIANGLE, Barry Manilow, Arista
24	17	CAPSTICK COMES HOME, Tony Capstick, Dingles
25	29	DON'T BREAK MY HEART AGAIN, Whitesnake, Liberty
26	24	FLOWERS OF ROMANCE, Public Image, Virgin
27	16	FOUR FROM TOYAH, Safari
28	NEW	DROWNING/ALL OUT TO GET YOU, Beat, Go-Foot
29	29	AI NO CORRIDA, Quincy Jones, A&M
30	40	IS VIC THERE, Department S, Demon
31	22	DO THE HUCKLEBUCK, Coast To Coast, Polydor
32	21	MIND OF A TOY, Visage, Polydor
33	32	MAKE THAT MOVE, Shalamar, Solar
34	30	WATCHING THE WHEELS, John Lennon, Geffen
35	33	HIT & RUN, Girlschool, Bronze
36	NEW	HUMPIN', Gap Band, Mercury
37	37	CROCODILES, Echo & The Bunnymen, Koyra
38	31	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
39	NEW	KEEP ON LOVING YOU, REO Speedwagon, Epic
40	23	PLANET EARTH, Duran Duran, EMI

## ALBUMS

1	1	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
2	NEW	FUTURE SHOCK, Gillan, Virgin
3	3	HOTTER THAN JULY, Stevie Wonder, Motown
4	2	COME AND GET IT, Whitesnake, Liberty
5	NEW	HIT AND RUN, Girlschool, Bronze
6	4	THIS OLD HOUSE, Shakin' Stevens, Epic
7	7	MAKING MOVIES, Oire Straits, Vertigo
8	6	THE JAZZ SINGER, Neil Diamond, Capitol
9	10	MANILOW MAGIC, Barry Manilow, Arista
10	9	FACE VALUE, Phil Collins, Virgin
11	12	FLOWERS OF ROMANCE, Public Image Ltd., Virgin
12	14	JOURNEY TO GLORY, Spandau Ballet, Reformation/Chrysalis
13	5	SKY 3, Sky, Ariola
14	NEW	FAITH, Cure, Fiction
15	8	INTUITION, Linx, Chrysalis
16	16	FROM THE TEAROOMS, Landscape, RCA
17	15	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
18	NEW	GO FOR IT, Stiff Little Fingers, Chrysalis
19	20	BARRY, Barry Manilow, Arista
20	17	THE ADVENTURES OF THIN LIZZY, Thin Lizzy, Vertigo
21	19	VIENNA, Ultravox, Chrysalis
22	13	NEVER TOO LATE, Status Quo, Vertigo
23	21	CHRISTOPHER CROSS, Warner Bros.
24	11	FACE DANCERS, Who, Polydor
25	29	THE ROGER WHITTAKER ALBUM, K-tel
26	18	FUN IN SPACE, Roger Taylor, EMI
27	NEW	CHART BUSTERS 81, Various, K-tel
28	22	VISAGE, Visage, Polydor
29	23	THE VERY BEST OF RITA COOLIDGE, A&M
30	25	ROLL ON, Various, Polystar
31	34	DANCE CRAZE, Soundtrack, 2-Tone
32	38	THE DUDE, Quincy Jones, A&M
33	NEW	ZE BOP, Santana, CBS
34	31	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl.
35	30	GUILTY, Barbra Streisand, CBS
36	NEW	MAKING WAVES, Nolans, Epic

37	NEW	SUPER TROUPER, Abba, Epic
38	27	GREATEST HITS VOL. 3, Cockney Rejects, Zonophone
39	33	SPELLBOUND, Tygers of Pan Tang, MCA
40	35	DIRK WEARS WHITE SOCKS, Adam & Ants, Do It

## CANADA

(Courtesy CBC's 60 Minutes With A Bullet)  
As of 4/25/81  
SINGLES

This Week	Last Week	
1	3	MORNING TRAIN (9 TO 5), Sheena Easton, Capitol
2	2	KISS ON MY LIST, Hall & Oates, RCA
3	6	ANGEL IN THE MORNING, Juice Newton, Capitol
4	4	WHILE YOU SEE A CHANCE, Steve Winwood, Island
5	1	RAPTURE, Blondie, Chrysalis
6	7	AIN'T EVEN DONE WITH THE NIGHT, John Cougar, Riva
7	11	I CAN'T STAND IT, Eric Clapton, RSO
8	5	THE BEST OF TIMES, Styx, A&M
9	16	JUST THE TWO OF US, Grover Washington, Jr., Elektra
10	8	KEEP ON LOVING YOU, REO Speedwagon, Epic
11	17	SOMEBODY'S KNOCKIN', Terri Gibbs, MCA
12	14	HER TOWN TOO, James Taylor & J.D. Souther, CBS
13	19	YOU BETTER YOU BET, Who, Warner Bros.
14	9	HELLO AGAIN, Neil Diamond, Capitol
15	NEW	TAKE IT ON THE RUN, REO Speedwagon, Epic
16	12	JUST BETWEEN YOU AND ME, April Wine, Capitol
17	18	LIMELIGHT, Rush, Anthem
18	NEW	I MISSED AGAIN, Phil Collins, Atlantic
19	NEW	LIVING INSIDE MYSELF, Gino Vannelli, Arista
20	NEW	TIME OUT OF MIND, Steely Dan, MCA

## ALBUMS

1	1	ARC OF A DIVER, Steve Winwood, Island
2	3	HI INFIDELITY, REO Speedwagon, Epic
3	5	FACE DANCERS, Who, Warner Bros.
4	7	FACE VALUE, Phil Collins, Atlantic
5	2	MOVING PICTURES, Rush, Anthem
6	6	PARADISE THEATRE, Styx, A&M
7	4	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
8	8	SUCKING IN THE SEVENTIES, Rolling Stones, Rolling Stones
9	9	THE NATURE OF THE BEAST, April Wine, Capitol
10	10	AUTOAMERICAN, Blondie, Chrysalis

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 4/27/81  
SINGLES

This Week	Last Week	
1	1	SHADDAP YOU FACE, Joe Dolce, Ariola
2	2	FADE TO GREY, Visage, Polydor
3	5	IN THE AIR TONIGHT, Phil Collins, Atlantic
4	3	LOOKING FOR CLUES, Robert Palmer, Island
5	4	STARS ON 45, Stars on 45, Metronome
6	6	STOP THE CAVALRY, Jona Lewie, Stiff
7	7	WOMAN, John Lennon, Geffen
8	11	FLASH, Queen, EMI
9	9	JOHNNY BLUE, Lena Valaitis, Ariola
10	8	YE-SI-CA, Secret Service, Strand
11	10	HANDS UP, Ottawan, Polydor
12	16	KIDS IN AMERICA, Kim Wilde, Rak
13	14	WE ARE ON THE RACE TRACK, Precious Wilson, Hansa Intl.
14	15	MARIGOT BAY, Arabesque, Metronome
15	12	LIFE IS FOR LIVING, Barclay James Harvest, Polydor
16	17	SAMSAT ABEND, Hanne Heller, Ariola
17	13	ANGEL OF MINE, Frank Duval & Orchestra, Telefunken
18	23	JOHNNY LOVES JENNY, Chilly, Polydor
19	22	JEALOUS GUY, Roxy Music, Polydor
20	19	MISTER SANDMAN, Emmylou Harris, Warner Bros.
21	NEW	STOP 'N' GO, Peter Kent, EMI
22	28	MARIE MARIE, Shakin' Stevens, Epic
23	21	GIVE PEACE A CHANCE, John Lennon, EMI
24	25	RUNAWAY, Eruption, Hansa Intl.
25	NEW	HOT LOVE, Kelly Marie, PRT
26	NEW	OER GNUBBEL, Mike Krueger, EMI
27	30	ALL AMERICAN GIRLS, Sister Sledge, Atlantic
28	18	DO YOU FEEL MY LOVE, Eddy Grant, Ice
29	20	SHINE UP, Doris O & Pins, Papagayo
30	24	AMOUREUX SOLITAIRES, Lio, Ariola

## ALBUMS

1	1	DIE GROESSTEN ERFOLGE, Ernst Mosch & Seine Original Egerlaender, K-tel
2	3	FACE VALUE, Phil Collins, Atlantic
3	2	VISAGE, Visage, Polydor
4	4	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
5	8	DIE SCHOENSTEN MELODIEN 2, Anthony Ventura Orchestra, Arcade
6	7	CLUES, Robert Palmer, Island
7	5	FLASH GORDON, Queen, EMI
8	6	LIEBESTRAEUME, Leonard Cohen, CBS
9	9	SUPER TROUPER, Abba, Polydor
10	11	LIEDER VON HERZEN, Maria & Margot Hellwig, EMI
11	10	REVANCHE, Peter Maffay, Metronome
12	15	NEVER TOO LATE, Status Quo, Vertigo
13	13	RED SKIES OVER PARADISE, Fischer Z, United Artists
14	18	KILLERS, Iron Maiden, EMI
15	14	QE2, Mike Oldfield, Virgin
16	NEW	ICH TRAEUM AUF OEINEM KISSEN, Marco Bakker, EMI
17	12	ZENYATTA MONDATTI, Police, A&M
18	NEW	BACK IN BLACK, AC/DC, Atlantic
19	NEW	DER GNUBBEL, Mike Krueger, EMI
20	20	THE TURN OF A FRIENDLY CARD, Alan Parsons Project, Arista

## JAPAN

(Courtesy Music Labo)  
As of 4/27/81  
SINGLES

This Week	Last Week	
1	1	RUBY NO YUBIWA, Akira Terao, Toshiba-EMI (Ishihara)
2	2	BOOGIE WOOGIE I LOVE YOU, Toshihiko Tahara, Canyon (Janny's)
3	6	SHADOW CITY, Akira Terao, Toshiba-EMI (Ishihara)
4	3	MACHIKADO TWILIGHT, Shannels, Epic/Sony (Burning)
5	4	YOKOHAMA CHEEK, Masahiko Kondo, RCA (Janny's)
6	9	SEXY MUSIC, Nolans, Epic (PMP)
7	5	TSUPPARI HIGH SCHOOL ROCK 'N ROLL, Yokohama Ginbae, King (Janny's)
8	7	SUNSET MEMORY, Naomi Sugimura, Polystar (NTV)
9	8	HARUSAKI KOBENI, Akiko Yano, Japan (Yano/PMP)
10	11	OKUHIDA BOJOU, Tetsuya Ryu, Trio (Best Friend)
11	10	E-KIMOCCHI, Hiroyuki Okita, CBS/Sony (Stardust)
12	12	SEVENTEENNaoko Kawai, Columbia (Gelei/TV Asahi)
13	13	LITTLE GIRL, Hideki Saijo, RVC (Gelei)
14	14	MODERN GIRL, Sheena Easton, Toshiba-EMI (Intersong)
15	15	SASURAI, Akira Terao, Toshiba-EMI (Ishihara)
16	NEW	YOKOSUKA BABY, Yokohama Ginbae, King (Nichion/NTV MKB)
17	18	MINATO-HITORI UTA, Hiroshi Itsuki, New Creek (TV Asahi)
18	16	I'M A WOMAN, Junko Yamagi, Discotame (Yamaha)
19	NEW	NARU NO TOBIRA, Seiko Matsuda, CBS/Sony (Sun/JCM)
20	NEW	DEEP PURPLE, Hiroaki Igarashi, CBS/Sony (War M., April M.)

## ALBUMS

1	1	REFLECTIONS, Akira Terao, Toshiba-EMI
2	2	HEART & SOUL, Shannels, Epic/Sony
3	4	SEXY MUSIC, Nolans, Epic
4	3	RINGETSU, Miyuki Nakajima, Canyon
5	5	BGM, Yellow Magic Orchestra, Alfa
6	9	HOT TUNE, George Yanagi & Rainy Wood, Warner Pioneer
7	7	MODERN GIRL, Sheena Easton, Toshiba-EMI
8	8	BUCCHIGIRI PART II, Yokohama Ginbae, King
9	6	NIJI DENSETSU, Masayoshi Takanaka, Polydor
10	10	SNAKEMAN SHOW, Snakeman, Alfa
11	11	AI NO CONCERTO, Richard Clayderman Orchestra, Victor
12	12	A LONG VACATION, Eichi Ohtaki, CBS/Sony
13	NEW	BUCCHIGIRI, Yokohama Ginbae, King
14	14	SILK SCREEN, Yoshitaka, CBS/Sony
15	16	SHUNSHU, Mayumi Itsuwa, CBS/Sony
16	15	HIGH INFIDELITY, REO Speedwagon, Epic/Sony
17	13	MATCHY THANK AI YOU, Masahiko Kondo, RVC
18	17	GANDAMU BGM SHUU VOL. 2, Soundtrack, King
19	NEW	NEPPU, Chage & Asuka, Warner Pioneer
20	NEW	LIVE Tsuyoshi Nagabuchi, Toshiba-EMI

# Billboard® Hits Of The World™

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## AUSTRALIA

(Courtesy Kent Music Report)  
As of 4/20/81  
SINGLES

This Week	Last Week	Title	Label
1	1	ANTMUSIC, Adam & Ants, CBS	CBS
2	3	9 TO 5, Sheena Easton, EMI	EMI
3	2	COUNTING THE BEAT, Swingers, Mushroom	Mushroom
4	6	THE WILD COLONIAL BOY, Dr. Hook, Mercury	Mercury
5	5	RAPTURE, Blondie, Chrysalis	Chrysalis
6	8	I LOVE A RAINY DAY, Eddie Rabbitt, Elektra	Elektra
7	13	JEALOUS GUY, Roxy Music, Polydor	Polydor
8	10	HISTORY NEVER REPEATS, Split Enz, Mushroom	Mushroom
9	4	GIRLS CAN GET IT, Dr. Hook, Mercury	Mercury
10	11	IN THE AIR TONIGHT, Phil Collins, Atlantic	Atlantic
11	9	9 TO 5, Dolly, Parton, RCA	RCA
12	7	WOMAN, John Lennon, Geffen	Geffen
13	12	QUE SERA MI VIDA, Gibson Brothers, RCA	RCA
14	NEW	ANGEL OF THE MORNING, Juice Newton, Capitol	Capitol
15	16	RUNAWAY BOYS, Stray Cats, Arista	Arista
16	NEW	WHILE YOU SEE A CHANCE, Steve Winwood, Island	Island
17	15	INTO THE HEAT, Angels, Epic	Epic
18	NEW	HIP SHAKE JERK, Quik, Epic	Epic
19	14	NEVER KNEW LOVE LIKE HIS BEFORE, Stephanie Mills, 20th Century	20th Century
20	18	WALKING ON THIN ICE, Yoko Ono, Geffen	Geffen

### ALBUMS

1	1	SWINGSHIFT, Cold Chisel, WEA	WEA
2	5	CORROBOREE, Split Enz, Mushroom	Mushroom
3	2	GREATEST HITS, Dr. Hook, Capitol	Capitol
4	3	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS	CBS
5	8	FACE VALUE, Phil Collins, Atlantic	Atlantic
6	4	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen	Geffen
7	7	ARC OF A DIVER, Steve Winwood, Island	Island
8	10	MAKING MOVIES, Dire Straits, Vertigo	Vertigo
9	6	BACK IN BLACK, AC/DC, Albert	Albert
10	11	CHRISTOPHER, Warner Bros.	Warner Bros.
11	9	ICE HOUSE, Flowers, Regular	Regular
12	20	SKY 2, Sky, Ariola	Ariola
13	12	ZENYATTA MONDATTI, Police, A&M	A&M
14	13	THE ANDREW DURANT MEMORIAL CONCERT, Various, Mushroom	Mushroom
15	14	SHADES, J.J. Cale, Shelter	Shelter
16	15	AUTOAMERICAN, Blondie, Chrysalis	Chrysalis
17	16	THE JAZZ SINGER, Neil Diamond, Capitol	Capitol
18	18	RISING, Dr. Hook, Mercury	Mercury
19	19	SHORT NOTE, Matt Finish, Giant	Giant
20	17	THE VERY BEST OF ELTON JOHN, DJM	DJM

## FRANCE

(Courtesy Videomusic Actualite)  
As of 4/15/81  
SINGLES

This Week	Last Week	Title	Label
1	9	STOP THE CAVALRY, Jona Lewie, Stiff	Stiff
2	8	VERTIGE DE L'AMOUR, Alain Bashung, Phillips	Phillips
3	1	REALITY, Richard Sanderson, Barclay	Barclay
4	NEW	DALLAS, TV Soundtrack, CBS	CBS
5	4	MON FILS, MA BATAILLE, Daniel Balavoine, Barclay	Barclay
6	3	SI, Karen Cheryl, Ibach	Ibach
7	NEW	LOOKING FOR CLUES, Robert Palmer, Island	Island
8	2	COULEUR MENTHE A L'EAU, Eddy Mitchell, EM Barclay	EM Barclay
9	10	TATA YOYO, Annie Cordy, CBS	CBS
10	NEW	LE BAREAU BLANC, Sacha Distel, Carrere	Carrere
11	NEW	DO YOU FEEL MY LOVE, Eddy Grant, Ice	Ice
12	NEW	JEALOUS GUY, Roxy Music, Polydor	Polydor
13	15	ENOLA GAY, Orchestral Manoeuvres, Virgin	Virgin
14	14	STARTING OVER, John Lennon, Geffen/WEA	Geffen/WEA
15	NEW	MAGNIFICENT SEVEN, Clash, CBS	CBS
16	6	LES AVEUX, France Gall/Elton John, Atlantic/WEA	Atlantic/WEA
17	NEW	CHECERCH LE GARCON, Taxi Girl, Pathe	Pathe
18	NEW	HUMANAHUM, Jean Gabilou, Polydor	Polydor
19	NEW	LADY, Kenny Rogers, Liberty	Liberty
20	NEW	ELLE EST D'AILLEURS, Pierre Bachelet, Polydor	Polydor

### ALBUMS

1	17	RONDEAU POUR UN TOUT PETIT ENFANT, Richard Clayderman, Delphine	Delphine
2	NEW	2, Roland Magdane, Pathe	Pathe
3	14	STRAY CATS, Stray Cats, Arista	Arista
4	10	VERTIGE DE L'AMOUR LIVE, Johnny Hallyday, Phillips	Phillips
5	NEW	LA FRANCE DE MON ENFANCE, Enrico Macias, Trema	Trema
7	1	BOF, La Boum, Barclay	Barclay
8	5	FACE VALUES, Phil Collins, Atlantic	Atlantic
9	NEW	ANOTHER TICKET, Eric Clapton, RSO	RSO

10	4	BACK IN BLACK, AC/DC, Atlantic	Atlantic
11	3	HAPPY BIRTHDAY, Eddy Mitchell, EM	EM
12	NEW	FACE DANCES, Who, Polydor	Polydor
13	13	2, Jean-Patrick Capdevielle, CBS	CBS
14	NEW	C'EST L'PRINTEMPS, Pierre Perret, Philips	Philips
15	NEW	VISAGE, Visage, Polydor	Polydor
16	7	FERRAT 80, Jean Ferrat, Temey/Discodis	Temey/Discodis
17	9	MELANCOLIE, Julio Iglesias, CBS	CBS
18	NEW	MY LIFE IN THE BUSH OF GHOSTS, Brian Eno & David Byrne, Polydor	Polydor
19	15	SANDISTA, Clash, CBS	CBS
20	6	SOUL SYNDROME, James Brown, TK	TK

## ITALY

(Courtesy Germano Ruscitto)  
As of 4/21/81  
SINGLES

This Week	Last Week	Title	Label
1	3	GIOCA-JOUER, Claudio Cecchetto, Hit Mania/Fonit Cetra	Fonit Cetra
2	1	SARA' PERCHE' TI AMO, Ricci E Poveri, Baby/CGD-MM	Baby/CGD-MM
3	2	MALEDETTA PRIMAVERA, Loretta Goggi, WEA	WEA
4	6	JOHNNY AND MARY, Robert Palmer, Island/Ricordi	Island/Ricordi
5	4	PER ELISA, Alice, EMI	EMI
6	5	WOMAN IN LOVE, Barbra Streisand, CBS	CBS
7	12	AMOUREUX SOLITAIRES, Lio, Ariola/CGD-MM	Ariola/CGD-MM
8	7	NON POSSO PERDERTI, Bobby Solo, EMI	EMI
9	10	TI ROCKERO, Heather Parisi, CGD-MM	CGD-MM
10	9	ANCORA, Edoardo De Crescenzo, Ricordi	Ricordi
11	11	ROMA SPOGLIATA, Luca Barbarossa, Certza/Fonit Cetra	Fonit Cetra
12	14	TUNNEL OF LOVE, Dire Straits, Vertigo/PolyGram	Vertigo/PolyGram
13	8	CERVO A PRIMAVERA, Riccardo Cocciante, RCA	RCA
14	13	TU COSA FAI STASERA, Dario Baldan Bembo, CGD-MM	CGD-MM
15	18	QUESTO AMORE NON SI TOCCA, Gianni Bella, CGD-MM	CGD-MM
16	NEW	SEMPLICE, Gianni Togni, Paradiso/CGD-MM	Paradiso/CGD-MM
17	15	I RAGAZZI CHE SI AMANO, Collage, Lupus/Ricordi	Lupus/Ricordi
18	NEW	HOP HOP SOMARELLO, Paolo Barabani, Baby/CGD-MM	Baby/CGD-MM
19	NEW	I WANNA BE YOUR LOVER, La Bionda, Baby/CGD-MM	Baby/CGD-MM
20	NEW	PENSA PER TE, Marcella, CBS	CBS

## HOLLAND

(Courtesy BUMA/STEMRA)  
As of 4/20/81  
SINGLES

This Week	Last Week	Title	Label
1	1	VIENNA, Ultravox, Chrysalis	Chrysalis
2	2	ANGEL OF MINE, Frank Duval & Orchestra, RCA	RCA
3	4	WITHOUT YOUR LOVE, Roger Daltrey, Polydor	Polydor
4	7	CAN YOU FEEL IT, Jacksons, Epic	Epic
5	5	MARLIESE, Fischer Z, United Artists	United Artists
6	3	DON'T STOP THE MUSIC, Yarbrough & Peoples, Mercury	Mercury
7	8	ONE NIGHT AFFAIR, Spargo, Inelco	Inelco
8	NEW	CHANSON D'AMOUR, B.Z.N., Mercury	Mercury
9	6	IN THE AIR TONIGHT, Phil Collins, Atlantic	Atlantic
10	NEW	SHADDAP YOU FACE, Joe Dolce, Ariola	Ariola

### ALBUMS

1	1	KINDEREN VOOR KINDEREN, Kinderen, Inelco/ VIP	Inelco/ VIP
2	2	VIENNA, Ultravox, Chrysalis	Chrysalis
3	4	THE WORLD OF FREDDY FENDER, Arcade	Arcade
4	NEW	RED SKIES OVER PARADISE, Fischer Z, United Artists	United Artists
5	3	FACE VALUE, Phil Collins, Atlantic	Atlantic
6	6	VOLLE BAK, Henk Wi Jngaard, Telstar	Telstar
7	5	SPRINGLEAVEND, Normaal, WEA	WEA
8	NEW	GOLDEN SONGS, Paul Anka, K-tel	K-tel
9	10	HERINNERT U ZICH DEZE NOG, Various, EMI	EMI
10	8	BEAUTIFUL LOVE SONGS, Carpenters, A&M	A&M

## NEW ZEALAND

(Courtesy Record Publications)  
As of 4/12/81  
SINGLES

This Week	Last Week	Title	Label
1	2	COUNTING THE BEAT, Swingers, CBS	CBS
2	1	THE BRIDGE, Dean Waretni, CBS	CBS
3	3	WOMAN, John Lennon, Geffen	Geffen
4	4	STOP THE CAVALRY, Jona Lewie, Stiff	Stiff
5	5	DO YOU FEEL MY LOVE, Eddy Grant, Ice	Ice
6	6	ONE DAY AT A TIME, Cristy Lane, EMI	EMI
7	7	DUNCAN, Slim Dusty, EMI	EMI
8	NEW	RAPTURE, Blondie, Chrysalis	Chrysalis
9	NEW	9 TO 5, Dolly Parton, RCA	RCA
10	10	ANT MUSIC, Adam & Ants, CBS	CBS

### ALBUMS

1	1	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen	Geffen
2	2	HOTTER THAN JULY, Stevie Wonder	Stevie Wonder
3	5	MAKING MOVIES, Dire Straits, Vertigo	Vertigo
4	6	FACE VALUE, Phil Collins, Atlantic	Atlantic
5	3	GREATEST HITS, Dr. Hook, Capitol	Capitol
6	4	MAKING WAVES, Nolans, Epic	Epic
7	7	FLESH AND BLOOD, Roxy Music, Polydor	Polydor
8	NEW	MY LIFE IN THE BUSH OF GHOSTS, David Byrne & Brian Eno, WEA	WEA
9	NEW	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS	CBS
10	8	GREATEST HITS, Anne Murray, Capitol	Capitol

## ISRAEL

(Courtesy Reshet Gimme/IBA)  
As of 4/17/81  
SINGLES

This Week	Last Week	Title	Label
1	1	I CAN'T STAND IT, Eric Clapton, RSO	RSO
2	2	LATELY, Stevie Wonder, Motown	Motown
3	6	MAKING YOUR MIND UP, Bucks Fizz, RCA	RCA
4	4	THIS OLE HOUSE, Shaking Stevens, Epic	Epic
5	NEW	10 SENZA TE, Peter Sue & Marc, Philips	Philips
6	NEW	HUNAMAHUM, Jean Gabilou, Polydor	Polydor
7	5	JEALOUS GUY, Roxy Music, Polydor	Polydor
8	1	IN THE AIR TONIGHT, Phil Collins, Virgin	Virgin
9	NEW	JOHNNY BLUE, Lena Valaitis, Ariola	Ariola
10	7	WHILE YOU SEE A CHANCE, Stevie Winwood, Island	Island

### ALBUMS

1	1	LOUD RADIO, Tislam, CBS	CBS
2	2	ISRAEL CHILDREN SONG FESTIVAL NO. 11, Various, Isradisc	Isradisc
3	3	HOTTER THAN JULY, Stevie Wonder, Motown	Motown
4	6	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen	Geffen
5	8	EUROVISION 81, Various, E.V.81	E.V.81
6	4	SHIROVISION NO. 2, Various, Hed Arzi	Hed Arzi
7	5	GUILTY, Barbra Streisand, CBS	CBS
8	9	FOOLISH BEHAVIOUR, Rod Stewart, Warner Bros.	Warner Bros.
9	7	HAFLA WITH ZOHAR ARGOV, Zohar Argov, Galron	Galron
10	10	BEHIND MY GLASSES, Arik Einstein, CBS	CBS

## BELGIUM

(Courtesy Humo)  
As of 4/22/81  
SINGLES

This Week	Last Week	Title	Label
1	3	VIENNA, Ultravox, Chrysalis	Chrysalis
2	1	SHADDAP YOU FACE, Joe Dolce, Polydor	Polydor
3	4	DON'T STOP THE MUSIC, Yarbrough & Peoples, Mercury	Mercury
4	NEW	MAKING YOUR MIND UP, Bucks Fizz, RCA	RCA
5	2	IN THE AIR TONIGHT, Phil Collins, Atlantic	Atlantic
6	NEW	ANGEL OF MINE, Frank Duval, RCA	RCA
7	9	SAMSON & DELILAH, Emily Starr, Ariola	Ariola
8	NEW	JEALOUS GUY, Roxy Music, Polydor	Polydor
9	NEW	WITHOUT YOUR LOVE, Roger Daltrey, Polydor	Polydor
10	NEW	AGGET MOR FRET, Strangers, Decca	Decca

### ALBUMS

1	1	FACE VALUE, Phil Collins, Atlantic	Atlantic
2	3	VIENNA, Ultravox, Chrysalis	Chrysalis
3	2	THE JAZZ SINGER, Neil Diamond, Capitol	Capitol
4	NEW	RED SKIES OVER PARADISE, Fischer Z, United Artists	United Artists
5	4	TURA '81, Will Tura, Polydor	Polydor

## Indian Disco LP Out Worldwide

LONDON—The first Indian disco album from the U.K. branch of EMI Music's Gramophone Company of India has been released worldwide.

Titled "Disco Deewane," the disk was produced in London by Biddu and features Pakistani teenagers Nazia and Zoheb Hassan. Biddu's past successes include "Kung Fu Fighting" with Carl Douglas and Tina Charles's "Dance Little Lady Dance." His records have reportedly sold 27 million copies worldwide.

Sung in Hindi, "Disco Deewane," which means disco crazy, is aimed at Asian populations everywhere.

## West Germany

DOWN \$1.4 MILLION

# Austrian Labels Cut '80 TV, Radio Ads

VIENNA—The overall stagnation of the Austrian record market is reflected by a substantial dip in record company spending on television and radio advertising in 1980, down to \$4.17 million compared with a total \$5.6 million expended the previous year.

Television was hardest hit by the cutback, with a 1980 total \$2.1 million, compared by \$3.45 million in 1979.

But it is noted that the record industry did not pull the financial brake so fiercely in radio. The comparative figures were \$2.15 million in 1979, down to \$2.07 million over the last 12 months.

Wolfgang Arming, president of the PolyGram group here, says: "There was a positive flood of 61 television and radio campaigns in Austria in 1980. That means that, less records being actually sold, it's that much harder to reach a break-even point. One campaign here costs roughly \$80,000 so with the higher risks very great care has to be taken before going ahead."

And Wolfgang Simon, general manager of K-tel here, adds: "The average tv or radio campaign today creates sales of only 50-70% of the records or musicassettes sold a couple of years ago. That's why more and more record companies are getting out of this market, though I'm sure K-tel will continue."

Biggest number of tv commercial times booked in 1980 was by PolyGram companies Amadeo, Phonogram and Polydor (a total 43%), followed by K-tel (20.5%), Arcade (12%), CBS (10%), Musica (7%), EMI Columbia (4%), then Tyrolis together with VM (3.5%).

K-tel took up biggest share of the radio commercials, with 33%, followed by PolyGram (26%), Arcade (10%), CBS (8%), Lesborne (7%), Ariola (6%), Musica (4%), EMI Columbia, plus Tyrolis lined with VM and Hock, 3% each.

MANFRED SCHREIBER

# \$1 Billion

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On July 13th  
at Madison Square Garden some  
of his friends are celebrating

TONY ORLANDO CHAIRMAN  
DIONNE WARWICK CHAIRPERSON  
JAY BLACK CHAIRPERSON  
LEE ZHITO HONORARY CHAIRMAN

# A Salute to Murray the K

The reason is best expressed in a letter from the publisher of BILLBOARD, Mr. Lee Zhito. In response to a Thank You note for the Billboard story about this event Lee wrote:

"We are not doing anything beyond the normal call of duty. We are merely recognizing Murray's monumental contributions to the growth and development of the music industry as we know it today, and such recognition is well deserved."

"We are really not doing Murray any favor, but recognizing someone who has written a brilliant chapter in the history of our business."

**We wish to thank these performers who have already committed to perform.**

ASSOCIATION	CHAMBERS BROS.	MARTHA REEVES
LITTLE ANTHONY	SAM & DAVE	JOHNNY RIVERS
JAY BLACK	JAN & DEAN	DAVID SOUL
BEE GEES*	MURRAY THE K	LILY TOMLIN*
THE RETURN OF	BILL MEDLEY	DIONNE WARWICK
THE BLUES PROJECT	ROY ORBISON	MARY WELLS
FELIX CAVALIERE	TONY ORLANDO	and more to follow

We hope you'll join us for this celebration.

*Tony Orlando Dionne Warwick Jay Black*

Salute to Murray the K Committee

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\* Appearing on Film



**DAVE EDMUNDS—Twangin, Swan Song SS16034 (Atco).** Produced by Dave Edmunds. Edmunds' passion for early rock'n'roll is given full rein here. Whether the songs are new or old, the spirit of Chuck Berry, Buddy Holly and the Everly Brothers lives in each composition. All the songs, except one, were recorded recently, but even the production sounds pre-transistor, when vacuum tubes imparted a more hollow, more thumpy song. Playing on this LP is old Rockpile mate Nick Lowe. Altogether it's a good fun-time LP.

**Best cuts:** "Baby Let's Play House," "I'm Only Human," "Living Again If It Kills Me."

**SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Live/Reach Up And Touch The Sky, Mercury SRM28602.** Produced by John Lyon, Stephan Galfas. Long known for steamy live performances, Southside Johnny & the boys are caught in top form on this two-disk set. Recorded at several East Coast dates last summer, it accurately captures the energy level of this band's brand of brassy r&b-rock. The songs included cover all aspects of the group's career as well as the knockout cover versions which are used at the end of the show. Though not a gatefold package, the inner sleeves are decorated with candid shots of the band so consumers get their money's worth. While this 11-piece aggregation has never had a smash hit, it nevertheless has a large, devoted audience.

**Best cuts:** "Trapped Again," "The Fever," "Talk To Me," "Hearts Of Stone," "Having A Party (Part 1)."

**CHAKA KHAN—What Cha' Gonna Do For Me, Warner Bros. 3526.** Produced by Arif Mardin. Highlighted by the title track, an infectious, rhythmic single Khan's latest LP also contains other solid cuts. A cover of the Beatles' "We Can Work It Out" has stellar vocals gliding over a funky rhythm and mixing well with crisp orchestration, including effective brass and reeds. "Father He Said" has a catchy, midtempo hook and "Heed The Warning" is dominated by Khan's wide-ranging vocals and a fast-paced music arrangement. "And The Melody Still Lingers On (Night In Tunisia)," Dizzy Gillespie's be-bop track, manages to survive the special lyrics by Khan and Mardin.

**Best cuts:** Those cited and "Any Old Sunday."

**TOM JOHNSTON—Still Feels Good, Warner Bros. BSK3527.** Produced by Michael Omartian. The second solo LP by the former Doobie Brother lead vocalist/writer is a more unified and consistent package, from a vocal, instrumental and production standpoint. Johnston has recaptured much of the zest and punch that made early Doobie records such rock delights. A new producer, the hot Omartian, fresh from a Grammy sweep with Christopher Cross, has put Johnston firmly back on the right course. "Wastin' Time," the first single, has the feel of "Listen To The Music" while "Madman" is a contemporary "China Grove." Johnston's guitar is supported by Phil Aaberg's keyboards, Greg Douglass on guitar, Dennis Belfield on bass and Mike Baird on drums. Doobie Brothers Patrick Simmons, Cornelius Bumpus and Bobby LaKind help out along with other players.

**Best cuts:** "Wastin' Time," "Madman," "Up On The Stage," "One-Way Ticket."

**LEE RITENOUR—Rit, Elektra 6E331.** Produced by Harvey Mason, David Foster, Lee Ritenour. Captain Fingers, with support from a who's who group of musicians, delivers a collection of solid, jazz-tinged pop music from the melodic single "Is It You?" to the rhythmic "On The Slow Glide" and mellow "Dreamwalk." Ritenour's famed guitar riffs abound on the instrumentals "Countdown (Captain Fingers)," "Good Question" and "No Sympathy (Reprise)." (You Caught Me) Smilin," Sly Stone's tune, and "Mr. Briefcase," with its timely lyrics on the rat race round out this very strong package.

**Best cuts:** Those mentioned.

**PURE PRAIRIE LEAGUE—Something In The Night, Casablanca NBLP7255.** Produced by Rob Fraboni. The five-man group, which nabbed a top 10 single last year with "Let Me Love You Tonight," returns with an excellently-paced set mixing country-tinged ballads and midtempo pop-rockers. The material ties in perfectly with the "Urban Cowboy"-inspired vogue for crossover country. In fact several of the ballads have the sublime, understated charm of "Lookin' For Love," the biggest hit from that soundtrack. But there are also several credible rockers, including one, "Do You Love Me Truly, Julie?," which has a hot 1950's boogie sound.

**Best cuts:** "Don't Keep Me Hangin'," "Love Me Again," "Hold On To Our Hearts," "You're Mine Tonight."



**ART PEPPER—Winter Moon, Galaxy GXY-5140.** Produced by Ed Michel. The veteran altoist's re-emergence has been one of the more upbeat personal triumphs in the jazz community, and this stunning collection of orchestral settings could bring an even happier ending. Pepper's sweetly aching solos are buoyed by a crack quartet, including guitarist Howard Roberts, bassist Cecil McBee and pianist Stanley Cowell, but the album's real triumph is its string section, arranged and conducted by Bill Holman and Jimmy Bond. Never cloying, the settings pair with Pepper's sax and clarinet musings to achieve a potent after-hours intimacy on both standards and Pepper originals.

**Best cuts:** "Our Song," "Here's That Rainy Day," "Winter Moon" "Blues In The Night."



**LINX—Intuition, Chrysalis CHR1332.** Produced by Bob Carter, David Grant, Peter Martin. Already a hit album in the U.K., this set is a highly infectious blend of r&b and pop. Linx is a British duo which has scaled the British charts with the single "You're Lying" and "Intuition." The former is seeing some action on the U.S. r&b charts. The emphasis is on up-tempo numbers with the harmonies being especially outstanding. With such studio stalwarts as drummer Ollie Brown, vocalist James Nicholas (of Heatwave) and synthesist Michael Boddicker assisting, the sound is professional without being overly slick. Pitch to Earth, Wind & Fire and Heatwave fans.

**Best cuts:** "You're Lying," "Intuition," "I Won't Forget," "Count On Me."

**ZED—Atlantic SD19299.** Produced by Eugene Moule, Nigel Jenkins. Though this trio of British musicians may not be immediately recognizable, among them they share experience working with Cliff Richard, Steve Marriott, Garry Rafferty and the London Symphony. The influences can be heard here as the group plays classic, understated British rock in the Traffic, Clapton vein. "Human" and "Energy" depart most from the norm by being good dance rock tracks. Nigel Jenkins' guitarwork sizzles throughout. Keyboards player Dave Lawson, the "fourth" member of the band, was in Greenlade which had a cult following here and in the U.K.

**Best cuts:** Those mentioned plus "Dark Horse," "Luckless Romantic," "No Prisoners."

**KILLING JOKE—Editions EG Records EGS109 (JEM).** Produced by Killing Joke. This four-man band from Britain is on the cutting edge of new music back home, which means that if it is heard here at all, it is in the new rock dance clubs. The music is hard and angry, but also it is very rhythmic, making it perfect dance music for a hard and cold generation. There is a throbbing insistence here, and a political message in the lyrics, too, promises the record company, but it is hard to make out the words which are screamed growled, and chanted. You either love it, or hate it.

**Best cuts:** "Wardance," "Change," "Primitiva," "Blood Sport."

**THE LOOK—We're Gonna Rock, Plastic PR8101.** Produced by Johnny Sandlin. Coming from a new label, based in Southfield, Mich., is the Look, a five-man band that plays rock with traditional Detroit fury. Anchored by a solid rhythm section that knows well the conventions of the genre, the band also boasts a torture-throated vocalist in the Rod Stewart mode. It's good mainstream rock.

**Best cuts:** "Don't Let Me Be Misunderstood," "We're Gonna Rock," "Last Night."



**EARLE MANKEY—Select SEL21609.** Produced by Earle Mankey. Producer/engineer Mankey was once a member of Sparks, and now he is going out with his debut disk, a "trashy" techno-pop EP. Technically the music is as good as a 16-track home studio can make it, while the lyrics are on the level of "The Lion Sleeps Tonight," which is included here. Another inspired eccentric.

**Best cuts:** "The Lion Sleeps Tonight," "Weenie Woman," "Mau Mau."



**TCHAIKOVSKY: SYMPHONY NO. 5—London Symphony, Bohm, DG 2532005.** Conductor Karl Bohm is one of great old men of music and the London Symphony performs under his leadership with great intensity and real musical animation—qualities that stand this version apart from the pack. Bohm's tempos never race ahead, but each phrase is conveyed with a full measure of excitement and a special sense of commitment. This is also DG's finest digital production to date with a presence that stands out even in the audiophile category.

**TCHAIKOVSKY: PIANO TRIO IN A MINOR—Perlman, Ashkenazy, Harrell, Angel SZ37678.** A powerful rapport links these three superstars who are debuting here as a recording ensemble. The interpretation is energetic and exciting and the brilliant instrumental strands are beautifully meshed. This is the first stereo recording of the piece by a group made up of big name artists and the recording's natural spaciousness, tonal richness and "bloom" are a very big plus



## pop

**LES DUDEK—Gypsy Ride, Columbia FC36798.** Produced by Les Dudek. One of the most talented guitarists in the business, Dudek offers another tasty slice of his style. While Dudek doesn't really have anything new to say, it's fun to hear him sav it anyway. The songs are mostly midtempo rockers

which give him plenty of time to strut his stuff. Dudek has a diehard coterie of fans so let them know about this one. **Best cuts:** "What's Lost Is Truly Gone," "Deja Vu (Da Voodoo's In You)," "I'm O.K.," "Don't Trust That Woman."

**DAN HARTMAN—It Hurts To Be In Love, Blue Sky JZ37045 (CBS).** Produced by Dan Hartman. Hartman, who had a measure of success with disco for a while, returns to his roots here; that is to the music of the mid '60s. Then he updates the sound to the '80s, creating a classy pop package. It is mid-tempo pop-rock mostly, with virtually every cut sounding like an adult contemporary single. Especially impressive here is Hartman's stylish vocalizing. **Best cuts:** "It Hurts To Be In Love," "All I Need," "My Desire."

**URBAN VERBS—Early Damage, Warner Bros. BSK3533.** Produced by Jeff Glixman, Steve Lillywhite. Urban Verbs' second album extends the experiment begun with the first album. Quirky rhythms and vocals, a la Talking Heads, are weaved into the fabric with intellectual lyrics often near psychedelic music. With Lillywhite coproducing, the sound is given a deeper, more rhythmic texture as is characteristic of his projects (U2, XTC, Peter Gabriel, the Brains). "Jar My Blood" has a distinct African feel. **Best cuts:** "Jar My Blood," "Acceleration," "For Your Eyes Only," "In The Heat."

**THE RUMOUR—Purity Of Essence, Hannibal HNBL1305 (Aptilles).** No producer listed. Though best known as Graham Parker's backing band, the Rumour is an entity in its own right. Containing such noted British musicians as Brinsley Schwartz and Martin Belmont, the foursome plays winning progressive pop that could appeal to Nick Lowe, Squeeze or Split Enz fans. A rocking remake of the Spinners' "Rubber Band Man" shows the group has a sense of humor and history. Group is touring so there should be interest. **Best cuts:** "Tula," "Rubber Band Man," "All Boys Lie," "Depression," "Writing In The Water."

**ORIGINAL SOUNDTRACK—The Music Of Cosmos, RCA ABL-14003.** Produced by Gordon Skene, Kent Gibson. The most popular PBS-TV show so far had a regal, classical soundtrack that had viewers asking local stations if there was one available. Now, there is, containing all instrumentals, herein is the music of Isao Tomita, Vangelis, Synergy, Roy Buchanan as well as standard renditions of Vivaldi, Bach and others. The book, on which this series and record are based, is a bestseller so there is a built-in audience. **Best cuts:** "Heaven and Hell, Part 1," "Alpha," "The Four Seasons," "Canon a 3 on a Ground In D."

**MAGAZINE—Play, I.R.S. SP70015 (A&M).** Produced by Magazine, John Brand. Very successful in its native U.K., Magazine plays an especially moody brand of progressive rock. Recorded live, this 10-track set includes some of the group's best known works. Of particular interest is a highly rhythmic version of Sly Stone's "Thank You (Fallettinnme Be Mice Elf Agin)." Magazine has a growing cult following in this country. **Best cuts:** "Thank You (Fallettinnme Be Mice Elf Agin)," "A Song From Under The Floorboards," "Parade," "Give Me Everything."

**THE CRAMPS—Psychedelic Jungle, IRS Records SP70016 (A&M).** Produced by The Cramps. The second LP by this New York-based quartet shows them still in the same trashy sci-fi rockabilly mode that made their debut LP such a punk delight. This is an act that plays in the spirit of the Flying Purple People Eater. Led by singer Lux Interior and guitarist Poison Ivy, the band in this LP plays with good fun while vamping on teenage voodoo monster themes. **Best cuts:** "Goo Goo Muck," "Voodoo Idol," "Don't Eat Stuff Off The Sidewalk," "The Green Door."

**ADOLESCENTS—Frontier FLP1003.** Produced by Mike Patton. From inland Orange County, Calif., the Adolescents play a slightly more melodic brand of California punk. "Amoeba" released on the "Rodney On The Roqs" sampler last year, is an FM hit in southern California in some corners. For those who like it fast and furious, this is it. **Best cuts:** "Amoeba," "Who is Who," "Kids Of The Black Hole," "I Hate Children."

**VARIOUS ARTISTS—Max's Kansas City Presents: New Wave Hits For The '80s, Max's Kansas City Records. MKC19801.** This is an LP of some of the favorites of Max's Kansas City, the pioneer new wave club in New York. Included here are songs by Philip Rambow, the Fast, Wayne County & the Backstreet Boys, the Terrorists, Pere Ubu and Suicide. Though the title refers to the '80s, actually the LP is more like the nostalgia of a certain small group for the late '70s and the scene they created. But maybe now the masses are ready for them. **Best cuts:** "Rocket U.S.A." by Suicide, "Max's Kansas City" by Wayne County, "Final Solution" by Pere Ubu.

**CAROLE BAYER SAGER—Sometimes Late At Night, Boardwalk FW37069.** Produced by Burt Bacharach, Brooks Arthur. Sager continues to make the classiest demo records in the business. For despite the consistent quality of her songs, written in collaboration with such stellar composers as Bacharach, Neil Diamond, Peter Allen and Bruce Roberts, Sager's pale, whispery little-girl-lost vocals fail to do them justice. Michael Jackson and Melissa Manchester lend fire and spark on two cuts, which may provide the edge needed to crack pop radio. **Best cuts:** "Just Friends," "Sometimes Late At Night."

## soul

**WALTER JACKSON—Tell Me Where It Hurts, Columbia JC37132.** Produced by Carl Davis. Quality soul material shows Jackson's vocal virtuosity on this LP that boasts Stevie Wonder's imagery-laden "If It's Magic" and Michael Zager's torchy, melodic "What If I Walked Out On You." Subtle melodies give way to stellar vocal renditions on the ballads "At Last" and "Never Sing The Song" and midtempo "Living Without You." A serene guitar solo and synthesizer programming accent the soft title track. **Best cuts:** Those cited.

**BLUE MAGIC—Welcome Back, Capitol ST12143.** Produced by Norman Harris. It's unfortunate that this veteran r&b group has such poor material with which to work. Despite lots of nicely arranged strings, the melodies offer a sense of sameness, especially on the ballads "The Oscar," "Seems I Haven't Seen Her," "Let There Be Love" and "Standin' On The Edge Of A Love Affair." A driving, uptempo rhythm pattern makes the title track appealing. **Best cuts:** Those mentioned.

**KITTY AND THE HAYWOODS—Excuse Me I've Got A Life To Catch, Capitol ST12149.** Produced by Gene Barge. Tight vocal harmonies, with hints of a gospel influence, are combined with lush orchestration here for an LP of basically r&b selections. The uptempo title track, sensitive ballad "Mystic Stranger" and bouncy "Sweet Taste Of Honey" are the standouts. **Best cuts:** Those cited and "Can't Wait For Your Love."

**ARCHIE BELL—I Never Had It So Good, Becket 013.** No producers listed. Bell's appealing soulful vocals find a home among this collection of r&b tracks, a strong percussion-led groove dominates the uptempo "Anytime Is Right," the single, while brass and fancy guitar riffs punctuate the rhythmic "Don't Wait For The World" and disco influenced "Why Didja Do Me." Two ballads, "Without You" and the title track, are done sensitively. **Best cuts:** Those mentioned.

**MARLON McCLAIN—Changes, Fantasy 9606.** Produced by Marlon McClain, Phil Kaffel. Though nicely orchestrated, the vocals are sparse on this, McClain's debut LP. The tempos range from the funky "Shake It Up," melodic "Star Of My Life" to the rhythmic "Do You Miss That Feelin'" and ballad "Together In The Afternoon." A stellar piano (acoustic) solo by Jeff Lorber highlights the instrumental "Pastel." **Best cuts:** Those cited.

## country

**JOHNNY RODRIGUEZ—After The Rain, Epic FE37103.** Produced by Billy Sherrill. There's a nice balance between passion and pensiveness in this collection of mostly new material. Except for the sparse intervention of strings and background vocals, the arrangements are simple ones which yield to Rodriguez' rich and expressive vocals. He does an especially fine rendition of James Taylor's classic "Fire And Rain" and an achingly sympathetic portrait of a loser of love in "Billy Robb." **Best cuts:** Those cited, "Mexico Rain" and "I Want You Tonight."

**CHARLY McCLAIN—Surround Me With Love, Epic FE37108.** Produced by Norro Wilson. This is a pure pop production—and one which McClain's voice is admirably suited to. The selections range from the erotically steamy "Sweet And Easy, Soft And Slow" to the grandly exuberant "He's Back." All in all, there's a bunch of crossover candidates here. And the album cover will remind no one of the country queens of the past. **Best cuts:** Those cited, "Surround Me With Love" and "I've Never Loved Anyone More."

**BILLY SWAN—I'm Into Lovin' You, Epic FE37079.** Produced by Larry Rogers. Swan has a unique sound unduplicated by other artists, and he sounds better than ever on this solid package which finds him perfectly planted between country and rockabilly ballads. The emotional impact of his singing delivery receives exactly the right balance from Rogers' production, and with eight of the compositions Swan-contributed, the mood is gently sassy and energetic. **Best cuts:** "Do I Have To Draw A Picture," "Not Far From Forty," "I'm Lovin' You," "Lay Down And Love Me Tonight."

**TOM JONES—Darlin', Mercury SRM14010.** Produced by Steve Popovich, Bill Justis. Despite his Las Vegas trappings, Jones has always had a tinge of country in his delivery—and it's all here, no more and no less than ever. Most of the cuts are covers of standards, including "Darlin'," "Lady Lay Down," "What In The World's Come Over You" and "One Night." But two of his most moving performances are unfamiliar: "A Daughter's Question" and "Come Home Rhonda Boy." **Best cuts:** Last two cited and "What In The World's Come Over You."

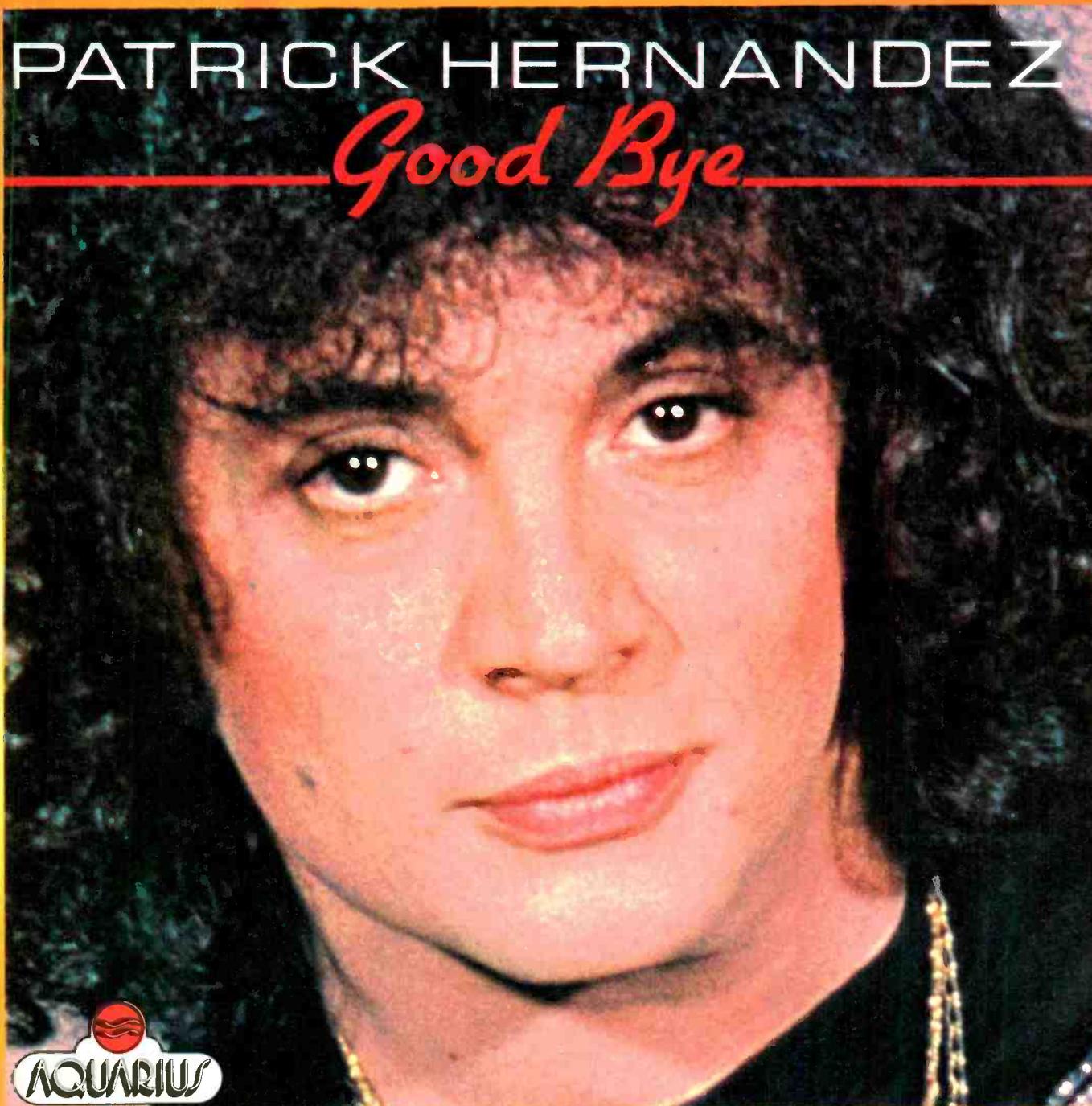
**BILLY JOE SHAVER—I'm Just An Old Chunk Of Coal... But I'm Gonna Be A Diamond Someday, Columbia FC37078.** Produced by Eddie Kilroy. Shaver, with his authentic twisted Texas twang and insider's view of country, is an acquired taste that pays off. He bends phrases into personal idioms (easy to do since every song on here was penned by him) and makes the back roads of country music sound like highways worth traveling. The arrangements are stone-country as befits Shaver's style and writing, and the musicians (who include the artist's lightning-fingered guitarist son) make the album ring convincingly true. **Best cuts:** "Saturday Night," "(We Are) The Cowboys," "Blue Texas Waltz," "I'm Just An Old Chunk Of Coal... But I'm Gonna Be A Diamond Someday."

**LITTLE ROY LEWIS—Super Pickin', Canaan CAS9870.** Produced by Herman Harper, Little Roy Lewis. Again, Lewis demonstrates that he is one of the most inventive banjoists in captivity. The best evidence of that is the magic he works on this collection of gospel, bluegrass and pop evergreens. As if his banjo wizardry were not enough, he also comes up with

(Continued on page 75)

**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, Rip Kirby, George Kopp, Roman Kozak, Irv Lichtman, Ed Morris, Richard M. Nusser, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Gerry Wood, Jean Williams.

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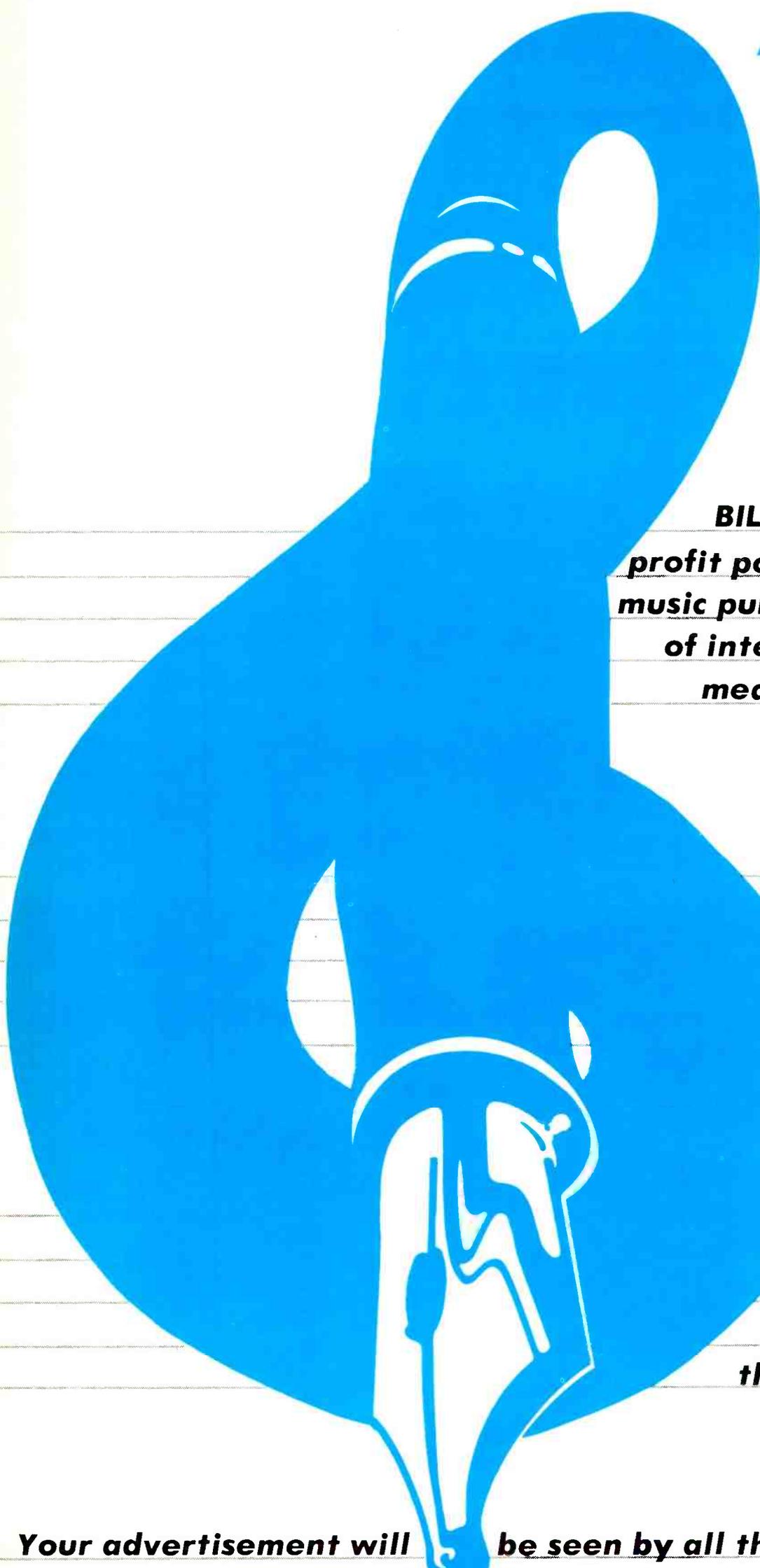
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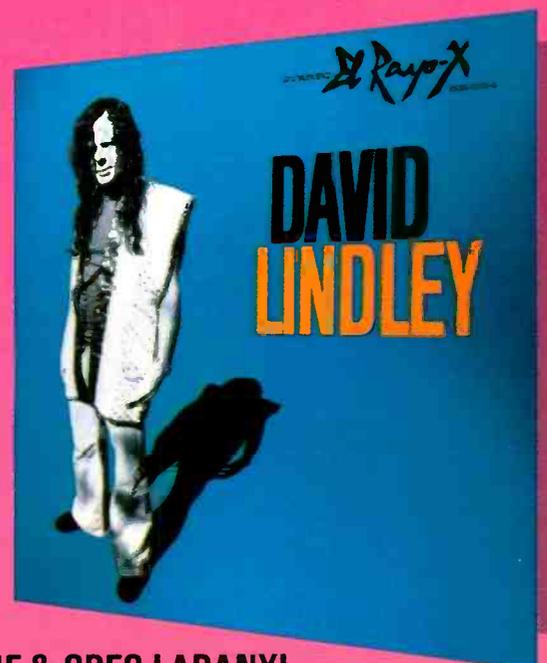
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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart			
☆	1	21	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲	8.98		☆	41	6	ALABAMA Feels So Right RCA AHL1-3930		7.98	CLP 3	☆	99	3	CHANGE Miracles Atlantic/RFC SD 19301		7.98	SLP 26			
	2	14	STYX Paradise Theatre A&M SP 3719	▲	8.98		☆	37	37	PAT TRAVERS Radio Active Polydor PD-1-6313 (Polygram)		8.98			72	58	23	LAKESIDE Fantastic Voyage Solar BXL1-3720 (RCA)	●	7.98	SLP 12		
★	3	16	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)	●	7.98		☆	38	38	ROBIN TROWER WITH JACK BRUCE AND BILL LORDON B.L.T. Chrysalis CHR 1324		7.98		☆	73	81	5	PHOEBE SNOW Rock Away Mirage WTG 19297 (Atlantic)		7.98			
☆	4	5	THE WHO Face Dances Warner Bros. HS 3516		8.98		☆	45	8	SHEENA EASTON Sheena Easton EMI-America ST 17049		8.98		☆	74	74	8	U-2 Boy Island ILPS 9646 (Warner Bros.)		7.98			
☆	5	25	GROVER WASHINGTON JR. Winelight Elektra 6E-305	●	7.98	SLP 2	☆	46	3	VARIOUS ARTISTS Concerts For The People Of Kampuchea Atlantic SD-2-7005		13.98		☆	98	3	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)		8.98				
	6	6	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	●	8.98			41	36	19	YARBROUGH AND PEOPLES The Two Of Us Mercury SRM-1-3834 (Polygram)	●	8.98	SLP 6	☆	86	10	ADAM AND THE ANTS Kings Of The Wild Frontier Epic NJE 37033		7.98			
	7	7	ERIC CLAPTON Another Ticket RSD RX-1-3095		8.98			42	31	7	WILLIE NELSON Somewhere Over The Rainbow Columbia FC 36883		8.98	CLP 1	☆	85	6	RUFUS Party 'Til You're Broke MCA MCA-5159		8.98	SLP 24		
☆	16	3	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033		8.98			43	34	16	THE WHISPERS Imagination Solar BZL1-3578 (RCA)	●	7.98	SLP 11	☆	88	7	DAVE GRUISIN Mountain Dance Arista/GRP GRP 5010		7.98			
	9	9	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98			44	44	5	JUDAS PRIEST Point Of Entry Columbia FC 37052		8.98		☆	NEW ENTRY		RICK JAMES Street Songs Gordy GB-1002M1 (Motown)		8.98	SLP 35		
★	11	7	JAMES TAYLOR Dad Loves His Work Columbia TC 37009		8.98		☆	45	51	31	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Polygram)		8.98			80	73	11	JIMMY BUFFETT Coconut Telegraph MCA MCA-5169		8.98		
	11	10	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98			46	47	25	STEVIE WONDER Hotter Than July Tamla TB-373M1 (Motown)	▲	8.98	SLP 9		81	76	27	BRUCE SPRINGSTEEN The River Columbia FC 236854	▲	15.98		
	12	8	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98			47	27	22	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL1-3852	●	8.98	CLP 6		82	84	9	KLEENER License To Dream Atlantic SD 19288		7.98	SLP 14	
	13	13	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		☆	62	3	3	GRATEFUL DEAD Reckoning Arista AZL-8604		13.98			83	66	7	BRIAN ENO & DAVID BYRNE My Life In The Bush Of Ghosts Sire SRK 6093 (Warner Bros.)		7.98		
	14	14	KENNY ROGERS Greatest Hits Liberty LDD-1072	▲	8.98	CLP 5	☆	60	3	3	JEFFERSON STARSHIP Modern Times Grunt BZL1-3848 (RCA)		8.98			84	70	43	EDDIE RABBITT Horizon Elektra 6E-276	▲	7.98	CLP 4	
☆	17	8	SMOKEY ROBINSON Being With You Tamla TB-375M1 (Motown)		8.98	SLP 1		50	52	25	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98		☆	NEW ENTRY		GARY U.S. BONDS Dedication EMI-America SD-17051		8.98			
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	17	12	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98	SLP 66	☆	65	8	8	ATLANTIC STARR Radiant A&M SP-4833		7.98	SLP 7		87	82	14	JOE SAMPLE Voices In The Rain MCA MCA-5172		8.98	SLP 68	
★	20	14	LOVERBOY Loverboy Columbia JC 36762		7.98		☆	63	3	3	DEVO Devo-Live Warner Bros. Mini-3548		5.99			88	72	27	THE DOORS Greatest Hits Elektra 6E-515	●	8.98		
	19	19	BARBRA STREISAND Guilty Columbia FC 36750	▲	8.98			54	54	21	ABBA Super Trouper Atlantic SD 16023	●	8.98			89	89	28	RONNIE MILSAP Greatest Hits RCA AHL1-3772	●	7.98	CLP 8	
★	22	5	QUINCY JONES The Dude A&M SP-3721		8.98	SLP 5		55	55	17	SHALAMAR Three For Love Solar BZL1-3577 (RCA)		8.98	SLP 13	☆	NEW ENTRY		ANNE MURRAY Where Do You Go When You Dream Capitol SDD-12144		8.98			
	21	15	THE ROLLING STONES Sucking In The Seventies Rolling Stones CDC 16028 (Atlantic)		8.98			56	57	11	TOM BROWNE Magic Arista/GRP GRP-5503		8.98	SLP 8		91	83	12	ELVIS COSTELLO & THE ATTRACTIONS Trust Columbia JC 37051		7.98		
	22	23	AC/DC Back In Black Atlantic SD 16018	▲	8.98			57	43	7	WAYLON & JESSI Leather And Lace RCA AHL1-3931		8.98	CLP 13		92	78	21	OUTLAWS Ghost Riders Arista AL 9542		8.98		
★	25	11	.38 SPECIAL Wild Eyed Southern Boys A&M SP 4835		7.98		☆	64	7	7	CHAMPAIGN How 'bout Us Columbia JC 37008		7.98	SLP 16	☆	156	3	THE JEFF LORBER FUSION Galaxian Arista AL 9545		7.98	SLP 55		
☆	35	4	GINO VANNELLI Nightwalker Arista AL 9539		8.98	SLP 37	☆	68	6	6	ROSANNE CASH Seven Year Ache Columbia JC 36965		7.98	CLP 10		94	87	105	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	CLP 14	
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	27	18	64	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98			62	50	9	RAINBOW Difficult To Cure Polydor PD-1-6316 (Polygram)		8.98			97	92	31	ANNE MURRAY Anne Murray's Greatest Hits Capitol SDD-12110	▲	8.98	CLP 16
	28	28	7	THE ISLEY BROTHERS Grand Slam T-Neck FZ 37080 (Epic)		8.98	SLP 3		63	53	12	TERRI GIBBS Somebody's Knockin' MCA MCA-5173		8.98		☆	149	3	THE DREGS Unsung Heroes Arista AL 9548		7.98		
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	30	29	14	APRIL WINE The Nature Of The Beast Capitol SDD-12125	●	8.98		☆	NEW ENTRY						100	97	11	BOB JAMES All Around The Town Live Columbia/Tappan Zee CZX-36786		11.98			
☆	48	3	PRETENDERS Extended Play Sire Mini 3563 (Warner Bros.)		5.99		☆	67	77	6	FRANKE & THE KNOCKOUTS Franke & The Knockouts Millennium BXL1-7755 (RCA)		7.98			101	101	14	T.S. MONK House Of Music Mirage WTG 19291 (Atlantic)		7.98	SLP 19	
☆	67	3	RAY PARKER JR. & RAYDIO A Woman Needs Love Arista AL 9543		7.98	SLP 10	☆	91	3	3	DAVID SANBORN Voyeur Warner Bros. BSK 3546		7.98	SLP 38		102	102	13	MARVIN GAYE In Our Lifetime Tamla TB-474M1 (Motown)		8.98	SLP 22	
	34	32	29	KOOL & THE GANG Celebrate De-Lite DSR-9518 (Polygram)	▲	8.98	SLP 34		69	40	11	EMMYLOU HARRIS Evangeline Warner Bros. BSK 3508		7.98	CLP 7		103	80	10	SISTER SLEDGE All American Girls Cotillion SD-16027 (Atlantic)		8.98	SLP 25
★	39	9	JUICE NEWTON Juice Capitol ST-12136		8.98	CLP 9		70	49	8	DIANA ROSS To Love Again Motown MB-951M1		8.98	SLP 29	☆	114	4	GREG KINN Rockinroll Berkley BZ 10069 (Elektra)		7.98			

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MAY 2, 1981 BILLBOARD

## Closeup

**RAY PARKER JR. & RAYDIO—A Woman Needs Love, Arista 9543. Produced by Ray Parker Jr.**

With this, his fourth (and already top 20 soul) album, Parker, who composed that silly suggestive 1978 pop interpretation of the venerable nursery rhyme "Jack & Jill," continues to skillfully blend simple, believable lyrics and accessible pop/r&b melodies into songs that consistently score well in that musical genre.

As writer/producer/artist Parker, to date, has achieved three gold albums: "Raydio," from which "Jack & Jill" was culled; "Rock On" and "Two Places At The Same Time."

"A Woman Needs Love," says Parker, is designed to "reach more of an adult market." Yet the eight-song package maintains a safe musical direction. All the melodies are infectious, containing what Parker terms "the big hook" and are destined for top 40 pop/r&b.

"All In The Way You Get Down" is melodic with its heavy rhythm pattern that changes tempo on the hook. The synthesizer lends a funky sound to the unabashedly party track.

Other contenders for popular mu-

sic playlists are the uptempo "You Can't Fight What You Feel," the rhythmic "It's Your Night" and "Still In The Groove," a peppy instrumental with a melody line that closely follows that of a previous Parker single, "For Those Who Like To Groove."

The groove tracks are clean and tightly orchestrated. Parker engineered and mixed the LP, whose fancy guitar riffs and solos (Parker's forte) are numerous.

Where Parker's overtones to the adult population become evident, and consequently are the only risks taken on the album, are in the lyrics of the midtempo and ballad cuts.

The messages are simple, uncomplicated and conveyed in pronounced vocal arrangements. On these, Parker the songwriter emerges quite admirably.

The top 40 single, "A Woman Needs Love (Just Like You Do)," has a temperate melody line underscoring the lyric "No longer will those old double standards/be accepted by the women of today." It's definite "anthem" quality will appeal to fans of Gloria Gaynor's "I Will Survive."

"So Into You," a soft ballad, has the singer revealing "Never have I felt this way/Or had the nerve to say/I'm so into you," and later explaining "As a boy I grew up being lonely/And never in love..."

The message in Parker's '60s sounding, midtempo "That Old Song," offers this comparison: "A good song and a love affair/Go hand in hand together. When you think you've gotten over one/The other holds on to you forever."

Parker has an affinity for telling his stories in the standard verse-chorus-verse-chorus structure (a remnant of his Motown days). On "A Woman Needs Love," this musical composition method allows for lush orchestration that doesn't sacrifice lyrical clarity. **VICKI PIPKIN**



Ray Parker Jr.

MAY 2, 1981 BILLBOARD

## Reporter's Notebook

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believe the traditional way of doing things isn't all bad, Holmes was quite reassuring."

Selected after nearly seven hours of effort from a pool of 91 people, the 12 jurors and six alternates ranged in age from their mid-20s to their late-50s. Most said during jury selection they owned stereo equipment, and several volunteered that they shopped at Goody stores. Their musical tastes ranged from rock to show tunes to Sinatra to old blues and jazz.

"I played a tough devil's advocate," she commented. "It was difficult because the ebb and flow of the trial was so absorbing. We were all very caught up in the case, especially when we had important testimony read back to us. There would be total silence in the room for about five minutes before someone would speak."

The jury, she continued, paid close attention to the body language and facial expressions of the witnesses. She described the panel's "revenge response" to the appearance of Canadian middleman Norton Verner, who sold bogus tapes to Goody on four occasions in the summer of 1978, according to Jacobs. "His nonchalance was very irritating," Duffy said of Verner, who received immunity from prosecution in the case last year. "He was the reason we were in court, yet his testi-

mony made a mockery of the search for truth. As an artist," she remarked, "his face fascinated me. It was like a mask—he could twist it anyway he wanted to."

Goody president George Levy and Stolon, who faced the jurors from the defense table, seemed tired but composed throughout the trial. They smiled at the courtroom jokes and bristled at the various prosecution assertions. They rarely took notes, but would comment occasionally to their attorneys if a witness said something of note.

"Levy's emotions were easy to read," said Duffy. "His face would change color, depending on whether he was angry, pleased or dismayed. Even if the testimony did not concern him personally, he would still react in some way."

"Stolon's face never seemed to show any emotion," she added. "Everybody in the jury room thought he would make a great poker player."

Gold, a statuesque man of 44 who brought his wife and two children to court to see Billy Joel testify, went to Amherst College and graduated from Columbia Law School in 1961. The attorney, who served as a prosecutor under Morganthau in Manhattan from 1962-65, recalled how he was struck by an eerie feeling of déjà vu on March 30 when his exam-

## SAY 1982 LAUNCH?

## Home Music Taping Via Cable Services

• Continued from page 3

and von Meister says his records will be available to all interested parties for inspection.

In addition to selling product, the record labels will receive market information. A.C. Nielsen, the tv ratings people, are consulting with von Meister's firm, he says, and Nielsen will prepare a market report on the releases played over Home Music Store.

"This can be an enormous help to the industry," says von Meister. "We'll get immediate feedback on a new release. It will mean no oversells and far fewer returns."

But Al Berman of the Harry Fox Agency takes a dim view of the whole scheme. "I don't know why a label would want to put itself out of business," he says. As for the publishers, he says if the plan goes through, "we'll have a problem." Since von Meister's prospectus was issued, Berman says he has received calls from "several publishers" and that von Meister "has not checked with the Fox Agency" about possible rights difficulties.

Von Meister replies: "We're simply substituting a recording (made by the subscriber) for a pressing. We have an overall audit agreement with A.C. Nielsen and our computer logs are open at any time."

On the logistical level, von Meister says the plan now calls for the master tapes to be delivered to the company's L.A. studio. There, the

tapes would immediately be copied to the digital format and the original returned to the label. The digital tape would be played at the appointed time and beamed by satellite across the country.

Unlike some pay tv systems which have been plagued by home-built decoders that unscramble the signal, the Home Music Store signal could be encoded differently with every transmission to prevent theft. In addition, a subsonic or similarly inaudible frequency would carry the customer's own account number, and this would be recorded along with the program material. Any subsequent dubs of the program would also contain this account number, aiding the tracing of suspected bootlegs.

The decoders will go into production in October, von Meister says, probably in Hong Kong. The five test markets are currently under consideration, he says.

Von Meister says he does not know whether record labels that have expressed interest are more interested in selling product over cable or in getting the market information the service provides them.

As to the ultimate effect of the service on the music business, von Meister says, "This is not an irretrievably big dent. Far fewer than half the homes are cabled and the most optimistic projections say it will be 45% by 1985."

GEORGE KOPP

## Chartbeat

## Bruce: Giving It All Away

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"Mandy" was originally called "Brandy," but the title was switched because of Looking Glass' No. 1 hit "Brandy" from 1972. And "Morning Train" was first titled "Nine To Five" until Dolly Parton's single by that name made No. 1 in February.

Gary "U.S." Bonds' "This Little Girl" (also EMI-America) leaps 27 spots to number 40 in its second chart week, putting Bonds back in the national top 40 for the first time since "Seven Day Weekend" in July, 1962.

The track seems likely to become Bruce Springsteen's fourth top five hit as a composer, following his own "Hungry Heart," which crested at number five in January; the Pointer Sisters' "Fire," which hit number two in February, 1979; and Manfred Mann's Earth Band's "Blinded By The Light," which vaulted to the summit in February, 1977.

ination of a witness was interrupted by the news that Ronald Reagan had been shot by a would-be assassin.

"It was late November, 1963," said Gold, "and I was trying a narcotics conspiracy case involving 16 defendants in Manhattan when a marshal walked into the courtroom and handed the judge a note saying that President Kennedy had just been shot. Eighteen years later, I got that same absolutely unbelievable feeling of it happening again. We were lucky this time. But we came pretty damn close."

Two of Springsteen's biggest copyrights, then, have been hits for pop stars of the early '60s. Bonds hit No. 1 with "Quarter To Three" in July, 1961; Mann topped the chart in October, 1964 with "Do Wah Diddy Diddy."

Blind Faith never hit Billboard's singles chart despite a No. 1 album in September, 1969. But this week two of its alumni are in the singles top 10. Steve Winwood's "While You See A Chance" (Island) dips a notch to number eight (after tying the number seven peak of Winwood's biggest Spencer Davis Group hit, "Gimme Some Lovin'"); Eric Clapton's "I Can't Stand It" (RSO) advances a notch to number 10.

Both acts also have top 10 albums this week. Winwood's "Arc Of A Diver" holds at number three for the third week; Clapton's "Another Ticket" is in its second week at number seven.

AC/DC's "Dirty Deeds Done Dirt Cheap" (Atlantic) leaps eight notches to number eight in its third week on Billboard's pop album chart. The band logged 23 weeks in the top 10 with its "Back In Black" LP, ending just two months ago.

AC/DC thus becomes the first act to hit the top 10 with more than one album thus far in '81.

"Dirty Deeds" was AC/DC's second Atlantic LP in 1976, coming between "Hi Voltage" and "Let There Be Rock." It was released in sequence throughout most of the world, but until now was never issued in the U.S. **PAUL GREIN**

## Lifelines

## Births

Girl, Tracy Kinu, to Kieran and Joni Kane April 18, in Nashville. Father is Elektra artist and staff writer for Tree.

Girl, Rachel Delia, to Mark and Debbie True April 17 in Nashville. Father is a songwriter for Picalic Inc.

Boy, Matthew Grant to Stephen and Diane Hawkins April 22, 1981. Father is president of Diamond Records, Markham, Ontario, Canada.

Boy, Samuel Ray Jr. to Mr. and Mrs. Sam Bardin Feb. 28 in Fort Worth, Tex. Father is an artist signed to Vegas Records.

## Marriages

Kathy Sledge to Phillip Lightfoot April 4 in Norristown, Pa. Bride is a member of recording group Sister Sledge; groom is percussionist with the group's band.

Michael J. Phillips, vice president of programming for the NBC FM Group in San Francisco, to Melanie Morgan, former KMBC-TV newscaster in Kansas City, April 3 in Carmel, Calif.

## Deaths

Theodore M. Brinson Jr., owner of Ted Brinson Recording Studios in Los Angeles, last week in Los Angeles. He is survived by his widow, Lurlyne; mother, two children and two brothers.

Ernest Breuer, 95, composer of "Does The Spearmint Lose Its Flavor On The Bedpost Overnight?" and a charter member of ASCAP, April 3 in Miami, Fla. He is survived by his wife, Edna.

Max Aronoff, 73, founder of the New School of Music in Philadelphia and an original member of the Curtis String Quartet, April 11 in Philadelphia. He is survived by his widow, Reba, one son, two daughters, one sister, and one brother.

Sherman Edwards, 61, composer who wrote the score for the Broadway musical hit, "1776," in New York on March 30. His other songs included "See You In September," "Wonderful, Wonderful" and "Dungaree Doll."

## New Impulse

LOS ANGELES—MCA is releasing the first Impulse product since its acquisition of ABC Records in 1979.

As part of the Impulse reactivation, MCA is releasing five double packages titled "Greatest Moments With..."

Slated are twin LPs from Sonny Rollins, Keith Jarrett, McCoy Tyner, Charles Mingus and B.B. King. The series was collated and produced by jazz critic Leonard Feather.

## Chrysalis Cassettes

LOS ANGELES—All future Chrysalis cassettes as well as catalog re-orders will now employ Columbia Record Productions Ultra 4 tape. Columbia claims that the formulation improves output level and creates wider dynamic range.





**NOW IT WORKS**—Country/pop artist T.G. Sheppard, center, helps gadget maven Stan Kann, right, work out some new recipes as television host Mike Douglas looks on in amazement.

## Black Catalog Drive By Motown; Vintage LPs Due

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the package are "Music Of My Mind," "Talking Book," "Innervisions," "Fulfillingness First Finale," "Songs In The Key Of Life" and "Secret Life Of Plants."

The company will distribute to retailers more than 100,000 special color catalogs to be passed on to the consumer, says Lasker.

With other point of purchase materials, the releases will be accompanied by merchandising items distributed at the time of the original releases.

Lasker notes there also will be two feet by three feet posters and six-sided cube displays of LP jackets. Also available will be two by three product posters, cloth banners, special sampler LPs for radio with tracks from all LPs (emphasis will be placed on AOR airplay), dealer/radio contests with coolers filled with Wonder LPs as prizes and one inch buttons with the letters H.T.J. ("Hotter Than July").

Additionally, says Lasker, there will be radio advertising programs with about four different radio spots highlighting cuts from "Hotter Than July" along with tracks from other LPs. Dealer tags will be included in the spots.

As for television ads, Lasker is undecided, although he says the company is looking at the possibility "of going with tv on a regional basis... for testing purposes." He maintains he does not see tv as a major selling force for the music industry.

Lasker notes that trade and consumer ads will also accompany the program.

In an effort to boost the campaign, Wonder will call, from Europe, various r&b and pop stations, "not to ask them to play his records, but to thank them for the support they have given him," says Lasker.

While there will be dealer discounts, he says, Motown is still detailing the plan.

As for Wonder's singles, "Lately," from the "Hotter Than July" LP is included in the promotion while all other singles are available through Motown's "Yesteryear Series."

According to Lasker, a similar campaign will accompany Smokey Robinson's catalog. He adds that although Robinson will be only the second single artist to receive such a promotion, the company is gearing up for like campaigns for other acts.

With the company's tie-in with Black Music Month, 60 previously difficult to obtain titles, will be included in its \$5.98 series. "Albums like the first Mary Wells LP which is selling at some collectors' shops for \$30 will be available," says Lasker.

Among the artists to be included are Martha & the Vandellas, the Supremes, the Supremes with the Temptations, the Spinners, Gladys Knight & the Pips, the Four Tops, Marvin Gaye, the Temptations, Marvin Gaye & Tammi Terrell, Thelma Houston, the Isley Brothers, Eddie Kendricks, the Marvelettes, the Originals, Edwin Starr and others.

## Reciprocal C'right Parley Scheduled By U.S., China

• Continued from page 1

sumer once adoption of a proper copyright law codifies protection of intellectual properties and the orderly transfer of royalties. China has no copyright law at this time.

The U.S. delegation will include among its members David Ladd, register of copyrights; Dorothy Schrader, general counsel of the Copyright Office; Lewis Flacks, Copyright Office attorney; and Harvey Winter, director of the office of business practices at the State Department. They are due to leave for Beijing (Peking) on June 4.

While there have been a number of less formal contacts between cultural groups from the U.S. and China, both here and abroad in the last few years at which copyright matters were discussed, the makeup of the new delegation suggests concentration in this area.

Committee members are reluctant to speak on the record, but do indicate the possibility that "some unofficial understanding" might result from their China meetings.

In general, it is understood that

the position of the U.S. government is not to foster bilateral copyright agreements, but rather, in this instance, to assist in the development of a law in China that would enable that country to become a signatory of international agreements such as the Bern and Universal Copyright Conventions.

Meanwhile, such exchanges of cultural materials that do take place on a commercial basis between the two countries are supposed to protect basic rights. A provision of the 1979 trade agreement between the U.S. and China, for example, calls for each country to grant de facto copyright protection to exchanged materials.

In this connection, it is interesting to note that the traditional Chinese music carried in the upcoming CBS Masterworks album, "Phases Of The Moon," is being handled by CBS' April Music as a subpublisher, with performances cleared through ASCAP. This is the first album to be released here through the CBS agreement with the China Record Co.

## Inside Track

WEA accounts should expect a letter this week informing them of May 26 list price increases from \$7.98 to \$8.98, along with a 3.75% hike in wholesale costs. Also, some \$11.98 sets are to be raised to \$13.98. Rumors that WEA would raise its \$5.98 midlines to \$6.98 are not substantiated by the letter—at least this time around.

**Beaucoup Bucks:** MCA Records and ABC are still hassling over the March 4, 1979, acquisition by the Universal City, Calif. corporation of the ABC Records' empire. A Superior Court complaint filed by MCA asks that L.A. court to appoint a third member to an arbitration board, already composed of Bernard Kirkpatrick, ABC representative, and Dick Etlinger, former financial chief for Motown and later Casablanca Records, MCA's choice. Seems that the two litigants have a choice of former Superior Court judges Parks Stillwell and Eugene E. Sax. The amount still in question is \$22 million, according to the suit. The court is informed that the two still have "numerous disputes of great magnitude" to settle.

**Ken Glancy** expected to return to CBS—this time with a label with CBS handling distribution... Don't be surprised if you read about **Western Merchandisers, Amarillo**, moving into the fourth largest retail chain slot or near there when it acquires another group of stores in a negotiation now brewing. The **Marmaduke** clan now operates the **Hastings/Record/Sound Town** chains... The ascendancy of **Ted Deikel** to executive vice presidency of American Can and the elevation of **Jack Eugster** and **Jim Moran** to presidency of their retail and distribution wings, respectively, is positive documentation that the U.S. giant is backing the recording industry to the hilt (see Executive Turntable).

**Most oft volunteered comment on the 1981 NARM confab was the 60-minute seminars are too short, no time for questions from the floor.**... Chicago attorney/producer **Richard Shelton** bows "**Keegle Street**," a legitimate musical about a contemporary metropolitan downtown neighborhood, June 24 at **Drewry Lane at Water Tower Place, Chicago**, a gold coast boite. **Alan Barcus** did the music and book. Shelton adds the mantle of producer to his industry credits which already include band-leader, booking agent and music publisher... **KCET**, the L.A. public tv channel, bowed the first in a series of "**Informances**," this one featuring vibraphonist **Ted Piltzecker** and his quartet Thursday (23). Semi-documentary series features musicians in performance and rapping with the audience. Producer was former **Disc Records' classical buyer and executive vice president Martin Perlich**. Assisting Perlich was **Jaime Cohen**, son of the Disc Records' founder. Perlich also heads **Corniphonics, Inc.**, currently researching digital stereo tv technology. The "Informance" series is being done in conjunction with **Affiliate Artists Inc.**

You'll be getting a mailer soon from the **Gerry Weiner/Irv Schwartz** kidiskery, **Kids Stuff**, soliciting orders for their first three \$5.98 picture LPs... Rumor hath **Paul David** and his **Camelot** minions mulling a "no-more-specials" policy in certain of the mall stores. David and his executive vice president **Jim Bonk** have long paced the elevation of retail prices... **Capitol Records** ran a display ad last weekend in the L.A. Times, seeking applicants for video jobs... Will **Alfa Records** announce **Bernie Sparago** has come aboard in a major marketing slot?... A Glendale, Calif., label calls itself "**Notown Records**."

**Track** sends speedy recovery tidings to **Loretta Lynn** in a Reno hospital for bleeding ulcers, forcing her to cancel several tv stops, including the **Academy Of Country Music Awards** in L.A. Thursday (30)... Put your blue chips on **Chuck Kaye** of **Geffen/Kaye Music** handling the reins at

**Warner Bros. Music** after **Ed Silvers** retires at the end of June (see Publishing section)... Speaking of bowing out gracefully, **Jolene Burton**, the seminal distaffer at **A&M**, did just that several weeks ago. She took early retirement so she could spend more time travelling with her airline executive spouse and on their yacht. **La Burton** set a fine pattern for all in the industry's financial community, as one of the first fem vice presidents ever.

And May 6 another industry pillar packs it all in. **Mike Coolidge**, "Mr. Columbia Custom" on the West Coast for more years than anybody can remember, will be feted at an early retirement soiree hosted by **Cal Roberts**, CBS Custom boss... **Dick Fitzsimmons**, a fixture for eons as a regional man for a variety of labels, is temporarily out of the industry, having shuttered his Ft. Meyers, Fla., retail store. But expect him back soon in a new slot.

**Skip Byrd**, the former **ABC Records** national sales executive who has been running a record store in Gainesville, Ga., told **NARM** cronies that he'll be back in the industry mainstream working out of Charlotte... **French gendarmes** rescued the wife of prominent **Gallie publisher Jean Kluger** from a band of kidnapers who had held her prisoner since mid-April demanding \$1.7 million ransom... **Alan Parker** directing a film of **Pink Floyd's** two-pocket, "**The Wall**," with cameras slated to roll in England anon. Will **Cy Leslie** of **CBS Video** have first crack at the home video mart?

**Audio pioneer Joseph Tushinsky**, president and chairman of the board of both **Superscope** and **Marantz**, holds court with the press Wednesday (29) in New York to reveal a major new video product... Expect an out-of-court settlement between the **Bee Gees** and **Robert Stigwood**... **AGAC**, with **Ervin Drake**, **Lew Bachman** and **Al Deutsch** in from Gotham, masses at the **Directors Guild of America**, Hollywood, Wednesday (29) for its annual West Coast huddle... **Roger McGuinn** has split from his record association with **Capitol** and his act link with **Chris Hillman**.

**Casey Kasem** joins fellow DJs **Gary Owens** and **Johnny Grant** with his own star on Hollywood Blvd. next week. Invites to the Monday (27) cementing came in an extravagant gilt package, which contained a solid brass miniature of the Kasem star... **Brian Wilson** and former frau **Marilyn** instituted suit against the **Beach Boys' mentor, Stephen Love**, charging him with mishandling the sale of a piece of property, **Spaulding Ranch**, owned by the group. In the Superior Court suit, the Wilsons seek an accounting and \$1 million in punitive damages plus an injunction. They also want Love's \$350,000 share of the ranch sale... Insiders predict a shift in Chicago's **WKOX-FM's** adult contemporary format now that the station has switched to calling itself, "**Q101**."

Shuffles at top booking agents in New York see **Wayne Forte**, head of the East Coast music department for **William Morris**, leaving to form the **International Talent Group** partnering **Michael Farrell**, another former senior agent at the **Morris** agency. Client roster for the new outfit includes **David Bowie** for personal appearances, **Genesis**, **Peter Gabriel**, **Joe Jackson**, **Adam & the Ants**, the **Jam** and the **Undertones**, among others. Meanwhile, former **ATI** vice president **Wally Meyrowitz** has teamed up with **Dennis Arfa** to form the **Arfa/Meyrowitz Group**, representing **Billy Joel**, **Carl Wilson**, **Phoebe Snow** and **Triumph**... More than a week before the event, all 1,800 tickets to the **T.J. Martell Memorial Foundation** dinner at New York's **Waldorf Astoria** Saturday (2) have been sold out... **LATE FLASH: Is U.S. Pioneer working in the wings on a laser disk playback unit that will come in around \$500?**

Edited by JOHN SIPPEL

## Survey: Schlock Input Rises 7%

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cutout in the cutouts area and will also stock it with the cutout sticker on it in the regular alphabetical slot with frontline albums.

**Pickwick**, the giant rack, now has two schlock buyers, **Bob Gurtzlaver** here and **Mike Vail** in Minneapolis. Cutouts figure consistently in **Pickwick's** annual marketing program with accounts. **Paulson** emphasizes that several times per year **Pickwick** will create overstock marketing concepts for an account. Like his contemporaries, **Pickwick** will often mix deleted albums with front line goods in its print ads. Only **Martin** favors radio for schlock, with others running it all in print.

**Pickwick** offers four different classifications of schlock merchandising for its many racked locations. The choice ranges from a general mix to specific pertinent deleted titles. In this case, **Pickwick** tickets the individual albums as it does with frontline product. In addition, **Pickwick** has a special tape-only plan for its retailers. **Pickwick** has a specific store fixture for some of its programs.

Accounts contacted are secretive about the actual percentage of total sales volume they do in schlock, fearing the disdain of their frontline suppliers. But they readily admit that they anticipate at least another 7% upward spiral in gross revenue in

the next year, especially with labels rumored mulling an \$8.98 general plateau for all albums and \$9.98 for the better new releases starting sometime in early summer. Nothing perks schlock sales like widely heralded \$1 album price increases, they have discovered.

Cutouts jump, too, when albums are salespriced. **Turtles' stickers** carry the price \$3.49 each or 2 for \$5.99. Sporadically **Turtles** will advertise a 2 for \$5 or 5 for \$10 during the two-weekend sale. All admit that when they get dumps from big schlockers at prices of 10 to 50 cents, they often throw out the mix at 99 cents, using large units of newspaper print advertising to ballyhoo the weekend sale.

THERE'S NO MISTAKING THE MUSIC.

*Kim Carnes*

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# SOUTH AMERICA BITES THE DUST

VENUE	DATE	ATTENDANCE
BUENOS AIRES	28 FEBRUARY	54,000
BUENOS AIRES	1 MARCH	52,000
MAR DEL PLATA	4 MARCH	30,000
ROSARIO	6 MARCH	34,600
BUENOS AIRES	8 MARCH	58,000
SAO PAULO	20 MARCH	131,000
SAO PAULO	21 MARCH	120,000

## THANK YOU QUEEN

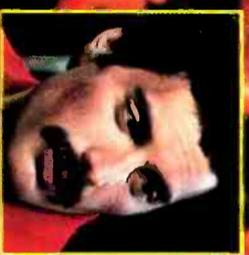
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